KALAMAZOO HISTORIC PRESERVATION COMMISSION

CITY HALL - 241 W. South – Community Room – 2nd floor

Tuesday, April 12, 2016 – 6:00pm

HPC meeting in November will be on Wednesday November 9 to accommodate elections.

I. **Call to Order – 7:00 pm**

II. **Approval of Absences:**

III. **Approval of Agenda:**

IV. **Introduction of Guests:**

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

VI. **Financial Report**
   a. City (Dix) **(ITEM A summary, ITEM B – ledger pages)**

VII. **Action and Discussion Items**
   a. Work Plan Reports from Team Leaders
      i. Sustainability (SU) – Stevens (Hidden Kalamazoo Tour)
      ii. Preservation Month (PM) – Holewinski –
      iii. Iannelli Fountain (IF)
         1. Fundraising
         2. Planning
         3. Education – Brose
      iv. Operations (O) – Wright
      v. Sites (SI) – Aardema
      vi. Designation (D) – Aardema

VIII. **Old/New Business**
   a. Appoint a study committee to revise Chapter 16 for new historic resources , to identify new historic resources to be studied and changes to the ordinance if needed– sub quorum
   b. Give official approval for the short documentary "1884" produced with help from the HPC to celebrate Kalamazoo's 125th anniversary as a city, to be posted on the Kalamazoo Public Library Local History Room website.
   c. Confirm Historic Preservation Awards. **(ITEM C)**

IX. **Approval of meeting notes:** March 10, 2016 **(Meeting notes unavailable)**

X. **Correspondence**

XI. **Coordinators Reports on non-agenda items**
   a. Coordinators monthly report **(ITEM D)**
   b. 1st quarter Section 106 reviews **(ITEM E)**
   c.

6:55PM – short break

XII. **National Register Nominations – Certified Local Government Report**
   a. Fountain of the Pioneers – Bronson Park **(ITEM F)**
      i. Presentation of nomination by Sharon Ferraro (15 minutes), questions from the commission, comments from the public (limited to 4 minutes each)
      ii. Deliberation and decision

   b. Western State Normal School Historic District (Additional Documentation) **(ITEM G)**
   c. Administration Building (Name Change/Additional Documentation for East Hall) **(ITEM H)**

i. Presentation of nominations by Gene Hopkins and Greg Jones of Hopkins/Burns (15 minutes each), questions from the commission, comments from the public (limited to 4 minutes each)
ii. Deliberation and decision

XIII. Citizen Comments on NON-agenda items*

XIV. Commissioner Comments **Adjourn** **9:00 PM**

HPC meeting in November will be on Wednesday November 9 to accommodate elections.

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.

KALAMAZOO HISTORIC PRESERVATION COMMISSION GOALS FOR 2015-2016

PRESERVATION MONTH 2016 Leader: Vacant

GOAL: Present a diverse variety of events to celebrate Preservation Month in May and promote sustainability for the HPC

1. Committee to develop activities & budgets
2. Schedule & promote/publicize events
3. Preservation Awards committee to decide awards
4. Create work schedules, recruit & train volunteers
5. Complete events
6. Post event debrief presented to HPC
7. Form committee for next year

FOUNTAIN OF THE PIONEERS Leader: David Brose –

HIGHEST PRIORITY GOAL: Restoration & Public Education by 2017 -

Fundraising

~~1. Secure full funding for Campaign management and implementation (2015)~~
~~2. Develop broad and diverse participation on Campaign Planning Committee, (2015-16)~~
~~3. Integrate Capital Campaign planning with Bronson Park Master Plan (2015)~~
~~4. Restructure combined BPMP/FOTP funding goals/schedules with counsel and fiduciary (2016)~~
~~5. Assemble Campaign Committee (2015-16)~~
~~6. Secure *pro bono* contributions (design, printing, *etc.*) (2016)~~
7. Research and submit other private organization grant applications: 2014-2017.
8. Submit public agency grant applications: 2015-2017.
9. Implement tiered public fund raising (2016 - 2017)
10. Celebrate Fund-raising success and launch endowed interpretive programs — monitor work on Fountain complex (2017)

Public Education

~~a) Establish technical Sub-committee to develop and coordinate communication systems (2015)~~
b) Develop and coordinate virtual and physical educational content with Gun Lake Band, KPS, KHPC (2015-16)
c) Coordinate completed Reservation Marker design and structure with property managers (2016)
d) Implement and evaluate NextExitHistory presentations (2015-16)
e) Develop policies and procedures for ongoing and endowed public interpretation and programming in Bronson Park (2016)

NRHP Nomination

a. Submit NATIONAL level NRHP nomination to SHPO (2015-16)

DESIGNATION Leader: Curt Aardema

GOAL: Enhance Local Historic Districts and National Register designated properties to add development potential and protect important resources.

1. Create a simple process for property owners interested in local or national designation.
2. Research new properties for potential designation.
3. Engage owners of 3 potential sites for local and/or national designation annually.
4. Identify funding sources to assist property owners or the HPC in preparing documentation.
5. Invite property owners to consider local or national designation based on research.

LOCAL DESIGNATION

Isaac Brown House, Woodside Properties, Park Club, South Rose/Cedar Area, Gibson Factory and smokestack, New Single Resource Properties?

NATIONAL REGISTER DESIGNATION

State Theater, Fifth Third, Bronson/Upjohn Headquarters, Kalamazoo Gazette Building, Neighborhood Expansion Opportunities, Update Bronson Park NR HD, Update East Campus NR HD, Gibson Factory and smokestack

SUSTAINABILITY Leader: Lynn Stevens

1. Interviewing and writing features promoting adaptive use and rehabilitation projects as examples of how preservation can be profitable. These could be used in seeking coverage from various media for this year's tour and on the website.
2. Expand outreach to people interested in Native American history to support the fountain education projects.
3. Provide support to oversight of the Lost & Found Book sales and O'Connor Fund for Historic Preservation.

OPERATIONS Leader: Chris Wright

1. Meeting quarterly or as needed with Laura Lam and Curt to discuss KHPC activities
2. With the changes in the way that's the Preservation Coordinators position is funded to try and keep up with what she will not be able to do anymore.
3. Ensuring quorum at meetings
4. Conduct O'Connor fund appeal in November
5. Help create monthly agendas with coordinator
6. Oversight and update of operational plans monthly
7. Ensure succession plan for HPC
8. Monitor funding of Preservation Coordinator and City budget (2015-2016

SITES Leader: Curt Aardema **HISTORIC SCHOOLS INITIATIVE**

GOAL: Inform the Kalamazoo community about the history, value, sustainability and significance of preserving local buildings designed for education.

1. Compile information related to the schools on the list. Concentrate on the Lincoln School.
2. Establish a communication link with local school administrators.
3. Establish a program and presentation to share with school teachers, students, administrators, parents, etc.

Meeting date (Report date)	Revenue Rev Status Rpt **(Year to date)**	New revenue	Closing Revenue (YTD)	Expenditures Beginning Balance	New Expenditures	Closing Expenditures (YTD)	Balance (Rev Status-Balance column)
4/12/2016			1000		73.78	323.78	14,500
3/1 to 3/31							
3/9/2016 (21-2/29)		1,000	1,000		250		11,811.16
				0			
01/01//2016 (12/1-12/31)		824.32	18,259.60		200.00	11075.75	
12/8/2015 (11/1-11/30)	$17,188.67	246.61 Book Sales	$17,435.28	$5,499	5276.65	$10,775.75	$6,660
11/10/2015 (10/1-10/31)	$ 16,995.77	192.9	$17,188.67	$5,499	0	$5,499	$11,690
10/13/2015 (9/1-9/30)	$ 16,995.77	0	$16,996	$5,499	$0.00	$5,499	$11,497
9/8/2015 (8/1-8/31)	$ 6,510.77	$10,485 D&W ticket sales	$16,996	$5,332	167.16 HK box lunches - Just Good Food	$5,499	$11,497
8/11/2015 (7/01-7/31)	$ 6,510.77	0	$6,511	$4,861	$471 HK State Theatre staff	$5,332	$1,179
7/14/2015 (6/1-6/30)	$ 4,063.77	$2,447.00 HK tickets	$6,511	$4,617	$244.32 Framemaker	$4,861	$1,650
6/9/2015 (5/1-5/31)	$ 3,294.45	769.32	$4,064	$175	4,441.84	$4,617	($553)

glpatrans GL/PA Transaction Report Page: 1

4/6/2016 8:57:12AM City of Kalamazoo

Fund: 253

Account: 253-724-01-000-845.001 OUTSIDE CONTRACTUAL SERVICES

Doc Date	Jrnl	Type	Doc #	Ref #	Line	Description	Project String	Actual	D/C	Encumbrance	Budget Adj
3/7/2016	AP	IN	4612094	HPCOCONN	1	REIMBURSEMENT FOR MEALS PURCHA		73.78	D	0.00	0.00
							TOTAL 253-724-01-000-845.001	**73.78**		**0.00**	**0.00**
							Fund 253 TOTAL	**73.78**		**0.00**	**0.00**
							GRAND TOTAL	**73.78**		**0.00**	**0.00**

expstat.rpt
04/06/2016 9:16AM
Periods: 3 through 3

Expenditure Status Report

City of Kalamazoo
3/1/2016 through 3/31/2016

253 PRIVATE PURPOSE TRUST AND DONATIONS

Account Number		Adjusted Appropriation	Expenditures	Year-to-date Expenditures	Year-to-date Encumbrances	Balance	Prct Used
253-724	COMMUNITY DEVELOPMENT						
253-724-01	KALAMAZOO HISTORICAL COMMISSION						
253-724-01-000-805.006	EDUCATION AND TRAINING	300.00	0.00	0.00	0.00	300.00	0.00
253-724-01-000-810.006	BANK FEES	50.00	0.00	0.00	0.00	50.00	0.00
253-724-01-000-845.001	OUTSIDE CONTRACTUAL SERVICES	11,450.00	73.78	73.78	3,438.84	7,937.38	30.68
253-724-01-000-845.023	FUNDRAISING	3,300.00	0.00	0.00	0.00	3,300.00	0.00
253-724-01-000-860.001	MEMBERSHIPS AND DUES	400.00	0.00	250.00	0.00	150.00	62.50
Total PRIVATE PURPOSE TRUST AND DONATIONS		15,500.00	73.78	323.78	3,438.84	11,737.38	24.27
Grand Total		15,500.00	73.78	323.78	3,438.84	11,737.38	24.27

revstat.rpt
04/06/2016 9:18AM
Periods: 3 through 3

Revenue Status Report

City of Kalamazoo

3/1/2016 through 3/31/2016

253 PRIVATE PURPOSE TRUST AND DONATIONS

Account Number		Adjusted Estimate	Revenues	Year-to-date Revenues	Balance	Prct Rcvd
253-724-01-000-664.002	INTEREST ON INVESTMENTS	29.00	0.00	0.00	29.00	0.00
253-724-01-000-671.026	HISTORIC PRESERVATION SALES	2,324.00	0.00	0.00	2,324.00	0.00
253-724-01-000-671.045	HISTORIC PRESERVATION FUNDRAISING	13,147.00	0.00	1,000.00	12,147.00	7.61
Total	PRIVATE PURPOSE TRUST AND DONATIONS	15,500.00	0.00	1,000.00	14,500.00	6.45
	Grand Total	15,500.00	0.00	1,000.00	14,500.00	6.45

Kalamazoo Historic Preservation Commission
Historic Preservation Awards of Merit – 2016

AWARD OF MERIT NOMINATIONS

The Historic Preservation Awards of Merit nominations were received for the following projects and people:

Residential Property:
Marlborough Apartments– 471 West South Street – exterior rehabilitation and repairs to the 1924 apartment building including eaves, front steps and the repair of 840 wooden double hung windows. Nominated by Pam O'Connor

Interior: None

Commercial/Institutional

1. Lincoln School – 912 North Burdick – Replacement of energy panels and minimal windows installed in the 1970s with new windows that fill the historic openings of the school and maintain the exterior design while flooding the schoolrooms with light - Nominated by Curt Aardema
2. Zion Lutheran Church – Built in 1955 and designed by Chicago architect Charles E. Stade, this mid-century modern church is situated on a hill overlooking downtown and serves as a gateway to scenic Bronson Boulevard - Nominated by Curt Aardema
3. Veterans Memorial* rehabilitation by the Westwood Garden Club – using grants and donated labor and materials, the Westwood Garden Club took on rebirth of the long neglected Veterans Memorial in Riverside cemetery. The memorial, originally dedicated in 1948 kept many of the original features in the new design, making the site more readily accessible. The memorial was re-dedicated on November 11, 2015. Nominated by Zadie Jackson.
4. Riverview Launch* – 1523 Riverview Drive – The Kalamazoo County Land Bank acquired this property through a tax foreclosure. The site included a home if poor condition, a greenhouse and a barn, located on the bank of the Kalamazoo River. The project adapted and reused the existing historic structures with attention to sustainability and energy efficiency. The original character of the barn captured its character, the greenhouse was given a new life and now serves as the heart of community programming and beautification projects while other existing structures were repurposed to serve as the home of Open Roads and the Land Bank. Nominated by Kelly Clark of the Kalamazoo County Land Bank.

Individuals or Institutions

1. Ladies Library – "The Library Ladies of Kalamazoo, Their Home and History" - A 200 page pictorial book of the Ladies' Library Association published in March, 2016. The book is a complete pictorial guide of the home and history of the organization. Nominated by Lois Richmond, managing editor.
2. Westwood Garden Club* for restoration of Veterans Memorial rehabilitation – using grants and donated labor and materials, the Westwood Garden Club took on rebirth of the long neglected Veterans Memorial in Riverside cemetery. The memorial, originally dedicated in 1948 kept many of the original features in the new design, making the site more readily accessible. The memorial was re-dedicated on November 11, 2015. Nominated by Zadie Jackson.

3. The Kalamazoo County Land Bank* for the Riverview Launch project – 1523 Riverview Drive – The Kalamazoo County Land Bank acquired this property through a tax foreclosure. The site included a home if poor condition, a greenhouse and a barn, located on the bank of the Kalamazoo River. The project adapted and reused the existing historic structures with attention to sustainability and energy efficiency. The original character of the barn captured its character, the greenhouse was given a new life and now serves as the heart of community programming and beautification projects while other existing structures were repurposed to serve as the home of Open Roads and the Land Bank. Nominated by Kelly Clark of the Kalamazoo County Land Bank.

IMPORTANT:
***The Veterans Memorial renovation may be considered either as an institutional award for the Westwood Garden Club or as an award for the site itself as a building project.**

***The Riverview Launch project may be considered either as an institutional award for the Kalamazoo County Land Bank or as an award for the site itself and the buildings.**

Kalamazoo Historic Preservation Commission
Historic Preservation Awards of Merit - 2016
HISTORIC STRUCTURE

Address of Structure __471 West South St._____

Owner Name __Multiple_____

Owner Address __most are same as above_____

City __Kalamazoo_____ State _MI_____ Zip__49007___

Owners Phone # __ Multiple _____Owners email__ Multiple _____

Nominated by __Pam O'Connor, 1-28-16_____

Nominators may be neighborhood organizations, owners or friends.

Did this project utilize Federal or Michigan Historic Preservation Tax Credits? Yes_X_ No__

If the awards committee has questions about this nomination, who should be contacted?

Contact name __ Pam O'Connor _____Contact phone # (269) 342-4608 ~~(cell)~~

Contact email address _ppmarlborough@ameritech.net_____

Which category is this property nominated in? Choose only ONE

Residential Property*	Rehabilitation	Stewardship*
a. Owner Occupied	[ ]	[ ]
b. Rental properties (Sattem-Cavender Award of Excellence)	[ ]	[ ]
c. Infill residential	[ ]	[ ]
Interior (owner must provide access to interior)	[ ]	[ ]
Commercial/Institutional/Government Property Projects/programs*	[ ]	[ ]
Mixed Use (commercial and Residential or others) Property *	[**X**]	[ ]
Individuals or Institutions*	[ ]	[ ]

NARRATIVE:
The historic Marlborough Apartment building, like nothing else in Kalamazoo, was listed on the National Register of Historic Places in 1983, and in 2006, received designation as a Kalamazoo Local Historic District.

On July 8th, 1922, *The Kalamazoo Gazette* announced the pending demolition of the Hull home and subsequent construction of The Marlborough, saying: "Kalamazoo's first big metropolitan apartment building, not only from the standpoint of construction and design, but also service and

conveniences offered to tenants, is to be erected by the Kalamazoo Apartments Corporation at 431-445 West South street." The piece continued to confirm the location as the former Latham Hull estate, adding that it would be: "...a desirable setting for the apartment building..."

Kalamazoo architects Billingham & Cobb designed the building – a Mission Revival. Well-known commercial contractor Henry L. Vander Horst was the contractor and a partner in the Marlborough's development company. The building was constructed in 1923 & 1924, and may be Kalamazoo's only early "mixed-use" building of its type and size.

In the late 1970s, developer Ted Little bought the building and began a 15-year conversion from about 75 residential and commercial rental units on levels 1-5 and the garden level, to 34 residential and 6 commercial units. That was the also last time the Marlborough's 840 windows received any major attention, including paint and storm windows. In the intervening 35 (or so) years, the windows were repainted several times; but with much use – the multiple light sashes loosened, some hardware was replaced, and the glazing and storm windows began to fail.

There was discussion of replacing all 840 windows in the early 2000s. However, following an extended discussion of the pros and cons of window replacement, the owners began to investigate rehabilitation. Following another several years of research and looking at their budget, the Association finally contracted with local window expert Peter Carroll at North Coast Window Works, who first conducted a condition survey, then helped the owners lay out a 6-year, phased window rehabilitation plan.

The rehab was finally completed in the fall of 2015. As a result, the Marlborough's windows have now all been rehabilitated: repaired, rebuilt, caulked and repainted, and new, low E storms have been installed. In addition, a bay window that had been inappropriately installed in the 1990s, was replaced with a custom-built window to match. The deep eave overhanging the building's fifth floor and the building's rear fire escapes were also scraped and repainted as part of this project.

All work was completed according to the Secretary of Interior's Standards, and approved both by the Local Historic District Commission, and the State Historic Preservation Office, which reviewed the work for residential tax credits under Michigan now-extinguished program.

The result is great! Through this effort -- the Marlborough Association members invested more than $650,000 in their building, their block, their neighborhood, and in downtown Kalamazoo.

Photo Log:
2016-a) Kalamazoo Gazette advertisement for the Marlborough
2016-b) Rear entrance court and other facades (and fire escape paint!) – complete
2016-c) West facade -- complete
2016-d) Front entrance court and other facades – complete
2016-e) East facade -- complete
2016-f) North Coast Window Works crew
2016-g) Eave and bracket work completed
2016-h) Bay window to be replaced (front entry court, 3rd floor)
2016-i) Replacement bay window (from unit interior)

Marlborough Apartment Building

KALAMAZOO, MICHIGAN

Now in Course of Erection by the Kalamazoo Apartments Corporation

The Only Large Apartment Building in Kalamazoo

On This Property **FIREPROOF** *We Offer an Issue of*

$225,000.00

7% First Mortgage Gold Bonds

Consisting of seventy-five thoroughly modern apartments; centrally situated on a street of fine, old homes; built in a modified Spanish style of architecture, of brick and reinforced concrete construction; well-designed and handsomely decorated; the only one of its class in Kalamazoo; the Marlborough is one of the most desirable and valuable properties in which you could wish to invest.

UNITED STATES MORTGAGE BOND COMPANY, LIMITED

312 Majestic Building, Detroit, Michigan

Grand Rapids Branch, 615 Commercial Savings Bank Building

GEO. C. MARXER, Manager.

7% UNITED FIRST MORTGAGE BONDS

MAIL THIS TODAY

UNITED STATES MORTGAGE BOND CO., LTD.
312 Majestic Building, Detroit.

Free, and without obligation on my part, send me particulars of your issue of 7% First Mortgage Bonds on the Marlborough Apartment Building, Kalamazoo.

Name .....

Address .....

(1)**East side looking north**
(3) Greenhouse window (this has been removed see photo page B)

A

(2) West Side looking south
(4) Interior

(1) Greenhouse window (removed)
(3) NE corner of west section

B

(2) Work in progress
(4) Repairs to eaves

Kalamazoo Historic Preservation Commission
Historic Preservation Awards of Merit - 2016
HISTORIC STRUCTURE

Address of Structure 912 N. BURDICK ST.

Owner Name KALAMAZOO PUBLIC SCHOOLS

Owner Address 1220 HOWARD ST.

City Kalamazoo State MI Zip 49008

Owners Phone # 269-337-0115 Owners email startgl@kalamazoo.k12.mi.us

Nominated by CURT AARDEMA
Nominators may be neighborhood organizations, owners or friends.

Did this project utilize Federal or Michigan Historic Preservation Tax Credits? Yes__ No ✓

If the awards committee has questions about this nomination, who should be contacted?

Contact name CURT AARDEMA Contact phone # (269) 442-2692 (cell)

Contact email address curtis.aardema@gmail.com

Which category is this property nominated in? Choose only ONE

Residential Property*	Rehabilitation	Stewardship*
a. Owner Occupied	[ ]	[ ]
b. Rental properties (Sattem-Cavender Award of Excellence)	[ ]	[ ]
c. Infill residential	[ ]	[ ]
Interior(owner must provide access to interior)	[ ]	[ ]
Commercial/Institutional/Government Property Projects/programs*	[✓]	[ ]
Mixed Use (commercial and Residential or others) Property *	[ ]	[ ]
Individuals or Institutions*	[ ]	[ ]

* See next page for definitions

ATTACHMENTS (required):

- In one page or less, in a narrative form, explain why the project qualifies, and the resulting community impact. Please do not submit a list of work or specifications.
- Five to ten photographs showing the project itself, important details and the project within the greater context. Front and rear shots of the structure, a shot of the streetscape (buildings on both sides) and close-ups of the project area are required. Photos should be a minimum of 3"x 5", color or black and white. Digital photos are acceptable with a resolution of at least 300 dpi. "Before" photos can be especially compelling and while not required, they add a great deal to the nomination. (This item is not required for "Individuals or Institutions".) Photos may be submitted on a CD, attached to an email or printed.
- Nominations MUST be on paper or submitted electronically (CD or by email) – no faxed submissions will be accepted. EMAIL: ferraros@kalamazoocity.org

Mail or deliver nominations before the **DEADLINE at 5:00 pm on Monday, March 7, 2016** to:
Historic Preservation Coordinator, 415 East Stockbridge, Kalamazoo, MI 49001
ferraros@kalamazoocity.org

Kalamazoo Public Schools - Lincoln International Studies School

Kalamazoo has a rich history of well-designed public school buildings. Included among this group is the Lincoln International Studies School, part of the Kalamazoo Public Schools system. Located at 912 N. Burdick Street, Lincoln has long stood as a landmark and anchor of the city's Northside neighborhood. As the city of Kalamazoo grew in the early twentieth-century, educational leaders searched for a long-term facility to house the needs of the Northside neighborhood. While several smaller schools already served the area, the need for a larger and more modern school was apparent. In the early 1920's designs for a substantial new school were unveiled. By 1922, the new Lincoln school was open and educating the students of Kalamazoo.

Detailed with red brick and terra cotta, the masonry building features three stories of classrooms, an auditorium, and an indoor swimming pool. Throughout the school's ninety-four years of operation, the Kalamazoo Public Schools administration has carefully maintained the structure and its grounds. Due to energy standards of the era, the school's original windows were removed and replaced with insulated panels in the 1970's. While logical at the time, the panels quickly aged and required replacement in recent years. Due to the historic nature of the Lincoln International Studies School, the Kalamazoo Public Schools administration decided to invest in new windows for the entire building. These new windows represent the historic openings and designs of the school building, and allow for abundant natural light to flood the classrooms and corridors of the building.

With Lincoln now in its tenth decade of service, the Kalamazoo Public Schools leadership should be acknowledged for their outstanding work in not only preserving the historic school for future students to enjoy, but also for choosing to enhance the building with architecturally appropriate new windows. Due to the efforts of the Kalamazoo Public Schools, Lincoln will continue to anchor the Northside neighborhood and serve another generation of Kalamazoo students.

LINCOLN INTERNATIONAL STUDIES SCHOOL

LINCOLN INTERNATIONAL STUDIES SCHOOL

Kalamazoo Historic Preservation Commission
Historic Preservation Awards of Merit - 2016
HISTORIC STRUCTURE

Address of Structure 2122 BRONSON BLVD.

Owner Name ZION EVANGELICAL LUTHERAN CHURCH

Owner Address 2122 BRONSON BLVD.

City Kalamazoo State MI Zip 49008

Owners Phone # 269-382-2360 Owners email

Nominated by CURT AARDEMA
Nominators may be neighborhood organizations, owners or friends.

Did this project utilize Federal or Michigan Historic Preservation Tax Credits? Yes__ No ✓

If the awards committee has questions about this nomination, who should be contacted?

Contact name CURT AARDEMA Contact phone # (269) 492-2692 (cell)

Contact email address curtis.aardema@gmail.com

Which category is this property nominated in? Choose only ONE

Residential Property*	Rehabilitation	Stewardship*
a. Owner Occupied	[ ]	[ ]
b. Rental properties (Sattem-Cavender Award of Excellence)	[ ]	[ ]
c. Infill residential	[ ]	[ ]
Interior(owner must provide access to interior)	[ ]	[ ]
Commercial/Institutional/Government Property Projects/programs*	[ ]	[✓]
Mixed Use (commercial and Residential or others) Property *	[ ]	[ ]
Individuals or Institutions*	[ ]	[ ]

* See next page for definitions

ATTACHMENTS (required):

- In one page or less, in a narrative form, explain why the project qualifies, and the resulting community impact. Please do not submit a list of work or specifications.
- Five to ten photographs showing the project itself, important details and the project within the greater context. Front and rear shots of the structure, a shot of the streetscape (buildings on both sides) and close-ups of the project area are required. Photos should be a minimum of 3"x 5", color or black and white. Digital photos are acceptable with a resolution of at least 300 dpi. "Before" photos can be especially compelling and while not required, they add a great deal to the nomination. (This item is not required for "Individuals or Institutions".) Photos may be submitted on a CD, attached to an email or printed.
- Nominations MUST be on paper or submitted electronically (CD or by email) – no faxed submissions will be accepted. EMAIL: ferraros@kalamazoocity.org

Mail or deliver nominations before the **DEADLINE at 5:00 pm on Monday, March 7, 2016** to:
Historic Preservation Coordinator, 415 East Stockbridge, Kalamazoo, MI 49001
ferraros@kalamazoocity.org

Zion Lutheran Church - Kalamazoo

Founded in 1868, Kalamazoo's Zion Lutheran Church has long been a fixture in the community's landscape. After building and utilizing several structures throughout the city, the church's current structure at 2122 Bronson Boulevard was built in 1955. Situated on a hill overlooking downtown Kalamazoo, the current structure also serves as a gateway to scenic Bronson Boulevard. The masonry church building features a contemporary design characteristic of its era. While the church has undergone minor renovations and added a complementary addition on the rear of the main building, it has been well maintained and preserved since its original construction over sixty years ago. The church building also includes extensive areas of stained glass, including a signature section that fronts on Bronson Boulevard.

As a result of the careful stewardship of the Zion Lutheran congregation, their 1955 church building has become a recognizable landmark within the Kalamazoo community. While the congregation undoubtedly has a mission larger in scope than their building, they should be recognized for the care they have taken to preserve an importance piece of Kalamazoo architecture dating from the mid twentieth-century.

Kalamazoo Historic Preservation Commission
Historic Preservation Awards of Merit - 2016

INDIVIDUAL OR INSTITUTION

Individuals or institutions whose day-to-day, general preservation activities or specific projects merit recognition.

Name of Individual or institution Westwood Garden Club

Mailing Address 1188 N. Seventh St.

City Kalamazoo State MI Zip 49009

Contact Phone # for nominee 375-2572 email Loriedreed@gmail.com

Nominated by Zadie Jackson
Nominators may be neighborhood organizations, owners or friends.

If the awards committee has questions about this nomination, who should be contacted?

Contact name Zadie Jackson Contact phone # 345-8768

Contact email address zadiejackson@netscape.net

Please take no more than one page to tell us why this individual or institution deserves a Historic Preservation Award of Merit. What was the activity? How did it benefit preservation in Kalamazoo?

Mail or deliver nominations before the **DEADLINE at 5:00 pm on Monday, March 7, 2016** to:
Historic Preservation Coordinator, 415 East Stockbridge, Kalamazoo, MI 49001
ferraros@kalamazoocity.org

Kalamazoo Historic Preservation Commission
Historic Preservation Awards of Merit - 2016
HISTORIC STRUCTURE

Address of Structure Gull Road

Owner Name City of Kalamazoo

Owner Address 241 W. South St.

City ✓Kalamazoo State ✓MI Zip 49007

Owners Phone # 269-337-8047 Owners email

Nominated by Zadie Jackson for Westwood Garden Club
Nominators may be neighborhood organizations, owners or friends.

Did this project utilize Federal or Michigan Historic Preservation Tax Credits? Yes__ No X

If the awards committee has questions about this nomination, who should be contacted?

Contact name Zadie Jackson Contact phone # (269) 345-8748 (cell)

Contact email address zadiejackson@netscape.net

Which category is this property nominated in? Choose only ONE

Residential Property*	Rehabilitation	Stewardship*
a. Owner Occupied	[ ]	[ ]
b. Rental properties (Sattem-Cavender Award of Excellence)	[ ]	[ ]
c. Infill residential	[ ]	[ ]
Interior(owner must provide access to interior)	[ ]	[ ]
Commercial/Institutional/Government Property Projects/programs*	[X]	[ ]
Mixed Use (commercial and Residential or others) Property *	[ ]	[ ]
Individuals or Institutions*	[ ]	[ ]

* See next page for definitions

ATTACHMENTS (required):

- In one page or less, in a narrative form, explain why the project qualifies, and the resulting community impact. Please do not submit a list of work or specifications.
- Five to ten photographs showing the project itself, important details and the project within the greater context. Front and rear shots of the structure, a shot of the streetscape (buildings on both sides) and close-ups of the project area are required. Photos should be a minimum of 3"x 5", color or black and white. Digital photos are acceptable with a resolution of at least 300 dpi. "Before" photos can be especially compelling and while not required, they add a great deal to the nomination. (This item is not required for "Individuals or Institutions".) Photos may be submitted on a CD, attached to an email or printed.
- Nominations MUST be on paper or submitted electronically (CD or by email) – no faxed submissions will be accepted. EMAIL: ferraros@kalamazoocity.org

Mail or deliver nominations before the **DEADLINE at 5:00 pm on Monday, March 7, 2016** to:
Historic Preservation Coordinator, 415 East Stockbridge, Kalamazoo, MI 49001

ferraros@kalamazoocity.org

APPLICATION
HISTORIC PRESERTATION AWARD OF MERIT - 2016

On May 30, 1948, the United Veterans Council, City of Kalamazoo dedicated a memorial to the men and women who had served their countryin the armed forces. The memorial has an upper and a lower memorial Over the years and for many reasons, the memorial lacked care and became a disgrace to the those who had served.

In 2008, the members of the Westwood Garden Club decided that as one of its community beautification projects the members would spruce up the memorial. After three years, the members decided that this was a futile effort and the memorial needed to be refurbished. The Club appointed a committee of three members titled the Veterans Memorial Restoration Committee (VMRC).to spearhead this project. So began a labor of love to bring the memorial to a state that was a proper memorial to the men and women who served the United States.

The VMRC enlisted the help of the Kalamazoo Garden Council to serve as the fiduciary agent for the project. It worked with the Public Services Department of the City of Kalamazoo, understanding that the City would need to approve any improvements and/or changes that were made and that the original memorial could only be restored, as it was a historical site. John Pawlak, husband of a Garden Council member, was asked to design the upper memorial. His design seemed most appropriate. Not only did it fit the landscape, but it incorporated the idea of the Congressional Medial of Honor and includes bricks honoring those who served and six flag poles – one for the American flag and one for each of the five services.

For purposes of refurbishing and construction, the Project was divided into four phases:

- ✓ **Phase One:** Clean up of the site.
- ✓ **Phase Two:** The construction of John Pawlak's design for the upper memorial and restoration of the lower memorial.
- ✓ **Phase Three:** Included the Veterans Memorial in the National Garden Clubs' Blue Star Memorial Program.

Although the club members were very involved in this project, it became a community project. The City of Kalamazoo helped clean up the site, but also built steps, added handrails, and pulled building permits. Fourteen local contractors contributed services and products. This included electrical, concrete, architectural drawings, sprinkling system, landscaping, plants, printing, and excavating. Over 125 members of the community worked at the project, from planting, laying bricks, cleaning the site.

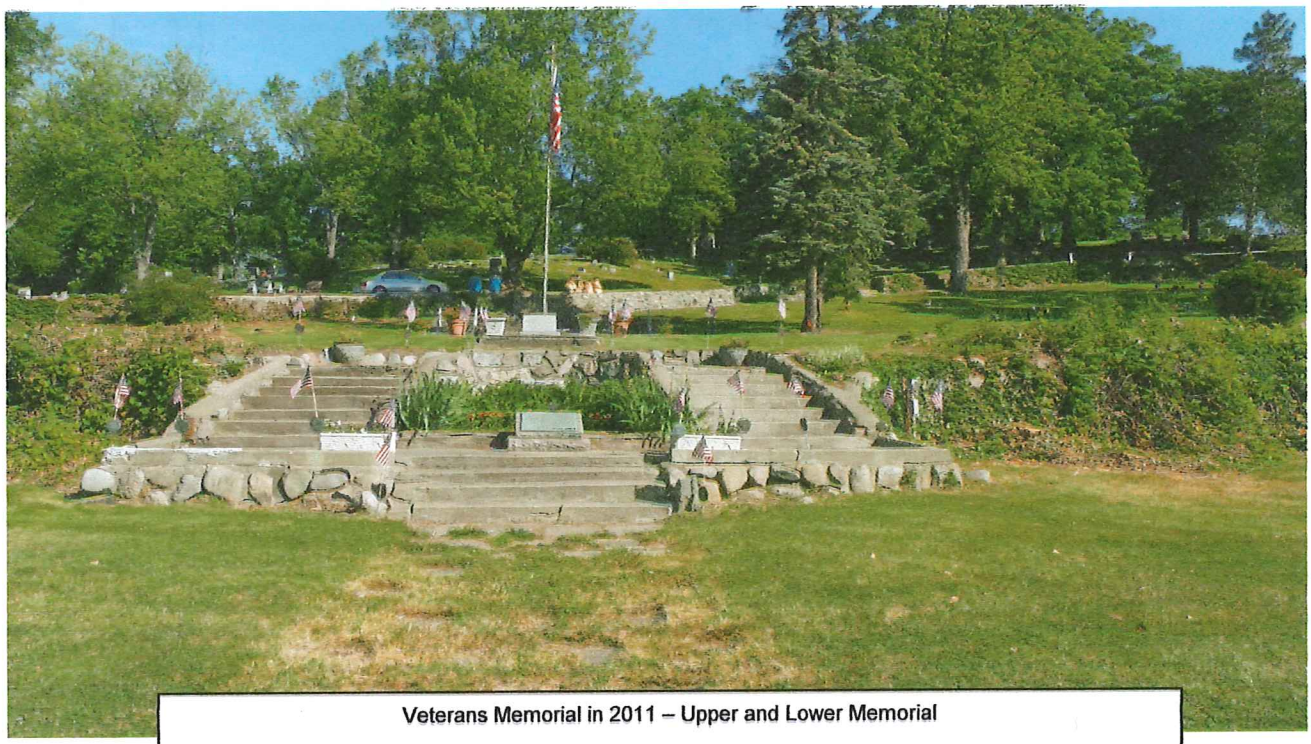
This project qualifies for a Historic Preservation Award of Merit for the following reasons:

- ✓ An historic monument, that had been allowed to become a disgrace, was refurbished and became a fitting memorial to those who served in the armed forces.
- ✓ It shows what can happen when private, non-profit, and public organizations work together.
- ✓ It is the work of many community members.
- ✓ It adds to the beauty of Kalamazoo.
- ✓ It improves the Riverside Cemetery.

The Riverside Cemetery's Veterans Memorial was rededicated on November 11, 2015.

Ariel View of the Riverside Veterans Memorial
October 17, 2015

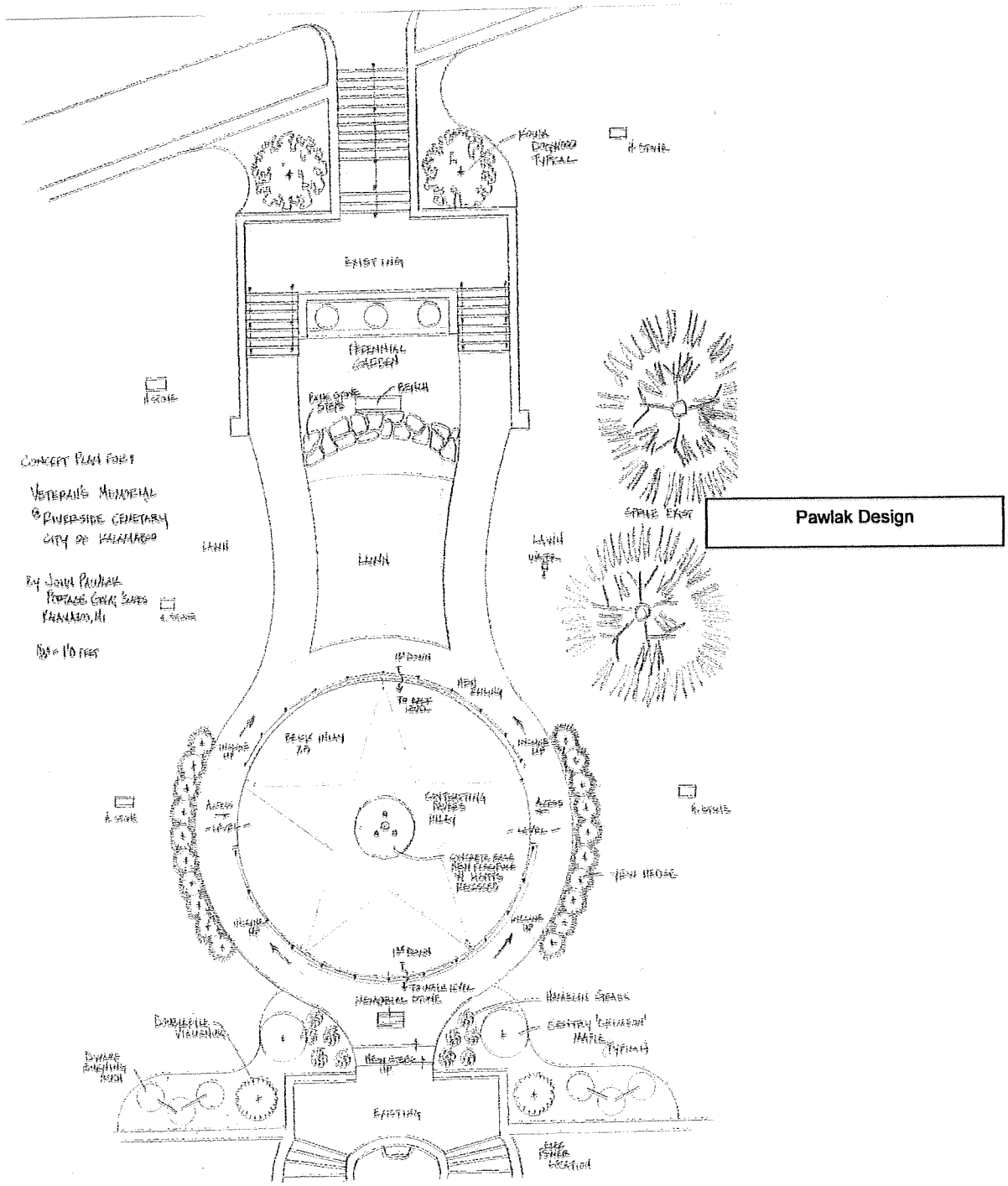
1948 Dedication Plaque.



Veterans Memorial in 2011 – Upper and Lower Memorial

Condition of the Memorial before restoration.

Condition of the Memorial before restoration.


CONCEPT PLAN FOR:
VETERANS MEMORIAL
@ RIVERSIDE CEMETARY
CITY OF KALAMAZOO
BY JOHN PAWLAK
PORTAGE CITY, SUITE
KALAMAZOO, MI
1/8" = 1'0 FEET
EXISTING
PERENNIAL GARDEN
BENCH
LAWN
LAWN
EXISTING
MEMORIAL STONE
Pawlak Design

Pouring concrete

Laying Bricks

Planting Day

Restoring the Lower Memorial

VeteransMem+Parade ground 2013 Aerial

This map is neither a legally recorded map nor a survey and is not intended to be used as one. This map is a compilation of records, information and data located in various city, county, state and federal offices and other sources regarding the area shown, and is to be used for reference purposes only. Map Created: 4/5/2016

Veterans Memorial 2014

County Boundary
City Limits
Construction Sites
Streets
Freeway
Major Arterial
Minor Arterial
Ramp
Trails
Roads
Streets
Freeway
Major Arterial
Minor Arterial
Ramp
Roads
Water Features
Surface
Culvert
Water Features
Parcels
Municipalities
Streets

This map is neither a legally recorded map nor a survey and is not intended to be used as one. This map is a compilation of records, information and data located in various city, county, state and federal offices and other sources regarding the area shown, and is to be used for reference purposes only. Map Created: 4/5/2016

Kalamazoo Historic Preservation Commission
Historic Preservation Awards of Merit - 2016

INDIVIDUAL OR INSTITUTION

Individuals or institutions whose day-to-day, general preservation activities or specific projects merit recognition.

Name of Individual or institution Riverview Launch

Mailing Address 1523 Riverview Dr

City Kalamazoo State MI Zip 49004

Contact Phone # for nominee 269-216-9667 email kelly.clarke@kalamazoolandbank.org

Nominated by Kelly Clarke
Nominators may be neighborhood organizations, owners or friends.

If the awards committee has questions about this nomination, who should be contacted?

Contact name Kelly Clarke Contact phone # 269-216-9667

Contact email address kelly.clarke@kalamazoolandbank.org

Please take no more than one page to tell us why this individual or institution deserves a Historic Preservation Award of Merit. What was the activity? How did it benefit preservation in Kalamazoo?

Mail or deliver nominations before the **DEADLINE at 5:00 pm on Monday, March 7, 2016** to:
Historic Preservation Coordinator, 415 East Stockbridge, Kalamazoo, MI 49001
ferraros@kalamazoocity.org

Riverview Launch

Since 1915, Riverside Greenhouse was a thriving local business that grew and sold flowers and floral arrangements. The historic barn was once used to stable the horse and cart that delivered flowers around Kalamazoo. In 1967, Riverside underwent a major renovation, adding the store, workroom, greenhouse and garage that remained in use until it closed in 2012, and the property went through tax foreclosure. That's when the Kalamazoo County Land Bank entered the life of this property and in 2014 Riverview Launch commenced. Serving as an anchor tenant and primary steward of the site, the Land Bank stepped in to help develop the vision for this ambitious project. Open Roads Bike Program non-profit joined as an early partner and tenant, and located their first permanent home at Riverview.

Riverview Launch stands as a unique redevelopment project within Kalamazoo on the northeast side of town, an area that has suffered a period of disinvestment and decline in the past few decades. The site offers the opportunity to bring neighbors together, drive momentum toward the creation of greener, safer, and smarter use of public spaces, and to improve the quality of life by providing recreational, educational and engaging opportunities for our community members. Through the support of local partners, leaders and stakeholders, funders, volunteers, community members and the vision of renewed usage, from the beginning, it was imperative to retain the historic integrity of this Kalamazoo landmark.

With the original structures at the heart of the design, a new face was created to celebrate the uniqueness of the project. Although the residential portion of the site was demolished due to necessity, the adaptive reuse of the existing historic structures were enhanced by the application of retro and neo-industrial design elements with attention to sustainability and energy efficiency. The original character of the barn was captured to reflect its glory day stature, the greenhouse was given a new life and now serves as the heart of community programming and beautification projects while other existing structures were repurposed to serve as the home of Open Roads and the Land Bank. Design features include the combination of reclaimed wood from deconstructed homes with more modern elements such as sky lights and glass garage doors. The historic importance of the site is highlighted by interpretive signage which includes telling the story of the Native American trading post that served as a central hub for Kalamazoo's early commerce. Although Riverview Launch is a celebrated addition to our community, its roots are still deeply planted in the story of Kalamazoo and its rich history.

(1) **RIVERVIEW LAUNCH – front view**
(3) Barn Before

(2) **RIVERVIEW LAUNCH – view from river**
(4) Barn After

Riverview Launch – HPC Awards 2016 Photo page B

Kalamazoo Historic Preservation Commission
Historic Preservation Awards of Merit - 2016

INDIVIDUAL OR INSTITUTION

Individuals or institutions whose day-to-day, general preservation activities or specific projects merit recognition.

Name of Individual or institution - Library Ladies Group 333 South Park_____

Mailing Address _813 West South St

City _Kalamazoo_____ State _MI_____ Zip__49007-4696_____

Contact Phone # for nominee _269-343-2866_____ email_richmondjl@aol.com
Nominated by _Lois Richmond_- Managing Editor_____
Nominators may be neighborhood organizations, owners or friends.

If the awards committee has questions about this nomination, who should be contacted?

Contact name __Lois Richmond-Managing Editor__ Contact phone # 269-343-2866_____

Contact email address _richmondjl@aol.com _____

Please take no more than one page to tell us why this individual or institution deserves a Historic Preservation Award of Merit. What was the activity? How did it benefit preservation in Kalamazoo?

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ferraros@kalamazoocity.org

Introducing "The Library Ladies of Kalamazoo, Their Home and History": A 200 page Pictorial book of the Ladies' Library Association to be published in March, 2016. An essay on the contribution of this pictorial book to support this nomination follows:

In May, 2014, the dedication of the addition and renovation on this 1879 historic building was held. This building located at 333 South Park Street of Kalamazoo, Michigan is the home of the Ladies' Library Association. During this project, many of us spent countless hours in the building. Numerous details of the buildings' interior are easily missed because there are so many. Over the years, various photo's have been taken but there has never been a complete pictorial guide of the home and history of the organization. The decision was made to photograph the details and write the story of this landmark in Kalamazoo. A committee of 8 women, Vanita Aloisio, Barbara Baker, Sharon Carlson, Carla Noe-Emig, Deborah Killarney, Lois Richmond, Lisa Salay and Judy Sherrod , all members of the organization and 4 of which were involved on the construction committee of the renovation were selected to complete this task. Lois Richmond agreed to be the Managing editor. Carla Noe-Emig, offered to do the photography. The project began in late 2014. We met often for 16 months to collaborate on the information to be included and the photos to be featured. We asked Sharon Carlson to be our consultant, since she works at the Charles C. and Lynn L. Zhang Legacy Collections at WMU. Many of the documents and important papers of the LLA are housed in the archives. Preparing the time line for the book and documenting various dates required hours of research to insure accuracy.

Earlier research on the art and stained glass windows, done by the late Helen Sheridan, long time Director of Collections and Exhibitions of the Kalamazoo Institute of Arts, has been included in the book. The time line covers 1830 to 2015 with important events in Kalamazoo. The original 1878 blueprints of the building were scanned and included. Numerous details of the architecture and intricate details of the chandeliers are shown. Selected photos from the archives depicting earlier times are featured. Being the first lending library in Kalamazoo, the story is local history woven among other major contributions to the community. The women of the LLA did their part assisting in the civil war and providing services like dental clinics and classes on health and hygiene to Kalamazoo's growing populations. The LLA has been a integral part of developing Kalamazoo.

The organization is the first women's club established in Michigan and the third oldest in the United States. It continued in operation since the formal founding in 1852 and has flourished as a nonprofit charitable organization with a steady membership of 200 women today. The Ladies' Library Association grew out of a reading club started in 1844.

Over the years, the LLA was considered the college for women. Education and literacy was a goal and many testimonials prove the organization was successful. They operated with a simple motto of "Do what you can". This motto is practiced today as the organization continues to serve women and children in the community. Diversity is promoted and the club is open to all women.

This pictorial book is featured to share the intricacies of this Kalamazoo landmark to the public. Prior to the building being made barrier free, many in the community never have been in the building. This publication documents the features and the history to share with others. It offers a chance to read and learn about a women's organization that has survived the test of time and offers a unique look at a building build 137 years ago. The books will be available at the LLA, and other locations in Kalamazoo that will be announced. Signed first edition books may be ordered at LibraryLadiesGroup@gmail.com or by calling Barbara Baker at 269-344-0158. The costs are $64.00 hard cover and $38.00 soft cover- tax included. If mailed, additional shipping and postage will be added. (Cash, checks or Pay-pal will be set up soon)

This essay submitted by Lois Richmond, Managing Editor, February 18, 2016

Kalamazoo Historic Preservation Commission
Preservation coordinators report
Tuesday, April 12, 2016

REVIEWS:

Historic District Commission:

✓ HDC cases to 04/05/16 – 6 total Fees total to date, 2016 ……. $196

2016 Reports - :

	2016	**2016**	**2015 (04/05)**	**2015 fees**
o	13 no fee	$ 0	7	$ 0
o	2 building permit -$35	$ 70	4	$ 136
o	3 HDC hearing - $81*	$ 243	3	$ 243
	1 TOTAL	$ 313	1	$ 379

*Applications $85 on Feb 1, 2016.

Section 106 reviews (Federally funded projects)

2016

✓ Section 106 reviews to 04/05/16 – 1

✓ In 2015, 2 review were complete by 04/05/15

SITES and PROJECTS

- **Fire station at North & Douglas** – IFB has been issued – bid opening in. Work should be complete by June 30 2016.
- **J. Rhodes Building, North and Douglas – 1019-1025 West North** – the owners have lost the property to the county as a tax foreclosure. No Change
- **Gibson Stack** – As of today, no work to deconstruct the stack has started. The owners have found a fiduciary agent to handle the funds. The boilers are on. No change
- **County Courthouse – no updates**
- **Nazareth Center (Nazareth Motherhouse) no further news**

VACANT – NOT REHABBED BUILDINGS AND/OR UPPER FLOORS
Downtown Kalamazoo
Historic buildings – 50+ years old
Underlined- in Historic District (Eligible for Federal HP tax credit)

Entire building vacant and undeveloped

1. KALAMAZOO GAZETTE BUILDING – 401 SOUTH BURDICK – Purchased by Bronson Healthcare Group*
2. FINGERS FURS/BUSINESS REVIEW BUILDING – 423 SOUTH BURDICK
3. CHARTER ONE BANK – NORTH SIDE, EAST MICHIGAN 200 BLOCK (No HP tax credit eligibility – 10% eligible!)
4. MICHIGAN NATIONAL BANK BUILDING, 200 WEST MICHIGAN – new owner 200 WM LLC– Will be reopened as Source One Bank soon
5. BUTTON-JANNASCH BUILDING – 246 EAST MICHIGAN – EAST BAY – BOTH FLOORS – Sold, work in 2016
6. FIRST NATIONAL BANK (PNC) – 108 EAST MICHIGAN (purchased, prep work has begun)
7. Grand Trunk Western Freight Depot – 427 East Michigan – purchased 5/22/14 by GTW DEPOT, LLC (purchased, work has started)

Upper floors vacant or undeveloped – 4 on mall, 7 on Michigan Avenue

8. International Hotel – Fandango – 241-7 South Kalamazoo Mall (2nd & 3rd floors)
9. Montgomery Wards – Terrapin/Walgreens – 237 South Kalamazoo Mall* (2nd & 3rd floors)
10. Fuller Building – Petals & Postings/Invitations by Design – 233 South Kalamazoo Mall (2nd & 3rd floors)
11. Boudeman Building – Rustica - south end - 236 South Kalamazoo Mall, west side* (2nd & 3rd floors)
12. Stevens Building – 312 West Michigan – Studio Grille (2nd floor)
13. Stevens Building – 220 West Michigan – Nord Jewelers (purchased, work has not begun) (2nd & 3rd floors)
14. Clapham McDonald Building – 131 East Michigan – 3rd floor
15. Main Street Grill - 232 East Michigan (NC to Haymarket)
16. Hiemstra Optical - 234-8 East Michigan*(2nd floor)
17. 266 East Michigan – Hall Building – Coney Island – upper three floors
18. 318 East Michigan – Hotel Holt – Alfred E. Bike – 2nd and 3rd floors
19. 302 North Burdick – Kalamazoo Overall Co – Mr. Presidents – 2nd floor
20. 100 and 150 North Edwards – Nave Architects and Heritage Co – 2nd floor & far north one story bay

Upper floor unoccupied

21. American National Bank (5/3) – 136 East Michigan – 15th floor only

First floor vacant, upper floors occupied

22. Metropolitan Center – one storefront – 105 East Michigan
23. Merrill-McCourtie Building – (south storefront only) Dragon Inn – 232 South Kalamazoo Mall

2016 ER 96-713 106 Review Log

City of Kalamazoo, Kalamazoo County – A Certified Local Government

Fourth Quarter Report to the Historic Preservation Commission

January 1, 2016 to March 31, 2016

1. 02/12/2016 823 Oak Vine KVHH

PROPOSED WORK: Repair roofing, repair and paint siding, replace guardrail, new garage door, repair porch as needed to match existing. Interior, repair flooring, remodel kitchen and bath and weatherization

AREA OF POTENTIAL EFFECT: Limited to the this house and adjacent houses in the historic district

HISTORIC PROPERTIES PRESENT: This house is located within the South Street-Vine Area Local Historic District. The Kalamazoo Historic District Commission will need to review and approve the garage door and new porch rail

DETERMINATION OF EFFECT: NO ADVERSE EFFECT if the work complies with the Kalamazoo Historic District Commission Standards and Guidelines. All work is cleared under Federal regulation 36 CFR 800 for the "Protection of Cultural Resources". Work may proceed without further review.

COK-CP&D = City of Kalamazoo; ComHome=Community Homeworks; DBB= Dangerous Buildings Board; DCA = Douglass Comm Assoc; DNSWM= Disability Network of SW Mich; East= Eastside Nd Assoc; ENA=Edison Nd Assoc.; HRI= Housing Resources, Inc; KCLB = KalCo Land Bank KNHS= Kal Nd Housing Services; KNNHC = Kal Northside Non Profit; KVHH – Kal Valley Habitat for Humanity; NACD= Northside Association for Community Development; NdRehab (NSP2) – CoK Neighborhood Rehabilitation; ROI – Residential Opportunities; SenServ=Senior Services

WOOD WINDOWS ONLY FOR ANY NR ELIGIBLE BUILDINGS - *ALL ARE CDBG funded

KALAMAZOO HISTORIC PRESERVATION COMMISSION

CITY HALL - 241 W. South – Community Room – 2nd floor

Tuesday, April 12, 2016 – 6:00pm

HPC meeting in November will be on Wednesday November 9 to accommodate elections.

I. **Call to Order – 7:00 pm**

II. **Approval of Absences:**

III. **Approval of Agenda:**

IV. **Introduction of Guests:**

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

VI. **Financial Report**
   a. City (Dix) **(ITEM A summary, ITEM B – ledger pages)**

VII. **Action and Discussion Items**
   a. Work Plan Reports from Team Leaders
      i. Sustainability (SU) – Stevens (Hidden Kalamazoo Tour)
      ii. Preservation Month (PM) – Holewinski –
      iii. Iannelli Fountain (IF)
         1. Fundraising
         2. Planning
         3. Education – Brose
      iv. Operations (O) – Wright
      v. Sites (SI) – Aardema
      vi. Designation (D) – Aardema

VIII. **Old/New Business**
   a. Appoint a study committee to revise Chapter 16 for new historic resources , to identify new historic resources to be studied and changes to the ordinance if needed– sub quorum
   b. Give official approval for the short documentary "1884" produced with help from the HPC to celebrate Kalamazoo's 125th anniversary as a city, to be posted on the Kalamazoo Public Library Local History Room website.
   c. Confirm Historic Preservation Awards. **(ITEM C)**

IX. **Approval of meeting notes:** March 10, 2016 **(Meeting notes unavailable)**

X. **Correspondence**

XI. **Coordinators Reports on non-agenda items**
   a. Coordinators monthly report **(ITEM D)**
   b. 1st quarter Section 106 reviews **(ITEM E)**
   c.

6:55PM – short break

XII. **National Register Nominations – Certified Local Government Report**
   a. Fountain of the Pioneers – Bronson Park **(ITEM F)**
      i. Presentation of nomination by Sharon Ferraro (15 minutes), questions from the commission, comments from the public (limited to 4 minutes each)
      ii. Deliberation and decision

   b. Western State Normal School Historic District (Additional Documentation) **(ITEM G)**
   c. Administration Building (Name Change/Additional Documentation for East Hall) **(ITEM H)**

i. Presentation of nominations by Gene Hopkins and Greg Jones of Hopkins/Burns (15 minutes each), questions from the commission, comments from the public (limited to 4 minutes each)
ii. Deliberation and decision

XIII. Citizen Comments on NON-agenda items*

XIV. Commissioner Comments **Adjourn** **9:00 PM**

HPC meeting in November will be on Wednesday November 9 to accommodate elections.

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.

KALAMAZOO HISTORIC PRESERVATION COMMISSION GOALS FOR 2015-2016

PRESERVATION MONTH 2016 Leader: Vacant

GOAL: Present a diverse variety of events to celebrate Preservation Month in May and promote sustainability for the HPC

1. Committee to develop activities & budgets
2. Schedule & promote/publicize events
3. Preservation Awards committee to decide awards
4. Create work schedules, recruit & train volunteers
5. Complete events
6. Post event debrief presented to HPC
7. Form committee for next year

FOUNTAIN OF THE PIONEERS Leader: David Brose –

HIGHEST PRIORITY GOAL: Restoration & Public Education by 2017 -

Fundraising

~~1. Secure full funding for Campaign management and implementation (2015)~~
~~2. Develop broad and diverse participation on Campaign Planning Committee, (2015-16)~~
~~3. Integrate Capital Campaign planning with Bronson Park Master Plan (2015)~~
~~4. Restructure combined BPMP/FOTP funding goals/schedules with counsel and fiduciary (2016)~~
~~5. Assemble Campaign Committee (2015-16)~~
~~6. Secure *pro bono* contributions (design, printing, *etc.*) (2016)~~
7. Research and submit other private organization grant applications: 2014-2017.
8. Submit public agency grant applications: 2015-2017.
9. Implement tiered public fund raising (2016 - 2017)
10. Celebrate Fund-raising success and launch endowed interpretive programs — monitor work on Fountain complex (2017)

Public Education

~~a) Establish technical Sub-committee to develop and coordinate communication systems (2015)~~
b) Develop and coordinate virtual and physical educational content with Gun Lake Band, KPS, KHPC (2015-16)
c) Coordinate completed Reservation Marker design and structure with property managers (2016)
d) Implement and evaluate NextExitHistory presentations (2015-16)
e) Develop policies and procedures for ongoing and endowed public interpretation and programming in Bronson Park (2016)

NRHP Nomination

a. Submit NATIONAL level NRHP nomination to SHPO (2015-16)

DESIGNATION Leader: Curt Aardema

GOAL: Enhance Local Historic Districts and National Register designated properties to add development potential and protect important resources.

1. Create a simple process for property owners interested in local or national designation.
2. Research new properties for potential designation.
3. Engage owners of 3 potential sites for local and/or national designation annually.
4. Identify funding sources to assist property owners or the HPC in preparing documentation.
5. Invite property owners to consider local or national designation based on research.

LOCAL DESIGNATION

Isaac Brown House, Woodside Properties, Park Club, South Rose/Cedar Area, Gibson Factory and smokestack, New Single Resource Properties?

NATIONAL REGISTER DESIGNATION

State Theater, Fifth Third, Bronson/Upjohn Headquarters, Kalamazoo Gazette Building, Neighborhood Expansion Opportunities, Update Bronson Park NR HD, Update East Campus NR HD, Gibson Factory and smokestack

SUSTAINABILITY Leader: Lynn Stevens

1. Interviewing and writing features promoting adaptive use and rehabilitation projects as examples of how preservation can be profitable. These could be used in seeking coverage from various media for this year's tour and on the website.
2. Expand outreach to people interested in Native American history to support the fountain education projects.
3. Provide support to oversight of the Lost & Found Book sales and O'Connor Fund for Historic Preservation.

OPERATIONS Leader: Chris Wright

1. Meeting quarterly or as needed with Laura Lam and Curt to discuss KHPC activities
2. With the changes in the way that's the Preservation Coordinators position is funded to try and keep up with what she will not be able to do anymore.
3. Ensuring quorum at meetings
4. Conduct O'Connor fund appeal in November
5. Help create monthly agendas with coordinator
6. Oversight and update of operational plans monthly
7. Ensure succession plan for HPC
8. Monitor funding of Preservation Coordinator and City budget (2015-2016

SITES Leader: Curt Aardema **HISTORIC SCHOOLS INITIATIVE**

GOAL: Inform the Kalamazoo community about the history, value, sustainability and significance of preserving local buildings designed for education.

1. Compile information related to the schools on the list. Concentrate on the Lincoln School.
2. Establish a communication link with local school administrators.
3. Establish a program and presentation to share with school teachers, students, administrators, parents, etc.

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: _Fountain of the Pioneers_____

Other names/site number: Fountain of the Pioneers complex, Iannelli Fountain

Name of related multiple property listing**:**

Kalamazoo MRA: Part of Bronson Park Historic District

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

2. Location

Street & number: _in Bronson Park, bounded by Academy, Rose, South and Park Streets_

City or town: _Kalamazoo___ State: _Michigan_ 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:

__X_national **___statewide** **___local**

Applicable National Register Criteria:

_X__A **___B** **__X_C** **___D**

Signature of certifying official/Title: **Date**

MI SHPO

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

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

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	x
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	
District	
Site	
Structure	x
Object	

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
		buildings
		sites
2		structures
1		objects
3	0	Total

Number of contributing resources previously listed in the National Register 3

6. Function or Use
Historic Functions
(Enter categories from instructions.)

Recreation & Culture; work of public art; fountain complex

Current Functions
(Enter categories from instructions.)

Recreation & Culture; work of public art; fountain complex

7. Description

Architectural Classification

Modern Movement
Prairie School
Art Deco

Materials:

Principal exterior materials of the property: Concrete & stone aggregate

Narrative Description

Summary Paragraph

The *Fountain of the Pioneers* complex sits in the center of downtown Kalamazoo's Bronson Park. It is framed and surrounded by the park's pathway system, which radiates inward from perimeter streets at the four corners, and from the north and south. Between these paths, mostly triangular green spaces are populated with trees, planting beds, and a variety of scattered markers and monuments. The City of Kalamazoo's Historic Preservation Commission owns a 1930s plan for the park, marked "Iannelli Studios," which shows what is essentially today's plan. Bronson Park is Kalamazoo's "village green," located in the city's north-central section. Kalamazoo is in Michigan's southwest corner, halfway between Detroit and Chicago on a general east-west line. The Fountain complex consists of three primary features, all designed by Alfonso Iannelli as a single project – a project that was the only *major* park re-design in its 170-year history. The first two are long, shallow pools, lying end-to-end on an east-west line. A small green space forms a hyphen between the pools. Nearly identical in size and materials, the pools are bounded by concrete coping which have built-in drinking fountains at the outside, pointed ends of each. The east half of the east pool holds the complex's third primary feature – the fountain sculpture-structure. Surrounding it are some of the complex's secondary features, including eight water cannons

perched atop the pool's coping, as well as the coping itself, and drinking fountains, located at the outside ends of each pool.

Narrative Description

Bronson Park fills 3.6 acres as a long rectangle surrounded by city streets: Academy on the north, Westnedge on the west, South on the south, and Rose on the east. The *Fountain of the Pioneers* complex occupies the park's center and fills a little under a half-acre space.

The complex's pools, east and west, sit 66 feet apart and form in-line polygons, with three straight sides and points at their respective outer (east and west) ends. The east pool is roughly 135 feet long to the drinking fountain's stepping stone, 44 feet wide, and 24 inches deep to the top of the coping. The west pool's dimensions match these except in length. It is slightly shorter, at 119 feet.

The following description of the Fountain/Sculpture base structure is from the 2008 Condition Assessment report:

> The fountain consists of an elongated hexagonal cast-in-place concrete box approximately 32 feet long by 16 feet wide by 8 feet high located at the east end of the east pool. This box is partially submerged below the base slab of the pool while the top of the box, that is the roof slab, is approximately 3 feet above water level. This box houses the pump room. There are penetrations in the north and south walls for ventilation. The pump room is accessed through a hatch in the roof slab. The exterior walls of the pump room were formed to incorporate various cantilevered ledges and stair step features to highlight cascading water coming from the roof of the pump room. The perimeter of the roof slab incorporates a curb so that the entire top of the roof slab is submerged in a shallow pool of water while the pumps are in operation. Outlets at strategic locations in the curb permit water to cascade down the stair step features and out onto the cantilevered ledges. Piping and nozzles for the fountain jets and wiring and lighting for illumination are located on top of the roof slab in the rooftop pool area. The original design details called for a waterproof membrane over the structural slab and a concrete wearing course to protect the membrane. Water was prevented from pouring through the roof hatch by incorporation of a raised curb around the perimeter of the hatch. The waterproofing did not provide a complete

cap over the roof of the pump room but was limited to just the bottom of the basin. No effective termination to the waterproofing was detailed either at the perimeter curb or at the hatch curb.

The plumbing and lighting located on top of the pump room roof are hidden behind a concrete screen or railing that runs around the perimeter and is mounted to the top of the curb. The railing consists of a repeating pattern of precast concrete panels. The panels are bolted down to the cast-in-place structure. One inch square brass rods were used to interconnect the various precast panel pieces at various points. The molds for the railing panels incorporated low relief geometric patterns reminiscent of the textile blocks and sculptured concrete of Frank Lloyd Wright, with whom Iannelli collaborated [on other projects].

The sculpture is a hollow concrete obelisk-like feature at the west end of the pump room. The base of the sculpture is monolithic with the walls of the pump room. The upper portion of the sculpture is a large precast concrete element mounted on the cast-in-place base. There is a horizontal joint clearly visible between the precast upper portion and the cast-in-place base of the sculpture. In addition there are several grooves and horizontal rustication joints incorporated into both the base and the precast upper component. Each of these parts of the sculpture was poured in several separate lifts, leaving clearly visible cold joints at the bond lines between separate pours of concrete (Nehil-Sivak Consulting Engineers, 2008; 2,3).

The *Fountain of the Pioneers* structure-sculpture's hexagonal box is oriented east-west by long north and south sides and pointed east and west ends. Including the ledges and cantilevers on the sides and ends, which project out over the pool, the structure measures roughly 35 feet long and 16 feet wide. Its concrete finishes range from smooth around the base, to smooth and aggregated, side by side on the dentilled, cantilevered ledges, to heavily aggregated and exposed as described earlier, to heavily aggregated and smooth, depending on location and the water-wear of nearly three quarters of a century.

The Fountain's primary sculptural feature is a Pioneer and Indian "tower" (Iannelli's term) that stands roughly 18 feet tall from the pool floor, and displays blocky, abstracted Pioneer and Indian figures at its west end. The figures are expressed through the reduced detail, strong lines and closed volumes by then seen so frequently in the public art of this period.

The Pioneer and Indian figures stand thickly and tightly engaged, narrowing slightly as they rise. The Indian figure's base rests on the pool floor, gaining figurative features as it rises, and faces directly into the Pioneer's chest. His long, stylized headdress falls in a chevron pattern down his back to the pool floor. Underneath the headdress at the top, his east-facing, square, deeply incised facial features highlight his eyes, above prominent, boxy cheeks.

The Pioneer's base rises from the structure's roof, and also narrows and gains features as it rises. Facing west, he looks out over the Indian's head, his own head covered with a blocky hat or helmet. Several locks of zigzagging hair escape his hat and move downward, connecting to a thick, deeply incised beard. His prominent brow casts deep shadows over his cheekbones, and he holds a long narrow object upright in his raised left hand.

The cast concrete railing encircling the structure's roof is comprised of alternating flat and incised panels, and stands about six feet tall from the pool floor. These raised, abstracted foliate-designed panels are connected by narrow cast concrete "legs" that are also incised in a foliate design, and raise the panels above the roof's curb.

The pools' floors and lower interior walls are smooth concrete covered with a commercial waterproofing membrane to the water line.

The pools' coping is heavily aggregated with exposed igneous stone concrete, which is used elsewhere in the complex and forms a visually striking surface.

This material was also used for the **pools' drinking fountains**, which stand 34 inches tall, 30 inches wide, and 78 inches long. They were cast of the same, now highly aggregated, exposed concrete mentioned elsewhere, and are triple-tiered, with each successive tier slightly outsizing the one below. Each has a narrow concrete crest along the length of the top.

The east pool's eight water guns are mounted in pairs on each angle of the east point; the other four are in pairs facing each other on the pool's north and south coping, just west of the Fountain structure. They are 24 inches high, 30 inches wide and 40 inches long, and cast of the highly aggregated, exposed concrete. More simply designed than the drinking fountains, the guns also have narrow concrete crests

running lengthwise along the top that flare slightly upward at the pool end. This provides a visually interesting exit point and elevated water discharge in long arcs across the shallow pool, creating plays of both water and light.

The west (reflecting) pool, as noted above, is slightly shorter than the east pool, and has an uninterrupted curb, except for its drinking fountain at the west end. Curbing, concrete, materials, and liner are identical to the east pool. This pool provides design and visual balance to the park's center.

Together, these pools and their elements form the park's center, providing a strong sense of visual "weight" and balance to the park's overall design.

Installed in 1976, a **bronze figural group** stands in the west pool. Titled *When Justice and Mercy Prevail, Children May Safely Play*, by internationally-known, Kalamazoo sculptor Kirk Newman, it consists of nine, life-sized youth, standing or sitting in different poses on pedestals of varying heights. In the pool's northeast corner is the other element of this work - a tall, thin bronze monolith that rises about 12 feet, over which water quietly flows. Its west side has a bas relief design which displays an abstracted human figure gazing toward the children.

Newman, a gifted sculptor, was also an educator. He came to Kalamazoo in 1949 as part of the University of Michigan's extension program, and was instrumental in helping find and recruit teachers for the art school at the Kalamazoo Institute of Art.

Overall, Iannelli's **park plan** provides promenades from the park's eight entry points directly to its center; these geometrically frame the Fountain complex.

Together, this complex – east and west pools, and Fountain structure/sculpture – are unquestionably Modernist and Prairie in their overall design, geometry, decoration and massing, and present a centering, grounded appearance for the park.

Repair & Conservation History

Between 1987 and 1990, the Fountain's condition was assessed by the Chicago Conservation Center. Concrete core tests were undertaken by Soil and Materials Engineers, Inc., and Chicago Concrete

Consultants, LTD., which culminated in some concrete restoration of the Fountain, sculpture, and pools. This work was followed in 1997 with repairs and updates to the electrical systems and pumps.

In 2000, after additional concrete failure was noted, McKay Lodge Fine Arts Conservation Laboratories, Inc. performed a new sculpture assessment. In 2003, additional work was carried out: failing pool waterproof membrane areas were replaced; the east drinking fountain plumbing was replaced; and sections of failing pool curbing were repaired. The concrete on the walking path system was replaced in 1999-2000, when a performance stage was added to the park's west end.

Most recently, between 2006 and 2008, a Condition Assessment Report for the two pools and Fountain structure was completed. In 2012, costs were estimated in preparation for the complex's rehabilitation which included the Fountain's structure, sculpture and systems, along with a winter cover, in anticipation of a capital fundraising campaign.

Integrity

Despite some physical decline, the *Fountain of the Pioneers* complex retains a strong level of visual and historical integrity. Its physical condition does not deny the viewer an opportunity to see and understand how its various elements work together, even though the complex view shed is currently interrupted by the presence of a fir tree in between the pools. The tree is dying, however, and removal is planned.

Missing Features

Several missing features have been identified. Iannelli designed sets of two, three, and four concrete blocks for the pool floors around the Fountain structure and in the reflecting (west) pool. Plans and older and historic photos show four sets of three, in-line blocks installed in front of the north and south water guns, and two additional sets of two blocks each, set at an angle from the northwest and southwest corners of the Fountain structure. Square or slightly rectangular, these appear to be roughly two feet square, and rise above the water level between one and two inches.

Depending on the plan, other blocks are shown at the outside ends of both pools, set in single sets of four in front of the drinking fountains. It is not known if these were installed; old and historic images neither confirm nor refute their installation. The installed blocks were later removed, presumably by the city, within the last several decades.

Also missing is a water spray at the west end of the west pool, just in front of the drinking fountain, shown in at least one historic photo dated 1941.

A final missing feature is original under-cantilever Fountain lighting, which cast light down onto the water below at both levels. This was removed at an unknown time, presumably by the city.

Conclusion

The setting of the *Fountain of the Pioneers* complex within the park has changed since its 1940 completion, with the 1999 addition of a performance stage near the park's west end. Other park elements, monuments, benches, lighting, flower pots, and small garden beds, do not generally intrude on Iannelli's work or design except in their numbers, and may be moved or removed.

As the result of the new Bronson Park Master Plan, artist Kirk Newman granted permission to relocate *When Justice and Mercy Prevail* within the park. Also as part of the Master Plan, the dying fir tree between the pools is scheduled for removal and will not be replaced, thus reestablishing the east and west view sheds and visual connection between the pools.

With the exception of the items identified above, the *Fountain of the Pioneers* complex's form and environment remain essentially as they were at the time of creation, and it remains striking in siting, overall design, materials, setting and association.

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.)

- [x] 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.
- [x] 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
Art

Period of Significance
1940

Significant Dates
N/A

Significant Person
N/A

Cultural Affiliation
N/A

Architect/Builder
Alfonso Iannelli

Statement of Significance Summary Paragraph

The *Fountain of the Pioneers* complex in Bronson Park is nationally significant under Criterion C as a rare, if not the only, complex work of skillful public outdoor design and sculpture whose components combine stylistic, theoretic and thematic elements of America's Prairie School, Modernist, Art Deco and Cultural Nationalism movements; for its association with Alfonso Iannelli, a master designer, artist and architect who was also a leader and teacher in America's professional Modern design and Modern design education movements; and as an outstanding example of Iannelli's work over his half-century career.

The *Fountain of the Pioneers* complex is also nationally significant under Criterion A as a rare, if not the only, example of American public sculpture whose primary figurative sculptural elements directly or indirectly reference the United States government's nineteenth-century Indian Removal activity, and the following commonly held European-American belief and federal policies supporting Indian assimilation. It is also significant for its contribution to the history of public art criticism through its sustained period of interpretive conversation and debate about its meaning by the artist, his colleagues, and the public, beginning before the work was completed and continuing to today. This criticism practice is common to public sculpture, but rare for the period during which the Kalamazoo *Fountain of The Pioneers* was created. As a skilled artist-designer and frequent critic, Iannelli used this opportunity to create a work in

Kalamazoo which was not just a fountain, and not just a modern public art work whose meaning might be long-debated, but which could be *understood* as different from anything else created at the time.

Note:
For citation purposes, the local newspaper, the *Kalamazoo Gazette* is abbreviated as *KG*. Correspondence citations are entered using the following format and abbreviations. "Corresp." ("From" party last name or abbreviation) – ("To" party last name or abbreviation), date. COK = City of Kalamazoo; I = Alfonso Iannelli; G = Marcelline Gougler, and S = Lydia Siedschlag.

Narrative Statement of Significance

Early History: Creating a park in the center of a former federal Indian Reservation
Under the 1821 Treaty of Chicago, the Pottawatomi Indians ceded all their lands in southwest Michigan, while tracts near Dowagiac and South Bend were reserved for the Pokagon Band, along the Nottawaseppe for the Huron Band, and a nine-square mile block along the Kalamazoo River for the Match-E-Be-Nash-E-Wish Band.

Then, in 1827 while the Pokagon and Nottawaseppe Bands were left in place, the Michigan Territorial Government Treaty was signed in St. Joseph, Michigan. This retracted the Match-E-Be-Nash-E-Wish Reservation, moving some members of that Pottawatomi band away from the Detroit-Chicago Road and scattering the once-compact community among nearly a dozen sections in the Gun Lake prairies, twenty-five miles to the north, where they remain, having resisted the Federally-initiated removal process in the 1830s and 40s. In 1998, this Gun Lake Band was federally recognized, an act reaffirmed the following year. In 2009, the Band was recognized for its continuing occupation of these areas, and its members consider themselves the descendants of those who lived on the former Kalamazoo Match-E-Be-Nash-E-Wish reservation (Correspondence, Brose to O'Connor, 3-15-15).

In 1829, Connecticut native Titus Bronson arrived and became Kalamazoo's first white settler. Bronson was followed by others, and the settlers and Indians appear to have lived together without conflict for at least the following decade.

The 1833 Treaty of Chicago then forced the Potawatomi to give up all remaining land in Michigan and move out, west of the Mississippi River, by 1838. Many remained, and after extending the deadline for another two years, in 1840, 100 years before the *Fountain of the Pioneers* complex's completion and dedication, the Federal government enforced the Treaty of Chicago. Over the summer and early fall, the government gathered about 750 Indians together, almost three blocks north of today's Bronson Park, where they camped before beginning a long walk west (*Museography*, 2006, 12-13).

The Four Squares. In 1831, Titus Bronson and his brother-in-law Stephen Richardson bought much of the land which today comprises downtown Kalamazoo, and in platting their village, set aside four squares of land for public use. This action soon after induced the state of Michigan to locate the Kalamazoo county seat in the new village.

Each of the squares donated by Bronson and Richardson was dedicated to and named for a purpose: Church, Courthouse, Academy and Jail. Within the first decade after this set-aside, all the squares were developed. The jail on Jail Square was soon demolished, however, rendering the square vacant, except for an extant circular mound, believed to have been built by an agrarian-intense cultural group. A new jail was built on Courthouse Square. In 1847, the highway commission discontinued the portion of Church Street which passed between the two southern squares (Correspondence, Brose to O'Connor, 3-15-15; Knauss, 65).

In 1856, citizens, having petitioned the village to have Academy Square vacated of its 1838 school building for a park, picked up the building and its contents and moved it into the street (Knauss, 14), thus emptying Academy Square.

Through a series of legal questions posed and answered about ownership of Jail and Academy Squares, the County finally obtained title to both squares from Richardson's heirs (Knauss, 13). Improvements continued, and in 1864, the Village renewed a previous lease from the County in order to dedicate the property's use as a public park; this time for ninety-nine years (*KG*, 7-4-1961). Since that time, the park has occupied the two southern squares of the four originally donated by Bronson and Richardson.

Park design, redesign, and The Fountain of The Pioneers

The park experienced significant change over the next decades, as plans were conceived, improvements made, and trees, plantings and monuments added. All the while, it was used for celebrations, speeches, band concerts and other public events, as well as rest and relaxation.

Reports conflict on how many fountains, two or three, were constructed in the park's center over the next decades (Knauss, 27, 54-55; *KG* 6-15-1975, B1). However, in conjunction with the 1940 completion of Alfonso Iannelli's *Fountain of the Pioneers* complex, Bronson Park became the site of an extraordinary new work of public art and design, and the most dramatic alteration ever to have taken place in the life of this landscape.

Iannelli's design replaced a previous 1927 "McColl" fountain and the general park layout. People found the McColl's truncated, "silo-esque" fountain unappealing, especially during the day, when its nighttime colored lighting was not in use. This on-going public conversation eventually led the Kalamazoo Business and Professional Women's Club (KBPW) to mount a nationwide design competition in 1936 for a new park fountain. Twenty-two contestants from nine states submitted designs, and vied for a $250 first prize (*KG*, 3-15-1936).

Twenty-four-year-old Illinois University art teacher Marcelline Gougler took the $250 top prize for her two designs (*KG*, 11-15-1936). The jury included KBPW representatives and those from the public schools, city administration, local architect M. C. J. Billingham, and art instructors and faculty from Kalamazoo College and Western State Teacher's College. One of Western's representatives was Lydia Siedschlag, who had met Alfonso Iannelli in 1929 (*KG*, 3-15-1936).

In addition to her teaching job, contest winner Marcelline Gougler studied with Alfonso Iannelli in his Park Ridge, Illinois, studio, and developed her designs with his help. On April 18, 1937, the *Kalamazoo Gazette* reported that while Gougler's lighting effects were lovely, the designs seemed "not to fit into the architectural scheme of the surrounding buildings" and that Iannelli had been invited to assist, and soon after visited, Kalamazoo to discuss changes (*KG*, 4-18-1937).

Correspondence between Gougler, Iannelli, and the City confirms that Gougler performed the work on behalf of the Iannelli studio (COK-G, 3-4-1937, margin note by Marcelline Gougler), and both Gougler and the City requested Iannelli's assistance (COK-G, 3-4-1937; G-I, 3-8-1937). Iannelli responded

affirmatively to both (I-COK, 8-13-1937, I-G, undated), and was soon after hired to design changes and build a model of a new design, which, as the *Gazette* later reported "would blend with the general color and architectural design of the new county building, the city hall, and the churches surrounding Bronson Park" (KG, 9-22-1937).

In a letter to City Engineer Earl Norman on March 13, 1937, Iannelli indicated he would present two schemes: one using Gougler's "present design" and one without, along with a recommendation. Correspondence between him and the City continued over the spring and summer. On April 16, Iannelli suggested he prepare both a model and sketches showing possible changes in the park's pathways. On May 25, 1937, City Manager Edward Rutz notified Iannelli of the City Commission's decision to pay him $500 for sketches and a model based on his ideas, and his expectation that Iannelli's sketches would also show suggested changes to existing walks.

On June 14, Norman sent Iannelli site photos and an existing plot plan showing locations of "all trees, paths and other objects, which be of interest, in designing a park fountain." Iannelli visited in July to inspect the site again, and on August 28, over Labor Day weekend, he and Rutz together visited the 1932 *Cascades* fountain in Jackson, Michigan (COK-I, 6-14-1937; I-COK, 9-7-1937).

Soon after, collaboration between Iannelli and the City began in earnest. Following conversation and minor alterations to a first proposal at the City's request, Iannelli produced a model and shipped it to Kalamazoo. On September 22, 1937, the *Kalamazoo Gazette* reported the City had put the model and drawings on display for two weeks, and the Fountain had "a definite modernistic touch." They also reported that the officials liked the models, and that Iannelli had stated his design could be completed for $10,000.

In the same article, the *Kalamazoo Gazette* noted, "Miss Lydia Siedschlag, teacher, has been very actively interested in the preparation of plans for beautifying the fountain, and was instrumental in interesting Iannelli in the proposal." In the caption of a photograph published the following day, Siedschlag is shown with Iannelli and several others, and she is identified as chairman of the art department at Western State Teachers College. The photo shows the fountain model set into a circular or oval pool (*KG*, 9-23, 1937). The photograph from Iannelli's recent biography is a bit more clear (Jameson, 278). Geometric in form, it had chevrons and cantilevers similar to the final work.

Siedschlag and Iannelli had been friends and professional colleagues for nearly a decade by this time. Siedschlag earned her teaching certificate at Western Normal School (later Western Michigan University, or "WMU") in Kalamazoo in 1915, was hired to teach there in 1921, later becoming its Art Department Chair. She received her B.A.E. from the School of The Art Institute of Chicago in 1930, the same year Iannelli retired from that institution.

Iannelli's recent biographer, David Jameson, owns the majority of Iannelli's paper archive, including invoices and correspondence, and has noted that the correspondence between Iannelli and Siedschlag comprises a larger size group than Iannelli's correspondence with any of his other friends or colleagues. This, along with the time-span the documents cover, suggests Siedschlag and Iannelli were close for much of their adult lives. The correspondence also confirms Siedschlag played a role in helping to develop the final theme and design.

Iannelli's first identified visit to Kalamazoo was in 1929, when he lectured to the Western State Teacher's College Alumni. An article from the school newspaper, *The Teachers College Herald*, confirms this visit, and that Siedschlag was also there (5-1-1929, p1).

There is regular correspondence between the two on a variety of subjects over the next thirty-plus years, and a number of them reference visits by one to the other, sometimes in Kalamazoo, sometimes elsewhere, including in Chicago. Iannelli's last recorded visit to Kalamazoo was in 1961 (*KG*, 7-16-1961).

This information confirms that Iannelli and Siedschlag were in contact regularly. In an undated letter from Siedschalg to Iannelli, believed to have been written during the Fountain's design period, her remarks indicate they had discussed the Fountain's design and theme. She said, "I think the historical side of the Fountain would be very swell," and later, "it [Kalamazoo] has some Indian history – we should have read that tablet at the M.C. [Michigan Central] depot..." (S - I, undated, c1937, early 1938).

On October 4 and 6, 1937, City Manager Rutz and Iannelli exchanged letters requesting and providing estimates. There is no further correspondence between them until December 27, when Mr. Rutz announced that with the completion of 1938 budget discussions, the City could move forward. While the

Commission was in favor of the Fountain, he noted, "people are out of work, and have lost their enthusiasm for improvements under the circumstances" (COK – I, 12-27-1937). On December 30, Iannelli replied, quickly shifting the discussion to completing the Fountain by making it an unemployment project, and outlined how about 75 percent of the work could be completed with unskilled labor.

On March 28, 1938, Mr. Rutz replied that a Works Progress Administration (WPA) application had been filed, including the "Iannelli" Fountain, and asked for help with details so the City could satisfy the WPA examiners. They met, and over the next several months corresponded on these topics, as well as the illumination of the water as it falls into the urns (which became cantilevers from the body of the Fountain structure). At some point between then and August 1, 1938, the design was approved, because Iannelli sent a payment schedule that day to Parks Superintendent LeRoy Gilbert.

Mr. Gilbert acknowledged having received a "revised plan" on August 5. He reported that it garnered favorable response from the City Commission; they had forwarded the design to the KBPW Club for review, and he asked Iannelli to send a new model. A week later (August 13) Iannelli responded, saying the model and a plan were sent to Mr. Clarke (at the city) earlier, and along with other details about parts and pieces, he said, "I hope the model, together with the drawings you already have, will give enough of the impression of the whole revised scheme" (I-COK, 8-13-1938).

It seems likely this was the first time the City saw all of the extant elements together in a revised plan that included the fountain in the east pool and a reflecting pool – all within a new park plot plan. Although we have no early sketches of an entire park plan up to this point, it is also likely, based on the original instructions for the design competition, that all earlier fountain models designed by Gougler and Iannelli were intended to sit in the park's center, on the site of the McColl fountain.

A letter from Mr. Gilbert on August 18 indicated there was no general objection to the new design, but that it was more elaborate, and the revised costs made them wonder if the City had enough money. He expected the City would not approve any more funds than what was included in the WPA application. On September 19, Iannelli wrote to him, asking if he had received the revised drawings. In the same letter, Iannelli also commented that he liked the new location (with the fountain in the east pool), was making a rendering, and asked if the commissioners liked the "new plan."

On September 27, Gilbert wrote to Iannelli:

> There has been quite a controversy over the changes and we turned it back to the Business and Professional Women's Club as the original sponsors of the design, to recommend which they prefer. Mr. Clark and myself both feel that if we were willing to go ahead with the original plans the Fountain could be started at once. We do feel, however, that in so far as you have recommended the latest design that we should make every effort to carry it out according to your best judgment. Apparently the ladies are coming to this view point, and I believe sometime during the next week we will be able to start on the Fountain according to your latest design (COK – I, 9-27-1938).

At its meeting on September 26, 1938, the KBPW Club met and approved the second design (KBPW minutes book, n.p.). On September 27 the *Kalamazoo Gazette* reported the City's art critics could not agree. These included Siedschlag and Kathryn Hodgeman and a Miss Fillette, art directors at Kalamazoo College and Kalamazoo Public Schools, respectively. Two days later, the *Gazette* published a photo of the new design, one similar to the final as constructed (*KG*, 9-29-1938).

By mid-October, the *Kalamazoo Review* reported that the City Commission was "Really Stymied" by the design. It requested a complete miniature model of the Fountain plan, which would be placed in a model of the park. It also approved the move of the Fountain structure from the park's center to its east end. The *Gazette* reporter made several additional comments: "Commissioners who examined it originally were of the opinion that it was a nice decoration and just what was needed to dress up Bronson Park. In the meantime, the model was shown before some of the women's organizations of the city, and a difference of opinion developed concerning the artistic qualities of the design." And later in that same article, the reporter stated: "The design of the Fountain shows a pioneer pushing an Indian westward." This comment registers the first known individual interpretation of what the Fountain's figures represented (*Kalamazoo Review*, 10-13-1938).

Iannelli sent the requested Fountain model on December 6, and by January 11, 1939, it was placed into the larger park model and put on display at the American National Bank, complete with trees and running

water. Park Superintendent Gilbert urged the public to visit and cast their ballots, so he might gauge their opinion.

Comments were presumably favorable, because a decision was again made to proceed. On January 31, 1939, Mr. Gilbert sent Iannelli a purchase order for his services. Iannelli and the City continued to correspond over details of pricing and plans for the Fountain's control room. Finally, on March 20, 1939, the *Kalamazoo News-Advertiser* announced the old park pathways were being removed and demolition of the old McColl fountain was underway. Iannelli and the City continued to discuss details, and over the next several months Iannelli delivered multiple plan sheets and worked out the electrical and plumbing, the pools and lighting. He wrote about progress on mold-making, the plot plan, instructions for mold-casting, and other details as construction began.

The Fountain complex, within the new park plan, was dedicated on June 6, 1940 (*KG*, 6-7-1940). Beginning then and over the following decades, the meaning and very existence of the complex's Pioneer and Indian figures have been discussed and debated, and reported in the local newspapers, magazines and the Internet, and continue to be a subject of conversation and exploration.

In 1976, under contract with area religious congregations, Kalamazoo sculptor Kirk Newman created a bronze sculpture grouping which was placed in Iannelli's reflecting (west) pool.

In 1983, the Bronson Park National Register Historic District was created through a citywide Multiple Resource nomination, and included seventeen buildings with Bronson Park at its center. The Park's significance, in part, is derived from the presence of Iannelli's Fountain complex.

In 1998 and 1999, the Kalamazoo Downtown Rotary Club took public input on the design and location for a gift to the community in Bronson Park: a permanent performance stage, which was finished in 1999.

As part of the discussion about a stage, a proposal to remove Iannelli's reflecting (west) pool was discussed. The issue was resolved following much public conversation, during which citizens noted the reflecting pool was part of Iannelli's larger design and should be retained. The City announced in late May, 1999, that Iannelli's reflecting (west) pool would remain in place (*KG*, 5-25-1999). The stage, at

the Fountain complex's west end, roughly forty feet from the reflecting pool, was the park's last major alteration.

At that same time, the Kalamazoo Historic Preservation Commission began investigating how the Fountain complex might be restored.

Theme and Controversy

In 1939, just as Bronson Park's old fountain and pathways were being demolished and construction of the new park design and Fountain complex began, community requests for information about it also began. On June 18, 1939, Iannelli wrote Parks Superintendent Gilbert to say, among other things, that he had been invited to visit the Kalamazoo Business and Professional Women's Club, so they may "meet the designer and learn more about the significance of the fountain..." (I-COK, 6-8-1939).

Several months later, on October 10, 1939, the *Gazette* announced the scaffolding around the Fountain structure was down (*KG*, 10-10-1939, p13, c2). On November 19, 1939, the local Exchange Club's newsletter, the *Weakly Sozzle and Drizzle*, commented on Iannelli's design, while refraining from comment on the theme:

> There are many things of which Kalamazoo may well be proud – such as our new city commissioner, Earnest "Wholesale Paper" Ludwig, for instance. Then there are other things which don't rate so high. We wondered all summer why they had the canvas stretched around the new fountain in Bronson Park. They took the canvas down last week, and now we know. The former fountain looked like a silo. We think this this one looks like a cross between a German pill box and a duck made out of cement. What do YOU think it looks like?

On April 4, 1940, Kalamazoo public librarian Flora Roberts wrote to Iannelli, informing him that a number of inquiries had been made about the "significance or interpretation of the new fountain in the Bronson Park across the way," and asking him for a "statement of the theme" that he had in mind when drawing up the design. Iannelli responded a month later, on May 5th:

Regarding the meaning of the Fountain of the Pioneers, the scheme of the fountain conveys the advance of the pioneers and the generations that follow, showing movement westward, culminating in the tower-symbol of the pioneer, (a glass panel projecting from the head indicates his vision): while the Indian is shown in a posture of noble resistance, yet being absorbed as the white man advances; the pattern of the rail indicates the rich vegetation and produce of the land.

In the center of the fountain, connected with the pioneer, is shown a glass and metal panel symbolizing the industrial growth. This is not yet installed. The play of the water which gradually changes, and the cascades of falling water add to the impression of the abundance and accomplishment of the Kalamazoo peoples, the pools give a sense of peace and serenity – the spouts of the water guns add to the general effect.

This explains the underlying thought of the scheme, the design was considered to fit the architectural surroundings of the park, so it would take its place naturally and be a quiet mass. The plan of the park was evolved in collaboration with the city officials to be more practical and more beautiful.

Hoping this gives an adequate interpretation of the fountain and is satisfactory for your purposes (I-Flora Roberts, 5-5-1940).

(Note: The glass and metal panel noted above was never installed.)

On June 7, 1940, the *Kalamazoo Gazette* reported 82 Kalamazoo citizens and civic leaders had attended the previous evening's Fountain dedication dinner and ceremony. Marian Puphal, past president of the KBPW Club, turned on the water, which "set in motion its falls and cascades, and brought into play myriads of beautiful light combinations." At the dedication, Iannelli said: "Your fountain is nearer being the work of the people of Kalamazoo than any other piece in the country." He continued: "It is your folklore and, unlike fountains in other cities, it exemplifies something abut Kalamazoo. Everyone worked hard and sincerely on the fountain project, and the fountain was difficult to build. I hope all of you grow to love it."

On August 8, the Fountain's theme was again discussed, this time by both Iannelli and his long-time Kalamazoo friend and colleague, Lydia Siedschlag. Iannelli repeated his earlier comments, while Siedschlag commented on the overall appropriateness of the design for its environment, and the action of the water and materials. In a comment about its meaning, she indirectly referenced Kalamazoo's 1840 Indian removal: "The symbolic forms of the pioneer absorbing or pushing the Indian westward has meaning to our community and to the Middle West." Siedschalg issued her conclusion, "It has been rightly and reasonably conceived in form of significance to our community" (*KG*, 8-28-1940).

Iannelli's statement and Siedschlag's support for this one-of-a-kind fountain appear to have sufficed for several decades. Then on June 25th, 1961, just before Iannelli's last recorded visit to Kalamazoo, a *Gazette* staff writer reported that the Fountain traced its design to the City's early history, even though some believed it represented "Aztec warriors or medieval knights," marking the first time since 1939 that members of the public were identified as holding different interpretations than those previously offered.

In a 1975 report, the newspaper reported under the headline "Artist, Sculpture Still Draw Critical Acclaim," that both Frank Lloyd Wright and Bruce Goff had praised the work during visits to Kalamazoo. Lydia Siedschlag was again consulted for this article, and compared Iannelli's work favorably to other designs from the period, saying, "So many of the entries in the contest were imitations of fountains that had been done. You know, lions spitting water and so on" (*KG*, 6-15-1975, B1).

The public record on the topic was quiet again until 1985, when a Michigan State University graduate student wrote an article which repeated Siedschlag's 1940 interpretation, and added two of his own opinions: "It also considers the movements of people among, despite and through the designs others have on them" and, "As the white man maps out the west, the Indian peers into the white man's heart" (Elsesser, *Chronicle*, Summer, 1985, 15-17).

In 1990, in response to unidentified calls for the Fountain's demolition, *Kalamazoo Gazette* reporter Mark Maher responded with a recounting of the history of the "highly controversial and politically unsettling work of art...." The reporter alluded to the issue of racism, and claimed some early resistance to the Fountain may have been a result of its modernistic form, but it was the idea behind its appearance that disturbed people. After repeating Iannelli's artist's statement, Maher asked, "did Iannelli indeed conceive of his work as a crude, monumental cackle of victory over Native Americans?" He then concluded:

"Iannelli was deeply aware of the historical contexts within which he was positioning his monument.... He recognized clearly that memorializing an act of genocide is very different from celebrating it" (*KG*, 6-7-1990, B7,1).

Following the City's resolution to keep Iannelli's west pool in 1999, Kalamazoo's Historic Preservation Commission began an effort to investigate restoring the Iannelli complex. In late 2005, near the same time the City appropriated funds to assess its condition, there was another call from some Kalamazooans to consider the Fountain's removal (Baraka-Love-COK, 11-29-2005).

Over the next several years, multiple print, digital and verbal opinions were expressed in Kalamazoo and elsewhere as the work's meaning and value were again debated. Some believed it should be removed because it was racist; some believed it should stay because it represented a history that should not be forgotten; some said it should stay as an early work of public art, and that it received significant scrutiny before it was completed. Others believed demolition amounted to revisionist history, destruction of art, censorship, and the suppression of freedom of expression, and that its retention would continue to provoke thought, comment and discussion about the event it referenced, the period and its style.

And along the way, the list of individual interpretations of the Fountain's figures continued, including, but not limited to those which characterized the long, upright object in the Pioneer's left hand as a walking staff, a club, a surveyor's rod, and a gun, and the Indian figure as kneeling before the pioneer.

As a result of this continued discourse, the City convened an "Issues Resolution Group" focused on the sculpture in 2005. The group included members of the City's Preservation Commission, its administration, the Gun Lake Band of Potawatomi, the Kalamazoo business community and others. After more than 18 months of discussion, the group announced in 2007 that it supported retaining the Fountain, and discussed adding a new work of public art to the park which "celebrates the native Americans who were on this land" if funds could be raised (*KG*, 5-1-2007). The City agreed several years later to move forward with a Fountain restoration, with an emphasis on using the Fountain's figures as an opportunity for learning and exploration.

Design and Theme: Outdoor Public Sculpture in The United States

By the time Alfonso Iannelli began working on the *Fountain of the Pioneers* complex, modernist artists, designers, and architects were firmly established in the United States, through an evolution in which Iannelli played a strong supportive role.

Sculptural Modernism took several hundred years to develop. Its results were influenced along the way by a variety of artistic and design movements, including a cultural nationalism movement that developed in the early twentieth century. From the time modernism was first glimpsed in the United States in the 1910s, it moved slowly but steadily into and through the 1930s, 1940s and 1950s, and its effects were even longer-term, lasting well past the mid-twentieth century.

American sculpture began when stone carvers engraved headstones and carpenters shaped furniture. Fine sculpture, however, was still being imported in the eighteenth century. That changed in the nineteenth century, when a few European-schooled American sculptors began making figurative memorials: heads, busts, equestrian and other statues, singly and in groups, with some for public places. In the last half of that century, themes of the American West and American Indians became popular (Armstrong, 67). Sculptor Gutzon Borglum, under whom Alfonso Iannelli had studied and with whom he worked often, used Western themes.

As the twentieth century emerged, American sculpture was well-developed, executed, and favorably compared to contemporary European work. A look at sculpture created for Chicago's 1893 World's Columbian Exposition confirms this. The association of sculpture with American ideals and history was firmly established, and consequently, the link between sculpture and architecture grew, as more and more sculptors took on commissions with architects, which "in addition to providing the sculptor with his livelihood, also helped shape his reputation. The most important commissions were public: for civil government, either a state or national capital, for a federal building, for a square or park that required a commemorative statue..." (Armstrong, 113).

These public sculpture commissions helped establish an American atelier system by which old guard, experienced sculptors both taught and employed students. As they taught, their students helped them execute large commissions for architectural and free-standing works. Thus, artist-teacher Hermon MacNeil taught and employed Jo Davidson; Alexander Proctor had Lee Lawrie; Isidore Konti had Paul

Manship; Gutzon Borglum employed and taught Alfonso Iannelli, and so on, into the mid-twentieth century.

However, the works of these artist-teachers and other sculptors mostly continued to follow European precedent until after 1900, and thus, produced realistically rendered, naturalistic figures and works.

Modernism

When the old-guard sculptors' students came into their own careers in the twentieth century, the practice of making realistic, naturally rendered works began to change.

Twentieth-Century American Art author Erika Doss summed up generally what happened: "early twentieth-century American modernists were determined to connect ... civilization and imagery, and art and passion" and they "shared a democratic urge to close the gap between art and life, high and low, between fine art and popular culture" (11-15).

Wayne Craven noted in *Sculpture in America*: "American sculpture in the late 19th century introduced a new liveliness into an art that had exhausted itself in the Civil War era, and it advanced to the very brink of the modern movement." He explained, "A winged personification of Mercury could no more adequately express the age of the jet airplane than a neoclassical representation of Justice could convey the forceful sentiments against social and political injustice or the conflicts between peoples" (547).

The world was changing rapidly as America entered the twentieth century. New discoveries were made and inventions developed: automobiles and airplanes, to name a few. European-based artists are credited with addressing this change first when they supported the Modern movement before it was widely recognized or accepted in the United States. New York's 1913 modern "Armory Show" is acknowledged as a turning point in American art, but even this show did not widely impact American painting for some time afterward, and the modernist impact on sculpture took even longer to become evident. As the Whitney Museum's 1976 catalog for its *200 Years of American Sculpture* exhibition noted: "It is useless to search among the names of the 45 sculptors at the San Francisco Exposition [1915] for the men considered today the modernists of the period... " (Armstrong, 117-118).

Slowly, America learned of how these young sculptors' works expressed this newness, through materials, style and design. This Modern work was simplified, abstracted, sometimes blocky, sometimes streamlined, often seemed to embody energy and was, sometimes, difficult to understand – all of which helped convey the newness and dynamism of the world surrounding it.

Prairie School

America's Prairie School of architecture had reached its zenith and was in eclipse by the late 1930s, when Alfonso Iannelli was designing the *Fountain of the Pioneers* complex, but he did not leave its principles behind. Its legacy within the history of American and international architecture is well-known, and need not be repeated in detail here, except to say that at its roots was a drive to create a uniquely American architecture – an "organic" architecture, "of" and "about" America. Author Richard Guy Wilson said of this unique, Midwestern movement of the late 19th and early 20th centuries that it "was not a movement about style as much as a movement about an ideology of independence" (*The Prairie School,* 94).

Art Deco

Some new "commercial design" – still new as a professional endeavor – sculpture, building design and building decoration of the period – used the geometry of straight and diagonal lines, triangles, squares, circles, and rectangles to abstract forms. This new design language can be seen in "Chief Roman Nose," the bas relief that greets visitors at the entrance to Roman Nose State Park in Watonga, Oklahoma. This is a good example of Art Deco stylized work, and the relief displays an angular, deeply incised Art Deco profile of the Chief's face, in the same vein that Iannelli employed in the *Fountain of the Pioneers* complex sculpture figures.

Named "Art Deco" well after the 1925 exposition at Le Musee des Arts Decoratifs in Paris, this language became part of a larger design-ornament system. Often used when describing architecture, architectural sculpture and graphic design, it is also used to describe interior design and consumer products. American artists, architects, designers and sculptors adopted and used this system in the 1920s and 1930s to characterize energy, beauty, strength and nationalism during a period when the country suffered psychologically and financially.

The use of Art Deco design aided the national recovery in a variety of ways. When it was used on architecture, it sometimes incorporated color and embodied excitement and movement through its

ornamental ziggurats and other geometric patterning that made it appealing. During the Great Depression particularly, many new public buildings were designed and ornamented using Art Deco. And, very often, civic works of art and architecture were boosted by Federal job creation programs like the Works Progress Administration.

Cultural Nationalism and Modern Eras

In its findings and recommendations, the National Park Service's 1991 *Painting and Sculpture Theme Study Workshop* reiterated that the "Cultural Nationalism Era" (about 1900-1940s) was about developing American art, and that these artists "sought to express, not always in admiring ways, the settled experience of regional America ... in all of its messy vitality....."

That same study said of the Modern Era, defined as between 1910 and 1970, that artists first had to reckon with Modernism, "whether affirmatively, problematically or dismissively" and, "then, beginning in the 1940s … made America the most vitally creative site of the modernist undertaking" (U.S. Department of the Interior/National Park Service, p.15, 16).

Thematically, and somewhat in sync with the Cultural Nationalism era, American designers and sculptors began to make art whose subjects were not driven by collectors or critics, or even the public. When coupled with a drive to create an art for America, their work could be powerful, and particularly so when it addressed a topic which may be "uncomfortable." And so, in the later 1930s, Kalamazoo, Michigan's, Bronson Park became a unique laboratory for an experiment in design and theme that addressed a compelling piece of American history.

Design and Theme Research

As a means to effectively compare the *Fountain of the Pioneers* in Bronson Park to other works throughout the nation from the period, the Smithsonian Institution's Collections Search Center was consulted. This is an online catalog containing most of the Smithsonian's major collections from museums, archives, libraries, and research units, including its Inventory of American Sculpture and the Inventories of American Painting and Sculpture, as well as statewide inventories of 32,000 pieces of publicly accessible sculpture surveyed and cataloged through the "Save Outdoor Sculpture" program, which was founded in 1989. Overall, the collection holds 8.1 million records relating to areas for Art &

Design, History & Culture, and Science & Technology. Of these, more than 850,000 have associated online images.

Looking almost entirely at individual records for which the catalog had images, then supplemented by a few for which we found images elsewhere on the Internet, we searched the catalog by decade between 1900 and 1970, using the search terms Public Sculpture and Outdoor Sculpture, while eliminating items like benches, tombstones, pediments, exedrae, boulders, billboards and a few others.

We visually assessed each work that met the criteria for design and theme. For design, we reviewed and categorized those which are Modern, Art Deco, Prairie, or any combination thereof. For theme, we assessed and categorized those which included Pioneers, Settlers, Indians, Native Americans, as well as the presence of both in a single work. The survey concluded with two shorter searches: a search for "fountains" created between 1930 and 1960, and a search for anything created by Iannelli. Approximately 4,160 images were reviewed. Of these, 1,658 met one or more of the design or theme criteria.

Criteria C - Significance

In designing the *Fountain of the Pioneers* complex for the City of Kalamazoo, American master artist, designer and architect Alfonso Iannelli created a work of public art whose design is without peer in the United States.

From the review of the Smithsonian Institution's online collections for design criteria performed for this nomination -- Modern, Prairie and Art Deco -- we removed those characterized as "Abstract," most of which were created in the 1950s and 1960s. Of the remaining works, 764 works met the Modern criteria, and 48 met the Art Deco and combined Art Deco and Modern criteria. Only the *Fountain of the Pioneers* met the Prairie criteria, as well as the combination of the three – Prairie, Modern and Art Deco.

The Work of a Master Designer: Prairie, Modern, Art Deco and their Eras.

By the time Iannelli was called to Kalamazoo, he had worked professionally in New York, California, Chicago and the Midwest for three decades. Before and after his move to Chicago, where he would spend the rest of his career, he collaborated with some of the Prairie School's leading architects. These include Prairie's most-gifted disciple, Frank Lloyd Wright, and three of Wright's best-known students: Francis

Barry Byrne, George Grant Elmslie and William Gray Purcell. Supported by the Bauhaus, International Style and later Modern movements, including Wright's Usonians and others' designs of the period, the Prairie School's influences traveled well into the mid-twentieth century and to the present day.

Through this early experience, Iannelli developed a deep understanding of Prairie School principles, and expertly employed them in the "modernized" organic design for Kalamazoo's *Fountain of the Pioneers* complex. In addition, a City mandate required him to make the new work fit its surroundings. So, the Fountain complex scheme Iannelli designed in response met his personal criteria as well as the City's in design and theme.

In response to the horizontal orientation of the low, two- and three-story, masonry buildings surrounding the park, Iannelli designed a work using concrete, a modern material, and gave the work a grounded, long, horizontal emphasis – a complex of two long pools with low curbs, which stretch east to west across the park's center. Then, he imbued the work's fountain structure with modernized Prairie influence through its massing, shape, materials and theme.

Like the pools around it, the Fountain structure's own grounded, horizontal proportions are emphasized by its long, wide base, which narrows slightly as it rises to the parapet enclosure at the upper edge. The horizontality of its base, with tiers and projecting cantilevers, as well as much of its surface decoration, are emphasized by the corresponding height of the comparatively thin tower structure of the Indian and Pioneer. The tower stands more than twice as high as the Fountain's horizontal base, and also narrows as it rises. Its presence, in that context, is reminiscent of the "squeeze and release" technique Wright used inside many of his residences, including his Usonians of this same period. In Wright's designs, people moved through a low, horizontal entry into a large, open space, which seemed even larger for having just experienced the entry.

Iannelli's employment of this and other elements fall squarely into a modern fountain rendition of Prairie's organicism.

Like Wright, Iannelli was an organicist, and the means by which he integrated the complex's design, its elements and its performance are likewise masterly in this regard. As he worked, Iannelli infused the Fountain complex, and by relationship, the park, with important aspects of the Prairie movement: what

Richard Guy Wilson called "abstractions of both the broad, flat landscape and the vegetation of the region" (*The Prairie School...* 93).

The Fountain complex's design is integral to how its water moves. Water sprays into the air, while it also moves out and over the structure's roof, where it flows across broad, flat areas, just like the prairie, through the cantilevered, dentilled ledges, and down the structure's sides – just as water would play, drop and splash as it coursed through a brook. The reflecting pool at the west end of the complex is likewise suggestive of its locale in a variety of ways, representative of one of the thousands of quiet, small, natural water features found throughout the southwest Michigan region, or even the Great Lakes themselves.

Parts of the Fountain structure and the pools' curbs, which are as low to grade as stream banks, are cast of aggregate made with local stone, which is so exposed it could have risen naturally from the earth below. The incorporation of cast concrete parapet panels on the Fountain structure is also significant. This concept, similar to F. L. Wright's "textile blocks," was an early experiment which the architect incorporated into his California and later Usonian houses. In Iannelli's hands, the thinner, cast bas-relief panels present abstract prairie flora, and their stylization references the geometry at play with the Fountain's shape, the pools, and the triangles formed by Iannelli's surrounding pathways, while at the same time hiding the Fountain's exterior plumbing – and so, structure and decoration are one, telling a story, a fundamental principle of the organic approach.

Cast, abstracted foliate "leg" segments between these panels also represent prairie flora and suspend the panels above the falling water, again providing integrated structure, function and decoration. As Iannelli refined the design, he authoritatively combined this comprehensive, organic Prairie approach with his modernist preferences and the City's request that the work "fit" its surroundings, particularly those of new Deco-influenced City Hall and County buildings, through the use of geometry and Modernist abstraction, with Art Deco flourishes.

The rectangular pools each have parallel sides of equal length, and each has one square and one pointed end. Iannelli's c1938 plot plan shows these, as well as the Fountain structure's geometric footprint within the east pool, and the surrounding geometrically formed pathways which frame the complex and balance the larger park design.

The tower sculpture and other components are simple and geometric, employing squares, rectangles, and triangles, in their two- and three-dimensional forms. The water cannons surrounding the structure are elongated boxes with L-shaped side ridges, and the pools' curbing profile contributes as it first slopes, then cuts in at a sharp angle, and slopes again to the ground.

When compared to Wright's Midway Gardens in Chicago (now demolished), or Imperial Hotel pool features, it is clear that many of the same elements are at play in Iannelli's Fountain structure and design. But there is an obvious distinction as well. The cast bas relief concrete panels are present in all three, but Iannelli took Prairie's organic idea of integrating structure and decoration, and in the Fountain design process he simplified and thus, modernized them.

In the Fountain's Indian and Pioneer tower, Iannelli employed the totemic form he had used for his Midway Gardens Sprites. The Sprites are of their time: powerfully geometric, while also detailed and explicit, with torsos, heads, arms, hands, shoulders and necks. In the Fountain's tower, however, most of those body parts have dissolved into smooth-planed cast blocks as they near the water line. And, here again, the figures' bases are their support and anchor the west end of the Fountain structure. A comparison can be made with Wright's Imperial Hotel Fountain sculpture: a head is clearly evident at the top of each, while the rest of the structures are thoroughly geometrically patterned. However, Iannelli's Fountain figures are more spare, and thus, modern by comparison.

In response to the City's request to make the Fountain structure "fit" its surroundings, including the new buildings, Iannelli used Art Deco. The modernized, simplified surfaces of the structure and sculpture provided perfect surfaces for Deco's geometric patterns. Here Iannelli chose a chevron pattern to decorate the Indian figure's head and back – a motif found often in both Art Deco and Native American designs.

Iannelli also succeeded in creating a work that falls squarely within the overlapping Cultural Nationalism and Modern eras during which it was produced. In this reference to Indian Removal in a prairie setting, the Pioneer and Indian sculptural elements relate to a distinct, unjust part of American history. It is indeed a story of what the Department of the Interior and NPS called in their 1991 *Painting and Sculpture Theme Study Workshop,* a "...settled experience... , of regional America... ," one which no other region has claimed (15).

In his placement and design of the east and west pools, Iannelli provided visual balance to the complex and the park, and using his organic-modern-cultural nationalistic approach, he reflected its regional American locale.

Beginning in the early twentieth century, and as one of America's earliest documented Modernists, Iannelli worked to take American Modernism forward, through practice, education and creation. From the development of his Orpheum Theater posters, to his many individual efforts and collaborations on Modern works of art, design and architecture, including those at Midway Gardens and the Century of Progress exhibition, to Kalamazoo's *Fountain* complex, to his commercial product designs, and many others, Alfonso Iannelli's work embraced and supported the Modern style, and played a strong role in its long history.

The Fountain complex and park work were WPA-funded, and though not part of the Federal Art Project (FAP), where impoverished artists were employed directly by the Federal government, the Fountain's sculptural and other elements nonetheless display some of the program's characteristic two- and three-dimensional hallmarks. In addition to the Art Deco work, these include the blocky appearance of the figurative sculpture, whose energy and design appear to be contained, and whose planes appear as if they might be pushed outward by the sculpture inside.

Career: Beginning and End

The boy who became this artist, sculptor, architect, and designer was born in Andretta, Italy, in 1888, and was apprenticed to a decorator at the age of eight. In 1898, Alfonso Iannelli, his mother and brothers became some of the millions who immigrated to America, where they joined his father in Newark, New Jersey. At age thirteen, Iannelli's schooling ended when he was apprenticed to a jeweler. Soon after, he received a scholarship to attend Newark Technical School, which was followed in 1906 by a second scholarship, this time to New York's Art Students League. Iannelli was then eighteen, and spent his days drawing under the instruction of George B. Bridgeman. At night, he studied sculpture with Gutzon Borglum. Two months after he began, Borglum asked Iannelli to join his studio, where he learned to model in plaster. One of the figure studies created there earned him the League's St. Gaudens Prize in 1908.

Also in 1906, the artist opened his own studio at 125 Fifth Avenue, but he was sidetracked by the 1907 panic, and so took illustration jobs for several publishers, including *Harper's Weekly*, where he created at least one cover. To that, he added a short period working as a letterer, followed by a job as the art manager at an advertising firm.

Soon again on his own, Iannelli worked occasionally for Borglum, and also returned to illustration, taking contracts for well known magazines like *Colliers* and *Ladies Home Journal*, but,

> New York still felt too European to a young artist determined to find a truly American expression of art. His contemporaries went to Europe to round themselves out, but Iannelli knew that he could only find the real American by heading west (Jameson, 4).

Author Jameson explained that while Iannelli was in New York working, he was also looking at its art collections and its buildings, and found himself conflicted and dissatisfied. So, in 1909, barely twelve years after his emigration, when he received an offer from the U.S. Lithograph Company in Cincinnati to work as the company's chief designer, his career quest began in earnest. His education continued, his experiences varied, and within the next half-decade, he landed on the west coast in California for a period of work designing, creating and teaching. That work turned both his fate and his geography toward Chicago before returning to Los Angeles. Shortly thereafter, he landed back in the Midwest to spend the remainder of his career (Jameson, 1-9).

Iannelli's professional life was filled with a variety of creative and educational endeavors that moved in, out and between the realms of fine and applied art, its reach as broad as it was deep. His established beliefs and practice were premised on the creation of an American art and design not based on European precedents, but the American experience. He pursued art and design created in a holistic, organic way that both would serve and was accessible to all Americans, not just art admirers and collectors. Thus, it would not be restricted to art institutes, galleries, private collections and academe. This belief-practice remained with him throughout his career. Before and after his California career-development period, and fueled by his short, highly stimulating collaboration with F. L. Wright, he employed these principles, combined with the curiosity of "how" (to design the work) and "fitness" (is it organic to the work?).

The experience and knowledge he gained drove him to take on new challenges in a world that was flying at breakneck speed into a future that many resisted. As David Jameson noted: "Had he traveled in a traditional artist's trajectory, a catalog raisonné of his work would have been relatively easy to compile" (Jameson, 329).

As he carried these principles through his career, Iannelli did not limit their employment to his professional work – they infiltrated his personal life as well. In 1924, by then a long-time resident of Park Ridge, Illinois, Iannelli observed as a member if the city's planning commission: "Europeans were able to design entire villages in an integrated, and beautiful, manner." And he said: "The significant ... lesson to be learned from the contact with the Europeans is that we cannot afford to build anything, unless it is given enough thought and reverence to be fit for the purposes of life in its fullness" (Rubin, 224).

Iannelli never retired, but did slow down in the 1950s and early1960s. In 1954-55, he carved the *Rock of Gibraltar* on the west face of Chicago's Prudential building, and completed *Aid to Needy* in Baton Rouge, Louisiana. He also partnered again with Barry Byrne for the last time, to design a fountain complex for a design competition in Philadelphia. These and several other smaller commissions were completed near the end of his life.

In 1961, the University of Chicago Humanities Department mounted an exhibition of Iannelli's Midway Gardens work, finally and publically establishing exactly who had *really* created those even by then globally recognized Sprite figures. The exhibition was curated by Alan M. Fern, who later became Director of the Smithsonian's National Portrait Gallery (Jameson, 302).

In January 1965, at age 77, Alfonso Iannelli sat down to review his life and career with Chicago architect and teacher Joseph Griggs. Griggs was then working for Mies van der Rohe's office and teaching at the Art Institute. The result of those interviews became the partial content of the *Prairie School Review's* fall issue that year, which was dedicated to Iannelli. Alfonso Iannelli died several months later, in March 1965, an event reported locally and in the *New York Times*.

National Comparisons: Design & Theme

Design. Finding appropriate works that could be adequately compared in artistry and craftsmanship of the same general period and style posed a significant challenge. As a single work of public art and design, Iannelli's Fountain complex has, perhaps, a single peer in the Smithsonian nation-wide database. Many works were found in the same or similar styles and periods, but in their finished state, could not be compared appropriately because they were a simple, single figure, or created as architectural reliefs for buildings, or on very limited parts of monuments. By comparison, the *Fountain of the Pioneers* complex is a large, single work whose designer created multiple elements to work together as a whole, and placed them into the landscape he also helped design.

That single comparison, in terms of period, style and complexity, is George Stanley's Hollywood Bowl entrance sculpture in Los Angeles, California. Known formally as the *Muses of Dance, Music and Drama*, it was also completed in 1940, and is 200 feet long and 22 feet tall. A WPA/FAP project, Stanley's work forms the formal entry to the famed outdoor performance venue. The large, multi-element work is Streamline Moderne in style, and takes the general, overall footprint of a colossal, slightly open hairpin. Like the *Fountain of the Pioneers*, it has multiple components. These include the structure itself, three separate figurative works, including the *Muses of Dance, Music and Drama*, water spouts, cantilevered waterfalls and quiet water pools.

Its artistry and craftsmanship display the finest aspects of Moderne in the best way. The pale gray granite is smooth. Its generally low, horizontal emphasis is punctuated by the sharply-cut tower figure of the Muse of Music at the apex of the corner's graceful curve. That curve is exaggerated by the horizontal emphasis of the sharp-edged waterfall cantilevers, and the long sharp edges of the pools' rims again reinforce the complex's overall horizontality.

The Hollywood Bowl sculpture, completely conceived as a single work, best "equals" the *Fountain of the Pioneers* in the expertness of conception, complexity and execution of a large scale, multi-component work. The artists' respective decisions on theme differ substantially, but are equally appropriate in their individual contexts (Smithsonian Institution Collections Search Center, Control Number IAS CA001351).

A second comparison candidate, Waylande Gregory's *Light Dispelling Darkness*, in Edison, New Jersey, was completed in 1938 as a WPA/FAP project, and is smaller than the *Fountain of the Pioneers* or Hollywood Bowl works. Its multiple components are sculptural and structural, but in most cases, not

both. Located within a shallow, circular pool, the work literally emanates from a thick central concrete shaft which serves as surface for bas-reliefs, and is crowned with a large ceramic globe. Immediately below, the upper two-thirds of the shaft are covered in a series of three larger than life bas-relief vignettes, in the predominant WPA/FAP Art Deco style. At the shaft's bottom, six, low, sharply-cut concrete buttresses dynamically radiate outward, suggesting energy and movement – also a strong Deco characteristic. Resting near the outside end of the buttresses are six sculpture pieces, which are wildly gruesome in their totality, while also suggesting strong movement and energy.

Light Dispelling Darkness is not the *Fountain of the Pioneers'* equal in scale or total concept. Its subject is similarly allegorical to the Hollywood Bowl sculpture, again making it quite different, but the visual otherworldliness of the buttress sculpture and the use of a greater variety of materials – ceramic, concrete and terra cotta -- employed in the hands of a talented ceramicist, make it stand out (Smithsonian Institution Collections Search Center, Control Number IAS 77003142).

A distant third comparison candidate, the *Fountain of the Four Seasons* in Ames, Iowa, completed in 1941, is also of stone, and was designed by Christian Petersen. While it is the simplest of the three works compared here in terms of components and complexity, it features Native American figures and carries a Native American theme. The work's figures are simplified and abstracted, well-executed, and very much in the Modernist style; however, it lacks the complexity and organic approach of Iannelli's *Fountain of the Pioneers* (Smithsonian Institution Collections Search Center, Control Number IAS 65060006).

Theme. Finding three-dimensional sculptural works comparable by theme for the period posed an even greater challenge. Before the end of the nineteenth century, cowboys, Indians and wild animals became popular subjects with artists, and this trend was widely recognized at Chicago's 1893 World's Columbian Exposition (Craven, 514). The Smithsonian database included for the period between 1920 and 1960, 56 works with Native American or Indian themes; while those with Pioneers or Settler themes numbered 46. Both sets were predominantly created in the 1920s and 1930s.

In that same period, just eight works in the database used both groups in their themes, ranging from representations of Lewis, Clark and Sacajawea, to city "foundings" which represented those present, to depictions of people and activities in bas relief works. While several of this group are modern in design, most are two dimensional bas-reliefs which adorn monuments or buildings.

Three-dimensional public sculptures of the eight database works which appear to depict *direct* engagement between Indians and settlers or pioneers were limited to just two: the *Fountain of the Pioneers*, a Modernist, culturally nationalistic work, and the 1921 *George Rogers Clark* sculpture on the University of Virginia's campus in Charlottesville, Virginia, by artist Robert Aitken, with carefully-articulated representational figures. The Clark sculpture predates the *Fountain of the Pioneers* by twenty years, and utilizes both thematic and design elements from earlier historic and artistic periods, and thus, leaves the *Fountain of the Pioneers* standing alone in both design and theme (Smithsonian Institution Collections Search Center, Control Number IAS VA000016).

Becoming an American Modernist

At a time when his contemporaries were leaving to study in Europe, Iannelli took a radically different path. He believed European study too strongly influenced art students to copy the past. So he went west instead, to find and make American art for Americans, no doubt influenced by thoughts of, or similar to, those expressed by a then well-experienced Robert Henri in 1909:

> ...a national art is not limited to a question of subject or technique, but is a real understanding of the fundamental conditions personal to a country, and then the relation of the individual to these conditions (Rubin, 23).

Iannelli used a new job as head of design for a Cincinnati lithograph company to begin this trip. He stayed there a year, making his way to Los Angeles later in 1910 (Jameson, 7).

Arriving in Los Angeles, Iannelli re-encountered Hector Holloway, whom he had met while taking a drawing class in Cincinnati. At an exhibition of Iannelli's work mounted by the California Art Club, Holloway asked him to teach a class at a *new* school being formed with a group of dissatisfied art school students, which appointment Iannelli accepted. The California Art Club suggested this "new" school be merged with the Art Club to form an experimental school. This does not appear to have happened, but Holloway's radical upstart students went on to renovate a building for studios, and the "School of American Art" was thus formed, presumably with Iannelli at its head. A school advertising brochure claimed it was "a club where we enjoy the freedom of our own impulses and acquire the benefit of

instruction which proves successful in preparing a student for outside work that a man has to do to live" (Jameson, 7-9). Iannelli was then 24 years old.

> According to Iannelli, only when American artists stopped mimicking Europe, only when they were trained to express the spirit of their own day and country, and only when Americans let these artists plan their cities, decorate their buildings, erect their monuments, and design the very articles of daily use, would America have an art that was truly American (Rubin, 46).

This was not "art for arts sake," but art which could also serve a social or commercial function – and be beautiful in that service. The very idea of such a thing was modern in itself. Beginning shortly after the start of the twentieth century, through his pioneering work, Alfonso Iannelli helped lead American Modernism into and beyond the middle-twentieth century. He used an increasingly Modernist vocabulary in his early work in California, at the very same time that the little-recognized 1913 New York Armory Show was taking place. His very first show at the Art Institute of Chicago (late 1921 to early 1922) was reviewed in *Harper's Bazaar*, as well as by the Chicago media. The *Harper's* review noted the variety of items and Iannelli's unique approach when it said: "Nothing is too humble in its purpose or too common in its material for Alfonso Iannelli to design or make…." This was followed by the creed adopted by Iannelli and the artists and craftsmen in his studio:

> We believe that to be truly beautiful an object must have a place in the world and a meaning in human life. It must be conscientiously wrought within the limits of the material at hand to be as harmonious and as fit as the designer can make it.
>
> We believe in original work, untouched by imitation of the art of Europe or of the ancients, in American Art for Americans.
>
> We believe in simplicity, in the elimination of all senseless forms, in an alert, keen and questioning mind, that accepts nothing because it is customary, that abhors all compromise, that applies everything to the acid test of fitness. Amen (Jameson, 152).

Iannelli's commitment and his work further matured through the 1920s, at a time when America and the rest of the world were finally starting to recognize Modernism as a real, legitimate movement, in part due

to the 1925 Exposition des Arts Décoratifs et Industriels Modernes. Fast on the heels of that Paris exhibition, the Art Institute of Chicago held Iannelli's first one-man show. Inez Cunningham, the *Chicago Tribune's* art critic, praised Iannelli's work, while criticizing modern sculptor and French immigrant Gaston Lachaise's work as "quite another order," indicating that while it was skillful, the skill was found "more in the execution than the conception" (Jameson, 161).

The Work of a Master: A Survey

Orpheum Posters

Iannelli's early, primary opportunity to express this "American" approach to art came through a commission to design vaudeville posters for the Orpheum Theater in Los Angeles. His earliest work there in 1912 was similar, though more abstracted and geometric, than that which he produced for magazine covers back in New York. This transition continued, and by mid-1913 his work began to take on a dramatically different appearance (Jameson, 13-47).

As Iannelli's experimentation continued, colors got stronger, shapes and lines more dynamic, crisper and sharper, with the text and negative space components becoming part of the overall design. Stripes, checks and triangles appeared as structural parts of the overall concept, and were often repeated in rhythm to elevate the effect. Figures were converted to series of carefully arranged squares, rectangles, triangles and circles. The later posters, particularly, were eye-catching and bursting with color, movement and a dynamic geometry.

Using these techniques and more, Iannelli conceived designs which pulled together every element of the poster space as a single design, rather than a series of elements to be fitted together. No one else in America appears to have been doing this sort of work at this time. As author David Jameson said in his 2014 book about Iannelli's life and career: "If art is, essentially, language, then Iannelli was creating a new dialect with geometry as its grammar" (15).

In her doctoral dissertation on Iannelli's career, Sharon Goldman Rubin compares his poster work to that being carried out in Germany at the time, and concludes it has similarities to several German artists' styles, but that Iannelli's body of poster work is "quite unlike any of them." She then compares it to contemporary American artists' posters, concluding none comes close to Iannelli's simple, modern, total

design approach. While likely affected by his 1914 work with Frank Lloyd Wright, Iannelli, Rubin said, was "well on his way to accepting the implications of geometric form before his meeting with Wright" (51).

Workingman's Hotel

Rubin's theory about Iannelli's pre- and post-Frank Lloyd Wright/Midway Gardens artistic development is well demonstrated in Iannelli's architectural sculpture designs for the Workingman's Hotel before and after his experience in Chicago. The early designs for architects John Wright and Harrison Albright, though modern, abstracted and lively before Iannelli's trip to Chicago, became something quite different when Iannelli re-designed them after working with Frank Lloyd Wright on Midway Gardens. Simpler, more boldly geometric and deeply incised, the new figures offered a stronger image to the public, who viewed them from four stories below. And as both Rubin and David Jameson note multiple times – although this commission was for the sculpture only, Iannelli employed his "total design" approach here. He hated the design the developer picked for the awning marquis, so he designed a new one for the hotel, along with lobby ornaments (Rubin, 55).

Frank Lloyd Wright Collaboration: Midway Gardens

In early 1914, Iannelli traveled to Chicago to collaborate with Frank Lloyd Wright on Midway Gardens, a block-long summer and winter beer and entertainment garden. The senior Wright invited him after his poster work was highly praised by Wright's sons who were then living in Los Angeles. In Chicago, Iannelli developed and executed designs for the enormous complex's architectural sculpture, based on Wright's early ideas. It was a highly successful, groundbreaking partnership on many levels, and Iannelli's Sprites figures, executed for this grand pleasure palace, though still sometimes attributed to Wright, are reproduced and sold globally today.

Of Iannelli's work at Midway Gardens, author David Jameson said in an interview: "These Midway Gardens sculptures saw the basic flat geometry of the Orpheum posters telescoped into the third dimension, suggesting the first appearance of Abstract Modernism in American sculpture" (Buttita, 38).

In the edition of the *Prairie School Review* dedicated to Iannelli's life and career, published shortly after his 1965 death, author Joseph Griggs noted that in Henry-Russell Hitchcock's *In the Nature of Materials*, Hitchcock pointed out that in the Midway Gardens, Wright sought to create "a fresh open fantasia in

which sculpture and painting, not as independent entities, but closely related to the essential architectural conception, should play an important part." And, Griggs says, while Hitchcock's evaluation of Iannelli's work is vague, he points out that Iannelli's development of an aesthetic vocabulary prior to 1914 makes his poster work the direct predecessor of those "Cubist figures" which Hitchcock said "are not derivative of European work, but rather almost exactly contemporary parallel to the work of the most advanced French and German painters and sculptors" (*Prairie School Review*, 11).

Iannelli's work with Wright, who was well-known for his "organic" approach to architecture, served to further deepen his commitment to working this way. And even though Wright took credit for Iannelli's contributions, it was the most perfect collaboration Iannelli experienced during his lifetime. Rubin quotes Iannelli from a letter he wrote to Wright's son John Lloyd Wright in 1954:

> As I worked in the black tar-paper studio on the grounds of the Gardens, I seemed to be living in another age—either of long ago when sculpture and architecture were one, or of a time in the future when they would again be one (60).

Purcell & Elmslie Collaboration: Woodbury County Courthouse

The 1918 Woodbury County Courthouse in Sioux City, Iowa, is a National Historic Landmark, America's preeminent Prairie School work of civic architecture. Its exterior features architectural sculpture designed by Alfonso Iannelli, that presents a very different appearance to his Midway Gardens work.

Sara Buttita notes in her study that although Midway Gardens and the Woodbury County Courthouse differed significantly in sculpture design, both places relied heavily on sculpture to convey the buildings' respective function and spirit, and in both, Iannelli revealed his ability to capture those elements. She concluded, "The essence of each project manifests itself largely through Iannelli's creations" (63). About the Courthouse sculpture specifically she said, "The sculpture functions as the voice of the building" (52).

In *The Prairie School*, architectural historian Richard Guy Wilson counted the Woodbury courthouse as one of the Prairie School's greatest successes (94). Author Jameson noted that the February 1921 issue of *Western Architect* highly praised Iannelli's work on the courthouse, saying in part: "It is worked with fine dignity and restraint. It is not applied sculpture. It is organic and belongs in every truth to this building and nowhere else. What higher praise can be given to architectural sculpture?" (126-27).

All critics made valid points. Iannelli's designs for the Courthouse's two principal entrances do indeed convey the building's purpose, and this responds to his core belief that art should become "part" of a building's architecture.

Other Important Architectural Collaborations

Iannelli collaborated with leading architects on other major projects as well, including the well-known 1930 Adler Planetarium in Chicago. For the Adler, the first planetarium built in the Western Hemisphere, Iannelli designed a group of twelve bronze, Art Deco reliefs, conveying signs of the zodiac, located atop the building's dome, as well as interior work, with Chicago architect Ernest Grunsfeld Jr. (http://www.adlerplanetarium.org/about-us/adler-mission).

He also worked with architect Irving Gill in California, and later with architect Bruce Goff, whom he had hired to help with work on architect Barry Byrne's Tulsa, Oklahoma, Church of Christ the King project in 1926. Goff later chaired the University of Oklahoma Department of Architecture. The two remained friends and colleagues throughout their lives, and the work they did together included modular housing designs, one of which was constructed in a London, England, suburb (Jameson, 256). Nearer the end of his career, Iannelli collaborated increasingly with Ruth Blackwell, who had worked in his studio for many years, designing and decorating a number of other homes, including one for Iannelli's daughter and others in Chagrin Falls, Ohio, and elsewhere.

However, the longest and most friendly of Iannelli's collaborations was with modern architect Barry Byrne. In his 2010 paper, "Expressing the Modern: Barry Byrne in 1920s Europe," Vincent Michael discussed their many collaborations. They met during Iannelli's Los Angeles residence, where Byrne, a native Chicagoan, was living with Frank Lloyd Wright's sons, following a seven-year job in the senior Wright's Chicago office (Rubin, 116).

Byrne and Iannelli moved permanently to Chicago in 1914 and 1915, respectively. Michael states the two thereafter worked together over "the next fifty years, designing ornament, statuary, murals, and interior finishes for homes, churches, and schools" (Michael, 536).

Iannelli and Byrne visited Europe together in 1924, where they met leading modernist artists and architects in France, Germany and Holland, including Adolph Meyer, Wasily Kandinsky, Paul Klee, and Lazlo Moholy-Nagy in Wiemar; Oskar Kaufmann, Ludwig Mies van der Rohe, Lyonel Feininger, and Arthur Kaufmann and others in Berlin; and others elsewhere. Byrne wrote home of an art school in Weimar: "Student body earnest – cheerful and working. Alfonso, thinking of Art Institute classes, inwardly groaned." Michael says through this trip and these visits that Byrne and Iannelli "reaffirmed their faith in a design philosophy that had few contemporary adherents in America" (Michael, 534).

Byrne later commented on his work with Iannelli, describing their design process, saying it was "like dancing, with the lead shifting back and forth depending on the specific need" (Jameson, 107). Together, Iannelli and Byrne created a number of residential, educational and religious buildings, a group of which are listed individually or are part of districts in the National Register of Historic Places or locally landmarked. These include: the Kenna Apartments in Chicago, Illinois (local landmark), the J. B. Franke House in Fort Wayne, Indiana, the J. F. Clarke House in Fairfield, Iowa, Christ the King Church in Tulsa, Oklahoma, St. Thomas the Apostle Church and Immaculata High School in Chicago, Illinois, and St. Francis Xavier High School, Wilmette, Illinois.

Movie Theaters

In the later half of the 1920s, Iannelli worked in the rapidly developing movie theater design business. The Catlow (1926) in Barrington, Illinois, was a collaboration with architects Betts & Holcomb, as were the Chelten (1927), on Chicago's south side, and the Villard (1927) in Villa Park, Illinois. In 1928, Iannelli was commissioned by architects Zook and McCaughey for a theater complex in his home town, Park Ridge, Illinois (Jameson, 201-209).

The earlier theaters were more traditional in their exterior design and interior structure. However, in designing Park Ridge's Pickwick, Iannelli was finally able to create a modern theater interior. He also designed other key elements inside and out, including the lobby, foyer, lounges, nursery, secondary auditoriums, exterior marquee and ticket booth decoration, as well as the Streamlined building's 24-foot high stained glass window and its metal and glass finials. It was, in Iannelli's mind and according to his best practice, a "complete" work. The Catlow and Pickwick Theaters are individually listed in the National Register of Historic Places, significant in part for Iannelli's work.

1933 Century of Progress World's Fair

Iannelli was hitting the height of his career as planning for Chicago's Century of Progress began. The opportunity it held to advance that city's place as a modern, forward-thinking metropolis was huge for the designer and his artistic and design ideals, and he knew it. Chicago was the world's fourth-largest city by then, and the nation's geographical transportation center.

Iannelli's commissions and products for the Fair likely comprise his largest number of works in support of a single project. He had a proven record as an artist, designer and architect with a number of the corporate exhibitors at the Fair, and he wasted no time contacting them. At the same time, he also contracted with licensed architect Charles Pope to "peruse industrial design jobs and sign off on all construction documents for required building permits" (Jameson, 231).

Designer-artists Lee Lawrie and Raymond Hood were appointed (respectively) to act as director of sculpture and architect for the Fair's huge Electrical Group Pavilion, and they gave Iannelli the commission to design the building's Radio Entrance. Working from a group of Iannelli's proposals, they selected one that used Art Deco neon lighting and figurative relief panels suspended on black Vitrolite. Gaston Lachaise and Leo Friedlander designed the other building entrances (Jameson, 232).

Iannelli's result for this project was visually striking, and this was only the beginning of his work there. He also designed the Havoline Oil Thermometer Tower. The Tower was the Fair's tallest pavilion at 220 feet, and had the added benefit of telling the 40 million Fair attendees what the outdoor temperature was at any given time. He also executed the Radio Flyer Company's "Coaster Boy," which was their exhibition building in the shape of a gigantic Radio Flyer wagon with a boy riding on top. After it was finished, Coaster Boy traveled through the streets of greater Chicago from Iannelli's Park Ridge Studio to the Fair site.

Iannelli also designed a lounge for the Goodyear Company and a number of other manufacturers' exhibits, including Wahl (a.k.a. Wahl-Eversharp), which produced mechanical pencils and fountain pens, and Ritter Dental Health. The rest of the studio was working with Iannelli's colleagues, sculptor Emil Zettler and painter John Warner Norton, on buildings and exhibits for the Fair's "Enchanted Island" (Jameson, 243).

Modern Design Education & Professional Design Organizing

Though Iannelli's Los Angeles school experience was somewhat short-lived, he had already begun to develop strong, clearly defined beliefs about American art and design education. He believed new art must be expressed not just in painting and sculpture, but also in the things people observed and used every day: architecture, posters, jewelry, woodworking and other things, some of which were then known as "artisan" works.

In her 1972 dissertation, Sharon Goldman Rubin said: "To the present art student, Iannelli's [California] school would hardly be considered unusual or original. However, at the time, it was truly revolutionary. Little had changed since Horatio Greenough had spoken out in the 1850s against the stultifying environment of the art academy" (46). Rubin quoted Thomas Hart Benton as he described the typical class at the Chicago Art Institute in 1906 to 1907 when Benton was a student there:

> I have often thought of what harm old Poussin has done to the artists of the world by initiating those academic procedures which send the young artist to art before he has any knowledge of life to give him understanding.... Very few artists who are able to perform successfully in the cast drawing in schools get over the stultifying effect on their creative abilities of the mechanical habits engendered there. They remain copyists for the rest of their lives... (47).

Shortly after relocating to Chicago, Iannelli and his wife Margaret joined the faculty at the re-established Chicago Academy of Fine Arts, where Alfonso taught second-year Commercial Art (Jameson, 170). In the early 1920s, he and architect Barry Byrne conceived of a school that would, "Prepare no students for Rome Prizes, but will prepare them to enter the life and work of America." The school would also have a shop where students' work could be sold. Author Jameson quoted Rubin's dissertation, which recognized that this program was unique in Chicago and "a truly radical idea in the United States of 1921" (Jameson, 172).

Funding for that school did not develop, perhaps because it *was* such a radical idea, but it garnered the attention of the new Association of Arts and Industries the following year. Formed by a group of Midwestern manufacturers, retailers, the Art Institute of Chicago and others, it recognized the education efforts undertaken in the new European industrial art schools, as well as Chicago's place as the Midwest's

greatest industrial center, and sought to duplicate the European system here. Again, funding was not found, but Jameson suggests that Iannelli's 1921 group show, as well as his efforts toward creating an industrial design school, ultimately resulted in a 1923 invitation to teach at the School of the Art Institute.

Iannelli accepted that offer, but by 1925, the Art Institute teaching schedule intruded on his studio work, so he began to offer occasional lectures at the Institute instead. Not surprisingly, the lectures' topics frequently focused on a modern, American art, and its service, value, completeness, order, unity, freshness, and health (Jameson, 176). His work with the Art Institute extended beyond the confines of Chicago as well, and included a stint at the Ox-Bow School in Saugatuck, Michigan, which was founded by the Art Institute of Chicago Alumni Association in the early 1900s.

Finally, in 1927, the Association of Arts and Industries and Art Institute were able to fund a school of industrial design. They located it at the Art Institute and put Iannelli at its helm. However, during a frustrating first year, the Institute resisted building the Bauhaus-modeled program that Iannelli wanted. It resisted the workshops and his attempt to set up a student exposition agreement which would expose their work to the period's other new commercial design leaders: Norman Bel Geddes, Joseph Urban, Donald Deskey, and others, as well as sculptors Paul Manship and John Storrs. And then, there were the politics: "Traditionally, their image of applied art meant textile or mosaic design, woodworking, and mural painting, not radios, furniture and metal crafting that Iannelli saw the Bauhauslers practice during his 1924 trip" (Jameson, 179-179).

In the meantime, the Art Institute awarded Iannelli a Master of Fine Arts degree and made him a full professor. However, the frustration of the early years, combined with the needs of his studio practice ultimately caused him to resign, though he remained until 1930.

But by then, Iannelli had clearly established himself as a reform leader in the Midwest's movement in art and design education, an association he had begun soon after his arrival in Chicago. His early leadership is evident through a variety of associations, but is particularly validated by his position in the 1921 Art Institute of Chicago show, which ultimately culminated in an invitation to teach and lead there. And a broader view demonstrates that this happened just three years after the Metropolitan Museum of Art hired its first industrial design associate, Richard Bach, in 1918.

Iannelli's studio was *also* a place to learn. In her article for *Harper's Bazaar* about Iannelli's 1921-22 show at the Art Institute of Chicago, and referring to his Park Ridge studio, critic Jessica Nelson North said:

> ...in this respect, he and his fellow workmen recall the craftsmen's guilds of the Middle Ages or the more recent variation of the guild idea as it flowered in the school of William Morris. Iannelli, living in an artists' colony north of Chicago, has drawn about him by the sheer magnetism of his ideals, a group of young craftsmen who are united in their common creed... (60, 61).

Iannelli guided Kalamazoo's contest winner Gougler, but clearly also mentored a number of others in his "teaching" studio, some of whom became well-known for their work, including, but not limited to artist-architect-designer Edgar Miller.

Then and later, Iannelli also worked to organize Chicago's professional designers. In a short typewritten paper completed in 1958, Iannelli sketched out a history of Chicago's professional design movement (Iannelli, "History Of Industrial Designers Institute"). Therein, he identified an attempt to set up a Chicago branch of the American Union of Decorative Artists and Craftsmen in 1928, which was later reinvented as the League of American Designers, with himself as its president. It later dissolved at a date unknown. In 1938, a group organized the Chicago Society of Industrial Designers, and during the World War II years, it was followed by yet another organization with a large existing membership called the American Institute of Decorators. The industrial designers in this group split off to form yet another separate organization. In his short history, Iannelli mentioned the Industrial Designers Institute (IDI), a group to which he belonged. IDI was founded about 1950, and joined with the American Society of Industrial Designers (ASID) in 1953 and in 1957 with the Industrial Designers Educational Association (IDEA), which in 1964 became the Industrial Designers Society of America (IDSA).

And, it was the IDSA which assembled its "100 Years of Design People" Gallery. Among the 112 designers so designated, Alfonso Iannelli appears alongside Walter Dorwin Teague, Eero Saarinen, Gilbert Rhode, Lazlo Moholy-Nagy, Ludwig Mies van der Rohe, Raymond Loewy, Walter Gropius, Eileen Gray, Alexander Girard, Virgil Exner, Norman Bel Geddes, and many other well-known designers (IDSA, "100 Years of Design People http://www-old.idsa.org/category/tags/100-years-design-people).

Iannelli's legacy in this regard was also outlined in Carroll Gantz's 2014 *Founders of American Industrial Design* (36).

Industrial Design Works

Iannelli's commitment to industrial design was well-defined and prophetic. He was quoted in a *Chicago Daily News* article in 1915 which Rubin repeated: "Art must be the decoration of things useful, and the subjects should be reduced to terms of design" (136). This was more than a decade before the profession of industrial design was recognized or well-understood, but Iannelli took it forward from this point, and his industrial design contracts led to a variety of patents and products which remain widely recognized today.

Soon after his arrival in Chicago, Iannelli was designing modernist packaging for products, and lamps, furniture and accessories, including pens for the Parker and Eversharp companies in the c1910s through the 1920s. Some of these items were shown in the 1921 Art Institute of Chicago exhibition. Iannelli later met many manufacturers through his relationships with the Association of Arts and Industries, and following the 1933 Century of Progress World's Fair, found himself perfectly positioned to take on more design work (Jameson, 263).

Like Wright, Iannelli was also "an optimistic proponent of machine-executed design" (Rubin, 158), and he eventually signed contracts to produce designs for Sunbeam, Mueller Plumbing, Birtman, Fairbanks Morse, Oster and others, from the 1920s through the 1950s. The products he designed included the above, as well as radios, washing machines, the famous Sunbeam Coffeemaster, irons, shavers, mixers, massagers, blenders and other items (Jameson, 329-349). He held the patents for a number of products. His Bakelite handled iron was featured in the Museum of Modern Art's "Useful Object" Industrial Design exhibition in the 1940s (Jameson, 274). and his hairdryer design for Oster won an award from the Industrial Designer's Institute in 1950.

The Work of a Master: Conclusion

Iannelli's work in Kalamazoo on the *Fountain of the Pioneers* complex (and the new plan for Bronson Park) reflects both his earlier and more mature approaches in conceiving and executing a variety of

project types completed throughout his career. The artist's Orpheum posters represent one of the earliest times he considered not just an object or an outcome (in this case, theater posters), but the total environment.

Iannelli learned and developed how to integrate elements in a way that unified, through design, the piece's building blocks: edge, plane, surface, negative space, color, figures, geometry, and in some cases, text. Even before his sojourn to Chicago to work with Wright on Midway Gardens, his poster work took on a more abstract, simplified, geometric personality, and that was strengthened by his experience with Wright. Essentially, this is what he did in the *Fountain of the Pioneers* complex, taking that same contextual, unified and organic Prairie school approach in design and theme. In Bronson Park, Iannelli created a design and environment that fellow modernist Eliel Saarinen would have seen as an appropriate response when he said:

> Always design a thing by considering it in its next larger context – a chair in a room, a room in a house, a house in an environment, an environment in a city plan.

Or, in this case, a fountain – in a park, in a downtown, in a city, with a history.

In 1914, as the result of Wright's relatively recent European travels and producing his Wasmuth Portfolio, he had understood "...that the theatricality of his Midway Gardens would be heightened by the appropriate application of the human form" (Jameson, 63). Wright saw this demonstrated in Berlin and Vienna, and through communication with his sons, believed Iannelli would bring the same "sculpture as architecture" aesthetic to Midway Gardens.

Iannelli's complex in Bronson Park *may* be slightly more simplified and abstracted than his Midway Garden Sprites and their integral incorporation into the Chicago complex. However, Kalamazoo's Pioneer and Indian figures' incorporation into the architecture of the Fountain structure, and the complex's incorporation into the Bronson Park landscape make the *Fountain of the Pioneers* a clear, direct descendant of Iannelli and Wright's Midway Gardens collaboration, and it expertly demonstrates their commonly held beliefs about art and architecture, context and organicism. This process resulted in a work unlike any other period public art and design work which exists today, and it employs local history and materials in its theme and execution.

A number of Iannelli's other architectural collaborations also incorporate the same organic, total environment approach he used on the Fountain complex and park. His work for Purcell and Elmslie on the Woodbury County Courthouse successfully conveyed a message about the building's purpose. His frequent works with Byrne, from the Clarke House in Iowa to the many other projects, residences and churches, all achieved that same end through Iannelli's careful integration, rather than mere application, of decoration and sculpture. Rose Mary Fishkin, a reporter for Chicago's *Evening Post*, declared, after seeing Iannelli's 1925-26 show at the Art Institute of Chicago:

> When Iannelli conceives the plan for anything – anything, a stained-glass window, a fountain, a portrait bust, a monument – he thinks in terms of the whole. Not a colored picture of the Nativity, but a window to take its place in a church, to become part of the wall. Not a sea urchin in stone, but a fountain set in a garden, having a definite relationship with water. Not a mere copying of features, but a realization of personality through harmony of forms (Jameson, 162).

Iannelli's Adler Planetarium work, as well as his multiple commissions for the Century of Progress Fair, particularly the Radio Entrance, are mostly closely related to the *Fountain of the Pioneers* complex in the artist's expressive use of Art Deco's vocabulary. In addition to the Radio Entrance, Iannelli's Fair exhibit hall for Havoline Motor Oil, in the form of a thermometer, was sheer genius.

As a work of freestanding outdoor sculpture, the *Fountain of the Pioneers* complex figures are outsized only by Iannelli's 1949 figure of St. Francis Xavier (eighteen feet tall) in Kansas City. That work is technically connected to the St. Francis Xavier Church building by a wall. Iannelli also designed a number of components for the church's interior, including sculptures of Christ, Joseph and Mary, as well as stations of the cross and candlesticks, crucifixes and fonts (Jameson, 286-87).

Iannelli's 1954-55 figure group, *Aid To Needy*, also known as "The Welfare Rock," in Baton Rouge is the only other large freestanding outdoor work Iannelli executed, and is shorter than the Fountain figures, at 11 feet tall (Jameson, 298). Both of these, *St. Francis Xavier* and *Aid to Needy*, are artistic cousins to the Kalamazoo work in several ways. They rise from monolithic bases, with specific, abstracted details that emerge when viewed from the ground upward, and the facial features in both works are abstracted in a way similar to those in Kalamazoo's Pioneer and Indian.

Also like the Pioneer and Indian in the Fountain complex, *St. Francis Xavier* appears to be emerging from a single block. The *Aid to Needy* figures (six humans and a pelican) are more defined and slightly less geometric, while still very simplified in form. Iannelli's other large-scale outdoor works are either architectural bas-reliefs or not free-standing, including other religious figures on various churches, the Adler Planetarium work, and Chicago's Prudential Building *Rock of Gibraltar*, eight stories above the street (Jameson, 296).

Iannelli's free-standing, outdoor works above, *St. Francis Xavier*, *Aid to Needy* and *The Fountain of the Pioneers, all* demonstrate Iannelli's organic design approach. For example, *Aid to Needy*'s form could be interpreted as representative of the solid foundation which government hopes to provide for its citizens through assistance. Likewise, *St. Francis Xavier*'s stance and the wall which connects the figure and the church could be interpreted as demonstrative of Francis Xavier's strong connection to the church as a missionary and co-founder of the Jesuit order.

However, the difference between these two others, which followed the Fountain by 10-15 years, and the Fountain itself is their greater simplicity of form and surface, making them *more* Modern. As a result, the *Fountain of the Pioneers* complex appears to most authoritatively embody *both* the Modernist *and* Prairie design principles and methods the designer carried with him from his early career, and both espoused and practiced for the most significant part of his life as an American artist, designer and architect.

Iannelli's Influence Recognized

Architectural historian and Executive Director of the Global Heritage Fund, Vincent Michael's comments are some of the most recent on Iannelli's legacy, and they both confirm and raise concern about the stature of the artist's role in American Modernism. "Recent scholarship has illuminated the formal heterogeneity of the modernisms of the 1950s, but although [Barry] Byrne and Iannelli had practiced such heterogeneity since 1914 and would pursue it until 1964, their contributions to the diversity of early modernism remains underappreciated" (Michael, 534). He went on to note that in the aftermath of the Depression, Byrne, Iannelli, and Byrne's wife continued to work together, designing "innovative and

expressive" churches and schools, including the "path-breaking fish-shaped St. Francis Xavier Church in Kansas City..." (Michael, 550).

At the Art Institute of Chicago on November 25th, 1924, shortly after Iannelli had returned from Europe with Barry Byrne, he commented on the tardiness with which America was "catching up" to the Europeans, despite the work he and Byrne had created for nearly a decade. "The modern movement in architecture had its beginnings in America. [Henry H.] Richardson, [Louis] Sullivan and Frank Lloyd Wright have been its greatest exponents, but the work of these men is more generally recognized in Europe than in their own country..." (Engelbrecht, 542; Art Institute News Letter, 11-29-1924).

Eleanor Bitterman, then an editor at *Architectural Forum*, published *Art in Modern Architecture* in 1952, and seems to have been one of the few who recognized Iannelli's contributions to modern architectural sculpture both early and later. She cited the Midway Gardens collaboration with Frank Lloyd Wright, as well as his work at the 1933 Century of Progress World's Fair, two decades later (15, 78).

Iannelli's contemporary John Storrs, whose *Ceres* figure sits atop the Chicago Board of Trade Building, lived most of his professional life in France. In Kenneth Dinin's 1987 article on Storrs, he suggests Storrs's architectural abstractions may have been influenced by Iannelli's "geometric sculptures" at Midway Gardens. He concludes that through Storrs's infrequent work in Chicago, he must have known Iannelli's work, and that Storrs' work demonstrates "a remarkable affinity with Iannelli's abstract, decorative style and shows that both artists were working in a shared tradition of the integration of all the arts" (Dinen, 60-62, 63).

Author James Riedy also recognized Iannelli's theory and contributions multiple times in *Chicago Sculpture* (16, 19-20, 63-66, 78-79, 130). Sue Ann Prince, working for the Archives of American Art at the Smithsonian, edited a 1990 biography of Chicago's modernism movement, *The Old Guard And The Avant-Garde: Modernism in Chicago, 1910-1940*. Within its contributors acknowledged Iannelli's significant contributions frequently. Allen Weller noted Iannelli's work at the 1933 Fair (46, 50); Prince recounted the famous 1927 debate organized by the Association of Arts and Industries on the issue of Modernism, where Iannelli led a team of three for the defense, and, ever the evangelizer, used the opportunity to emphasize "the contradiction between contemporary architectural designs for prominent Chicago structures such as the Field Museum and Soldiers Field in a neoclassic style and the design of

automobiles, department store window displays, and advertisements in a modern style" (125). Later in that chapter, Prince noted that when Iannelli moderated a 1932 panel discussion titled "Is Modern Architecture Livable?" (also sponsored by the Arts and Industries Association), Frank Lloyd Wright was the only panelist who agreed with his views (127).

In Charlotte Moser's chapter on the School of the Art Institute's Art Training in the 1920s, she commented on Iannelli's presence on the School's early "industrial arts" faculty and counts him as one of the "major figures" hired to guide the new department's launch (204-05). In the book's last chapter, Richard Brettell and Prince recognize the importance of the Art Institute's "Avant-Garde" shows between 1921 and 1927 (215). Iannelli was the only established Chicago-based artist-designer represented in the 1921-22 show, not including contributions by the Chicago Chapter of the Wildflower Preservation Society of America. The 1925-26 show was his alone (230).

In a Chicago Art Institute Museum Studies publication from 1995 – a companion piece to its 1995-96 exhibition of the same title, *The Prairie School: Design Vision for the Midwest*, architectural historian Robert Twombly writes, "Alfonso Iannelli's study of a sprite's head for Midway Gardens explores the possibilities of combining normally uncompanionable planes in a way often found in Prairie School chairs, in which independently articulated seats, backs and arms slide past yet support each other, anticipating Gerrit Rietveld's more fully developed Red-Blue Chair of 1918" (90).

In the *Prairie School Review* issue dedicated to Iannelli and his career, Griggs surveyed the artist-designer-architect's career and reached a number of conclusions. The first was that while Iannelli traveled to California to find a truly American art, he actually found it in Chicago "within the principles embodied in Prairie School architecture" (16). The second conclusion closely follows:

> Perhaps Iannelli's ideas of the importance of integration of the arts with architecture had been formed or at least strengthened by his experiences with the Midway Gardens and the philosophy of Wright. But he had long before begun to search for what he called "the significance of form," this underlying his search for an American art and leading to his desire to express the "vaudeville spirit" in the [Orpheum] posters (16).

Of Iannelli's teaching, Griggs concluded, "Throughout Iannelli's life education of the artist and education of the public to the role of the artist were primary interests." Griggs continued that throughout his career, Iannelli's studios were places of teaching and learning, and "that he took every opportunity to lecture on the need for intelligent design in all fields" (20). He also acknowledged the artist's leadership in developing design education in Chicago. He concluded that the last work Iannelli produced in the Prairie School style was Kalamazoo's *Fountain of the Pioneers,* saying it was:

> ...guided by the historic facts from which the idea came and by the physical facts of the Location ... In composition and in decorative concept it is related to the Prairie School, and in spirit it is also of the prairie (20).

Iannelli's Contemporaries and Their Work

December 17, 1921, marked the opening of "Seven Special Exhibitions" at the Art Institute of Chicago, and Iannelli's exhibition was one of them. The exhibition catalog identified Iannelli as an architect, sculptor and decorator. Iannelli's work was lauded by *Chicago Tribune* critic Eleanor Jewett, and *Chicago American's* Will Hollingsworth. But it was *Harper's Bazaar* writer Jessica Nelson North who delved into the work and its designer more deeply:

> The show was a spectacular one. We have swung so far in thought from the days when craftsmanship went hand in hand with painting and sculpture that the uninitiated looked at the Iannelli exhibit with some confusion of mind. What sort of artist might this be, he asked, who designs with equal fervor a frieze for a public building or a cake of soap—a fountain or a can of talcum powder? (61, 126).

A significant circumstance of Iannelli's career was his continuing interest and ability to move between genres fluidly, for example between graphic, two-dimensional work, sculpture (freestanding and as part of a building), architecture (Havoline Tower, works with Barry Byrne), interiors (sacred, commercial, residential), items within interiors (candlesticks, lamps, murals), items integral to architecture (stained glass windows) and commercial and industrial design (Coffeemaster, Parker Pens).

A brief review of some of Iannelli's well-known art and design contemporaries shows very different trajectories. In their early or mid-careers, all of these well-known men eventually worked themselves into a single or small group of genres.

Artist John Storrs' (1885-1956) career essentially began and ended with sculpture, and author Kenneth Dinin found Storrs' sculpture to have an affinity with Iannelli's work (61). Artists Lee Lawrie (1877-1963) and Paul Manship (1885-1966) worked in modern, though other stylistic ways, but also landed on and stuck with sculpture for much of their careers (http://en.wikipedia.org/wiki/Lee_Lawrie; http://www.nationalacademy.org/collections/artists/detail/283/; Craven, 565-568). And like those above, Robert Laurent (1890-1970) sculpted, though also spent much of his career teaching as well (Craven, 573-576).

On the "design" side, design historian Carroll Gantz noted that while the public might imagine the few well-known designers that became celebrities single-handedly transformed our environments in the 1930s, many others shared in this event, and one of them was Alfonso Iannelli (36). Like the artists above, the designers below all eventually moved into and stayed in a single form of work.

- **Norman Bel Geddes** (1893-1958) worked in theater set design before moving exclusively to industrial design. He designed a great variety of items over a decade plus, but may be best remembered for his Futurama, the General Motors exhibition for the 1939 New York World's Fair, which turned out to be the apex of his career (Albrecht, 11-39).
- **Walter Dorwin Teague** (1883-1960) joined and supported the modern design movement in the mid-twenties, after working in illustration and decorative design, among other things. After moving in with the modernists, he was hired by Eastman Kodak, and he stayed there for the rest of his career (Gantz, 25, 26, 47, 101).
- **Raymond Loewy** (1893-1986) worked in a small variety of other idioms, including costume designs for Florenz Ziegfeld, before moving to modern consumer product design, where he enjoyed a long, successful career (http://www-old.idsa.org/raymond-loewy-fidsa; http://www.raymondloewy.com).
- **Paul Frankl** (1886-1959) studied architecture and was a member of the Vienna Secession movement before moving to New York City in 1914, where he eventually switched his focus to furniture. He eventually moved to Beverly Hills, California, to open a gallery and design movie stars' interiors (http://www-old.idsa.org/paul-t-frankl; http://sackheritage.com/articles/articles.php?articleID=158).

Criteria A - Significance

Thematically, the *Fountain of the Pioneers* complex's figurative sculptural elements appear to abstractly reference the Federal government's unsuccessful Indian Removal effort of a century earlier, as well as the following, commonly held Euro-American belief and federal policies which supported Indian assimilation. Iannelli presumably understood the Bronson Park site was part of a historic Indian reservation where Kalamazoo's chapter in this history was played out. Further, the protracted conversation and disagreement over its meaning and value have caused the Fountain's sculpture to be viewed as controversial – also rare in a work from this period. This situation in turn has seriously overshadowed any meaningful discussion or determination of its artistic value.

Iannelli undergirded his figurative elements with a combination of equally important design and materials that, then and today, help tell a story about the history and land under the work, as well as its above-ground context. Iannelli abstractly referenced Kalamazoo's Indian Removal experience in his artist's statement and at the Fountain's dedication, when he added: "It is your folklore, and unlike fountains in some other cities, it exemplifies something about Kalamazoo" (*KG*, 6-7-1940). But the historic period it reflects is not just a Kalamazoo experience. The work stands today as a character-defining feature of Bronson Park, Kalamazoo, and the Midwest. The figurative work, in particular, is a modernist's reminder of an unjust historic event, and as such, has become another of America's public art projects whose subject matter became a topic of controversy – though it may be one of the earliest.

In designing the Pioneer and Indian, and setting them within the Fountain complex in the way he did, Iannelli created a public work of art that is likely without peer in the United States, and a rare, outstanding example of American public art from this period which gained early and long attention for the discussion and disagreement over the meaning and value of its figural sculpture – and indeed, the complex work altogether.

In choosing these figures and placing them this way, Iannelli's work seems to call for a continuing dialog about this historic American experience. In the earlier-described review of the Smithsonian Institution's online Collections by theme, 151 works depicted either Pioneers or Indians. Just 13 met both criteria in

single works, and the *Fountain of the Pioneers* complex was the only of these which is believed to reference Indian Removal.

The *Fountain of the Pioneers* in the Context of Public Art Criticism & Controversy

Even today, discussion about the *Fountain of the Pioneers* almost never fails to include the controversy over its meaning. *Public* art is treated and experienced differently than other art. It's often outdoors for everyone to see, but rarely accompanied by didactic information which might lead a viewer to considering an individual, in-depth appraisal of its value as a work of art – as it often would be if displayed in a museum. Some individuals will dig deeper to try to determine value, but it is rare. Given these circumstances, a corresponding "public" opinion of artistic value, particularly with Modern and later abstract works rarely, if ever, exists for public art. Thus, what "good" *public* art is – as determined by the public – seems nearly impossible to identify.

Harriet Senie, Ph.D., who directs and teaches in the Master's Museum Studies Program at City College of New York, says on this topic: "The very concept of public art, defined in any meaningful way, presupposes a fairly homogenous public and a language of art that speaks to all. These two prerequisites were never present in the United States" (Senie, 171).

Senie also speaks to public art controversy in her 2003 essay, *Responsible Criticism: Evaluating Public Art*: "Public art attracts critical attention only when it is the subject of controversy. It is rarely reviewed with museum or gallery art—on the same page or even in the same section...." (http://www.sculpture.org/documents/scmag03/dec03/senie/senie.shtml, 1).

Since 1939, a set of complicated circumstances, several of which are identified above by Dr. Senie, and others identified below, have wreaked havoc over the value the public has placed on the *Fountain of the Pioneers* complex, and particularly, its figural sculpture.

Perhaps America's only public sculptural reference to an important, difficult, though very real period of our past sits in the middle of the heart of Kalamazoo, Michigan, and the long-running disagreement over the value and meaning of Iannelli's Fountain figures has made any conversation *about* the work very challenging. Further confusing this process – its Prairie-Modern design merits discussed here – are

believed to be both exemplary and rare, but also complicate the public discussion because this information is difficult to seriously consider in an environment where only the controversy has received any serious public attention.

As noted earlier, finding comparable works with which to create a broader context for studying the *Fountain of the Pioneers* from an art historical perspective proved impossible; nothing was found that truly compared in style, design or subject matter. Complicating this, at the time Kalamazoo's *Fountain...* was created, America was still in the midst of the Great Depression. WPA funding was used to pay for the fountain, but it was not an official WPA (FAP) art project. The vast majority of public art created during the Depression *was* through those government-sponsored programs, which were created specifically as make-work projects for artists. Thus, the Federal government was in control, and *did* control the theme and design of these works. There are many accounts of WPA art on this topic alone.

Belisario R. Contreas, in *Tradition and Innovation in New Deal Art*, was one of the few identified who succeeded in doing a very small amount of legitimate art-based public sculpture criticism on this period, (200-209). But, the majority of the critique related to WPA/FAP and similar work relief programs focused not on the art, but on the programs that enabled its creation.

If, however, the public fountain complexes compared earlier to Iannelli's Kalamazoo work had received true art critical reviews, the public might have learned more and gained a more thorough understanding and appreciation of those works as legitimate, valuable artworks, and perhaps would have set a standard for criticism of the *Fountain of the Pioneers*. However, extensive efforts to identify any scholarly criticism for those works failed, which, as Senie implied in her research, fails both the art and the public.

For all the reasons discussed above, arriving at a single public understanding of the value and meaning of Alfonso Iannelli's *Fountain of the Pioneers* may be impossible. However, there is an opportunity to know more – because it is a work of *public* sculpture, because there *is* agreement on what part of our history it references, and because the merits of the work and its designer are substantial.

<u>Summary</u>

Alfonso Iannelli's multiple contributions to American art, design and architecture are nationally significant as representative of the work of a rare, talented artist-designer-architect who was an early leader, creator and promoter of "American" Modernism, and who, throughout his career, developed, practiced and espoused modern organic artistic principles. He believed that all things, even the most simple, could be beautiful, functional and meaningful. Unlike most of his contemporaries, he worked on an unusually broad range of projects during his career, and in many materials and forms. And individually and collaboratively, he moved back and forth, regularly and freely, between art, design, and architecture.

The *Fountain of the Pioneers* best represents Iannelli's work as the example in which he most effectively combined art, architecture and design, principles of the Prairie and Modern movements, and which responds to geographical location in its immediate and wider physical contexts, as well as an important American historical context. All of these elements culminated in a work unlike anything else identified that he or others produced during this period.

The *Fountain of the Pioneers* is also important in Iannelli's oeuvre as the only extant outdoor sculpture he created in which he returned to the stylistic approach he had employed with Frank Lloyd Wright's Midway Gardens' Sprites. Midway Gardens is recognized by many people interested in architecture of the period, and in particular, Wright's work. However, Iannelli's Sprites are recognized globally.

The artist's work currently resides in at least seven American museums, including the Metropolitan Museum and Cooper-Hewitt, Smithsonian Design Museum in New York, the Wolfsonian in Florida, the Minneapolis Museum of Art, and the major Chicago establishments, including the Art Institute of Chicago, the University of Chicago's Smart Museum, and the Chicago History Museum.

Iannelli's talent, work and influence were recognized immediately by his teacher-mentor Gutzon Borglum, by Frank Lloyd Wright's sons and the senior Wright, by other prominent artists and architects throughout his lifetime, and again immediately upon his death in 1965. His posthumous recognition began with the study by architect Joseph Griggs, was furthered by Sharon Goldman Rubin's dissertation on Iannelli's work in 1972, and has been increasingly discussed in the recent past, including in Vincent Michael's work, and most recently in David Jameson's *Alfonso Iannelli: Modern By Design*, published in

2014. In addition, Iannelli's work is discussed in at least 15 other scholarly works and references, and has been shown in more than 40 exhibitions, beginning in 1914.

In addition to The *Fountain of the Pioneers* in Kalamazoo's Bronson Park National Register Historic District, Iannelli's work contributes to multiple other properties currently listed in the National Register, including those mentioned earlier in collaboration with architect Barry Byrne, but also the Pickwick and Catlow Theatres in the greater Chicago area, and the Winnebago County Courthouse in Oshkosh, Wisconsin.

At least three buildings or structures to which Iannelli contributed are National Historic Landmarks. These include the Adler Planetarium (the United States' first planetarium) in Chicago, the Woodbury County Courthouse in Sioux City, Iowa, and Balboa Park (Spreckels Organ Pavilion), in San Diego, California. Others are locally landmarked, including the Kenna Apartments in Chicago and the Cedar Court Houses and Iannelli Home and Studio in Park Ridge, Illinois. Four buildings on which Iannelli worked are included in the Historic American Buildings Survey.

The Recent Past and Future

Public Education

As University of Massachusetts Amherst architecture professor and historic preservation program director Max Page recently said in a Spring, 2015, *Forum* essay titled: *Why We Need Bad Places*: "We have to keep talking about our difficult pasts, here, where the past took place, where it was built. We preserve not to salve wounds but to pursue a better country" (31).

As part of an initiative to use Iannelli's fountain figures as a starting point for the exploration of cultural and art history, a 2005 "public art in the park" idea was taken up by a public education committee formed several years ago in Kalamazoo. This diverse group, which included representatives from the Gun Lake Band of Pottawatomi, as well as a variety of people from different educational, professional and organizational backgrounds, has reshaped that earlier "public art in the park" idea to a multi-tiered project which has significantly greater capacity to help others learn and understand regional and national art and cultural history.

Now underway, this initial project, one element of a larger, ongoing educational initiative, will mark the historic Pottawatomi reservation boundaries. At or near the reservation's corners and in Bronson Park, iconic, didactic kiosks with smart device technology will be installed and employed as a means to share information about Native American occupation, history and resistance in the Kalamazoo area, and the Fountain's genesis, the artist behind it and his work, and the related contexts. The Kalamazoo Valley Museum has agreed to be the internet "host" for this content, and a contract with Next Exit History (http://nextexithistory.com) was recently signed to design web-based materials that can be accessed from the information centers and private and public computers. Other public education initiatives include, but are not limited to, an upcoming series of programs at the Kalamazoo Valley Museum.

Bronson Park Master Plan

Spurred by the interest in restoring the Fountain complex, a local foundation made a grant in mid-2014 to fund a master plan for Bronson Park. Quinn Evans Architects in Ann Arbor, Michigan, consulted on the project as part of the planning leadership team, and prepared a park history, as well as a set of recommendations for the Park and Fountain complex. The new Bronson Park Master plan was approved on March 7, 2016.

Rehabilitating the Fountain of the Pioneers

Planning continues to rehabilitate Alfonso Iannelli's *Fountain of the Pioneers*, an effort that began 15 years ago. This nomination is part of that larger effort. One result of the new Master Plan is to combine capital campaigns for the park's and the *Fountain of the Pioneers* complex rehabilitation. More than $400,000 dollars has been raised and pledged to the capital campaign feasibility study, campaign planning and rehabilitations to date.

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4-18-1937; Park Fountain Changes Planned to Blend with New Architecture”
9-22-1937; “Model for Bronson Park Fountain on Display Here”
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“Artist, Sculpture Stall Draw Critical Acclaim”
6-7-1990, B7; “Park fountain provokes questions”
5-25-1999; Bronson Park pool will stay, get repair”
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- Light Dispelling Darkness (IAS 77003142):
http://collections.si.edu/search/results.htm?view=&dsort=&date.slider=&q=IAS+77003142

- Fountain of the Four Seasons (IAS 65060006):
http://collections.si.edu/search/results.htm?view=&dsort=&date.slider=&q=IAS+65060006

- George Rogers Clark (IAS VA000016)
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Previous documentation on file (NPS):

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

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
_X__ Other
Name of repository: _Preservation Practices_____

Historic Resources Survey Number (if assigned): __n/a _____

10. Geographical Data

Acreage of Property _Less than one_____

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: Longitude:
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☒ NAD 1983

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

Verbal Boundary Description
The Fountain of the Pioneers complex occupies the general center of Bronson Park and has an overall length of about 320 feet and width of 44 feet. The nominated property forms a rectangle that, centered on the fountain, has an overall length of 350 feet and width of 60 feet.

Boundary Justification
The boundary described encompasses just slightly more than the total ground area occupied by the *Fountain of the Pioneers* complex.

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11. Form Prepared By

name/title: __Pamela Hall O'Connor_____
organization: _Preservation Practices_____
street & number: _471 W. South Street_____
city or town: _Kalamazoo_____ state: _Michigan__ zip code:_49007_____
e-mail_ppmarlborough@ameritech.net_____
telephone:__269-342-4608_____
date:__1-6-2016_____

Additional Documentation
Submit the following items with the completed form:

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

Photo Log
Name of Property: Fountain of the Pioneers complex
City or Vicinity: Kalamazoo
County: Kalamazoo State: Michigan
Photographer: William Dyer
Date Photographed: August 22, 2015
Photographic Prints & Labeling: HP Premium Paper; HP Ink & Printer
Digital Images: Verbatim Archival Grade CD-R

1 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0001.tiff
Looking W; along N side of fountain complex; reflecting (W) pool in distance near performance stage; E pool & fountain w/water guns & drinking fountain in foreground

2 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0002.tiff
Looking E-NE; along S side of fountain complex, reflecting (W) pool w/sculpture group in distance, near performance stage; E pool & fountain w/water guns & drinking fountain in foreground

3 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0003.tiff
Looking E-NE; along S side of fountain complex, reflecting (W) pool with sculpture group in distance, near performance stage; E pool & fountain w/water guns & drinking fountain in foreground

4 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0004.tiff
Looking N-NE; from S edge of Bronson Park; right path to E end of E pool; triangular green space between paths; left path separates E pool from complex's center green space

5 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0005.tiff
Looking NE; E pool & Fountain; S. Rose St. & W. Michigan Ave., distant center and right; County Courthouse and W. Michigan Ave., distant left

6 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0006.tiff
Looking W-NW; green space between pools and Academy St. at right; W pool & sculpture grouping left; performance stage and S. Park St. distant left

7 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0007.tiff
Looking NE; W pool & sculpture grouping, left; E pool & Fountain, distant right

8 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0008.tiff
Looking E; from performance stage; diagonal paths and Academy St. on left; W pool right center; E. pool, Fountain and S. Rose St. distant center; South St., City Hall & Park Club, far right

9 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0009.tiff

Looking SE; across W pool and green space between pools; E pool & Fountain distant left

10 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0010.tiff
Looking SW; from N side of W pool & sculpture grouping; along diagonal walk to SW corner of park & intersection of W. South and S Park Sts., Civic Theater is left, Kalamazoo Institute of Art is right

11 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0011.tiff
Looking S from N side of park; along path separating green space and E pool; partial E pool & fountain on left, partial W pool on right

12 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0012.tiff
Looking W across W pool from green space between pools

13 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0013.tiff
Looking E across E pool from green space between pools

14 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0014.tiff
Looking SE; E pool & Fountain of the Pioneers; water guns and drinking fountain mounted on pool coping

15 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0015.tiff
Looking NE; Fountain's figurative sculpture detail; S. Rose St. in background

16 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0016.tiff
Looking S; pioneer and Indian head, shoulders & torso detail

17 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0017.tiff
Looking S-SW; rear of pioneer figure, N and E facades of fountain structure & water guns

18 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0018.tiff
Looking NW; dentil & cantilever damage detail

19 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0019.tiff
Looking NW; fountain structure, ledge & cantilever damage detail

20 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0020.tiff
Looking NE; fountain structure, dentil & cantilever damage detail

21 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0021.tiff
Looking NW; S water guns and damage

22 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0022.tiff
Looking NW; E pool, SW corner, pool coping and damage

23 of 23. MI_Kalamazoo County_Fountain of the Pioneers_0023.tiff
Looking S-SE; N facade of fountain, structure & sculpture

Historic Images (on paper) related to Alfonso Iannelli's Fountain of the Pioneers complex

1880-1888. Bronson Park. Courtesy Kalamazoo Public Library's "Local Indexes and Community Information" web pages.

c1938. View of Kalamazoo Electric Fountain Looking North from Roof of City Hall. Courtesy David Jameson Collection.

c1937. Early Kalamazoo fountain design by Alfonso Iannelli. Courtesy David Jameson Collection.

1938. Iannelli Studios; Plan for Bronson Park Fountain. Courtesy City of Kalamazoo Historic Preservation Commission.

c1938. Iannelli Studios; Fountain of the Pioneers, fountain and part of east pool. Courtesy City of Kalamazoo Historic Preservation Commission.

c1938. Iannelli Studios; Fountain of the Pioneers, Bronson Park (ground plan). Note: Directional arrow shows "N" as down. Courtesy City of Kalamazoo Historic Preservation Commission.

c1939. Fountain of the Pioneers; water gun construction. Courtesy City of Kalamazoo.

c1939. Fountain of the Pioneers; fountain structure construction. Courtesy City of Kalamazoo.

c1940. Internet postcard image; Fountain of the Pioneers complex. View W-NW, from east pool toward reflecting (west) pool.

c1940. Looking S-SW across east pool and Fountain. Courtesy David Jameson Collection.

c1960. Postcard image; Looking NE across E pool and Fountain. Courtesy City of Kalamazoo.

1990. Bronson Park (Aerial View). Courtesy Kalamazoo Valley Museum, via the Kalamazoo Public Library's "Local Indexes and Community Information" web pages.

Historic Images (on paper) of Alfonso Iannelli's work in other locations (Chicago, unless otherwise noted):

Constructed 1914 -
Midway Gardens Sprites (demolished 1929); Courtesy Art Institute of Chicago - Historic Architecture and Landscape Image Collection

Constructed 1915 -
Clarke Residence living room, Fairfield, IA; with architect Barry Byrne. Courtesy Art Institute of Chicago - Historic Architecture and Landscape Image Collection

Constructed 1928 -
Pickwick Theater Interior, Park Ridge, IL; with architects Zook & McCaughey. Courtesy Art Institute of Chicago - Historic Architecture and Landscape Image Collection

Constructed 1930 -
Sagittarius Zodiac Plaque; Adler Planetarium and Astronomical Museum, with Ernest Grunsfeld, Jr. Courtesy Art Institute of Chicago - Historic Architecture and Landscape Image Collection

Constructed 1932-33 -
Social Science Hall (a.k.a. "Radio Entrance") Century of Progress Exposition, Chicago. Courtesy, Art Institute of Chicago - Historic Architecture and Landscape Image Collection

Images of other Fountain/public sculpture complexes:

Muses of Dance, Music and Drama (7 images from web site); accessed 1-21-15; http://waterandpower.org/museum/Early_Views_of_the_Hollywood_Bowl.html (images)

Light Dispelling Darkness (web pages with 8 images); accessed 9-9-15; http://weirdnj.com/stories/light-dispelling-darkness/

Fountain of the Four Seasons (web pages with 2 images); accessed 1-21-15; http://www.museums.iastate.edu/AOCFactSheetsPDF/New%20Fact%20Sheet%2009/fountainofthefourseasons.pdf

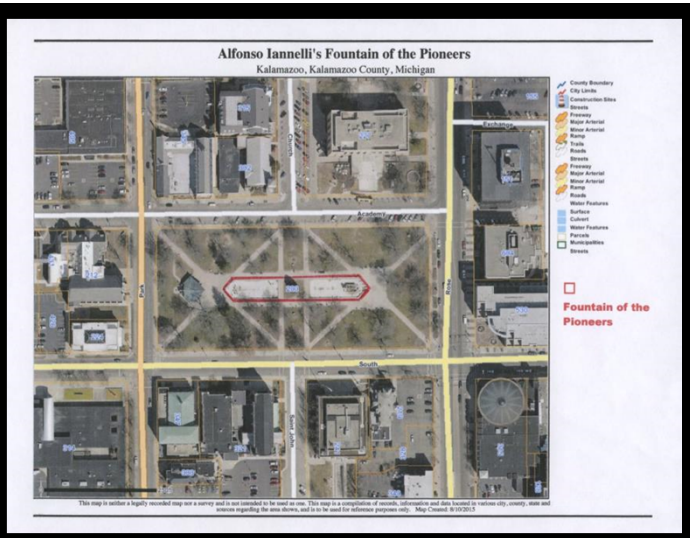
George Rogers Clark (image from web site); accessed 1-21-15; http://collections.si.edu/search/results.htm?q=IAS+VA000016&image.x=29&image.y=11

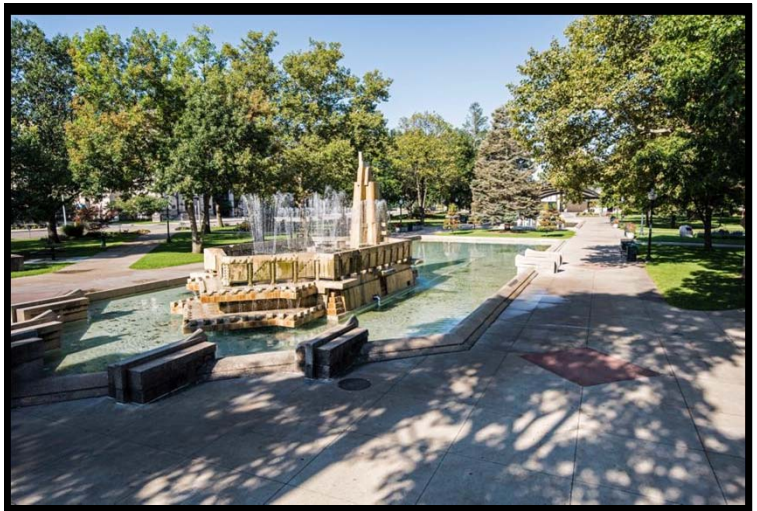
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain 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

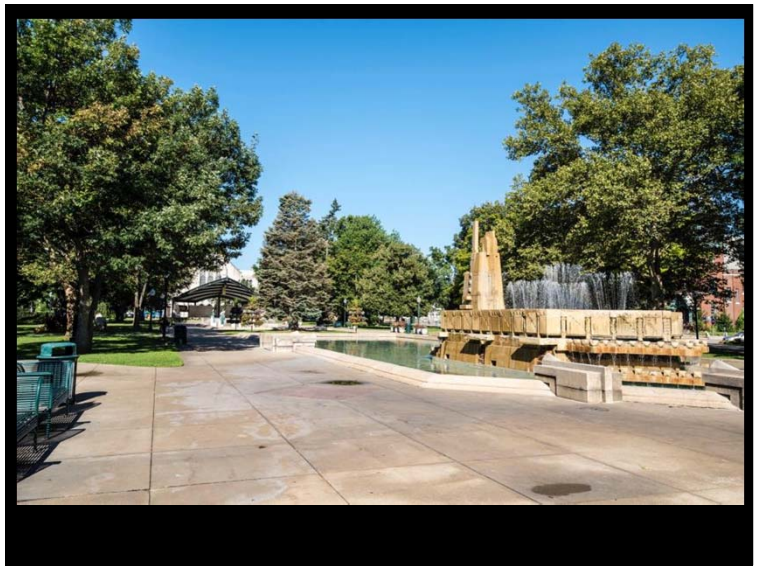
this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC

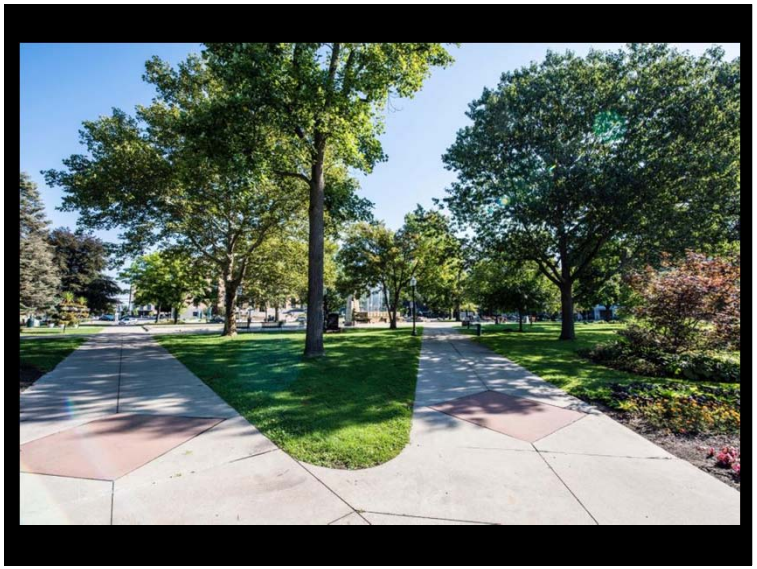
Fountain of the Pioneers

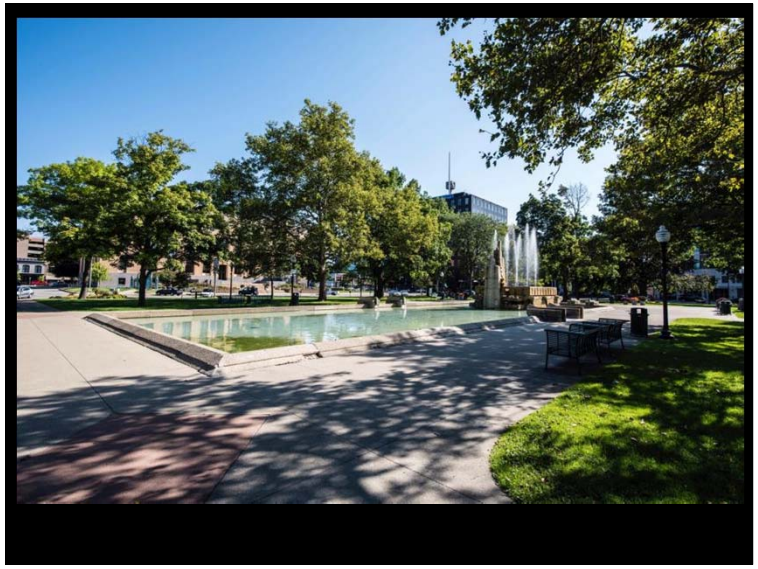
Kalamazoo
Kalamazoo County, Michigan

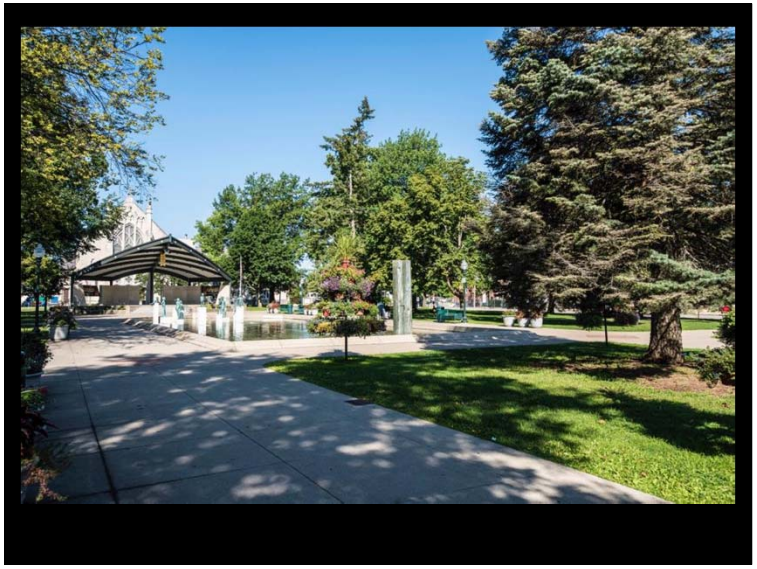


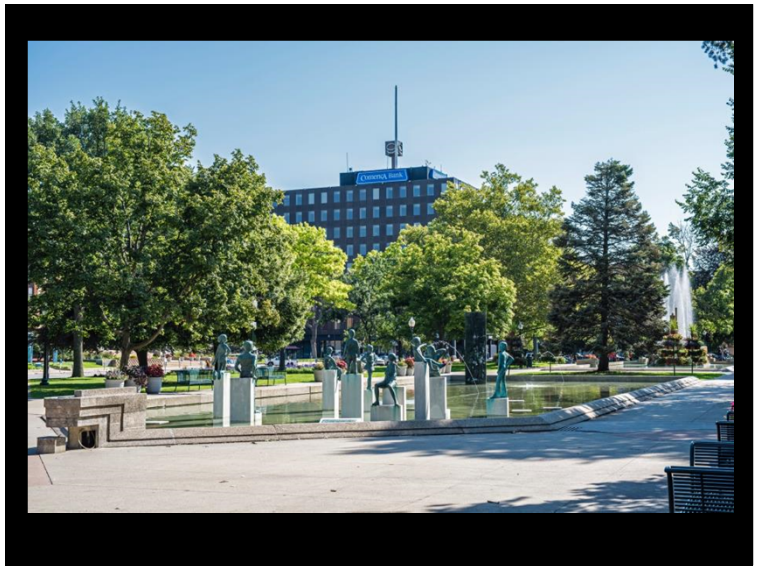


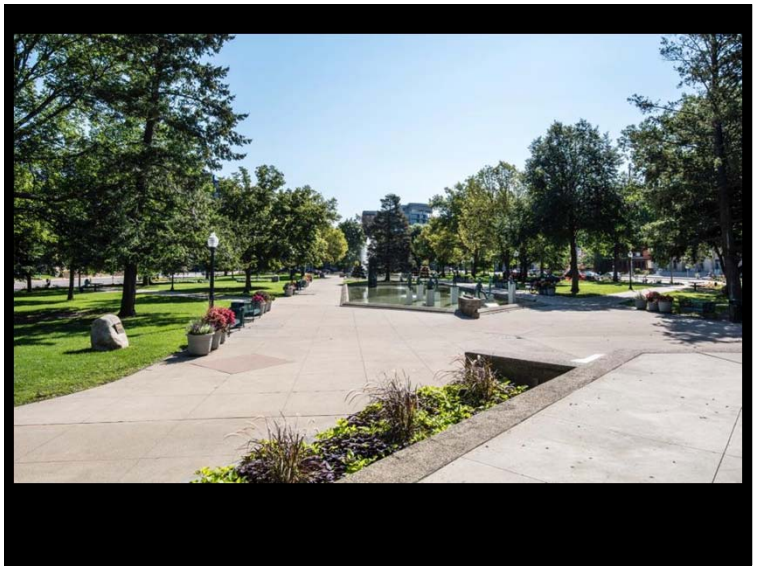


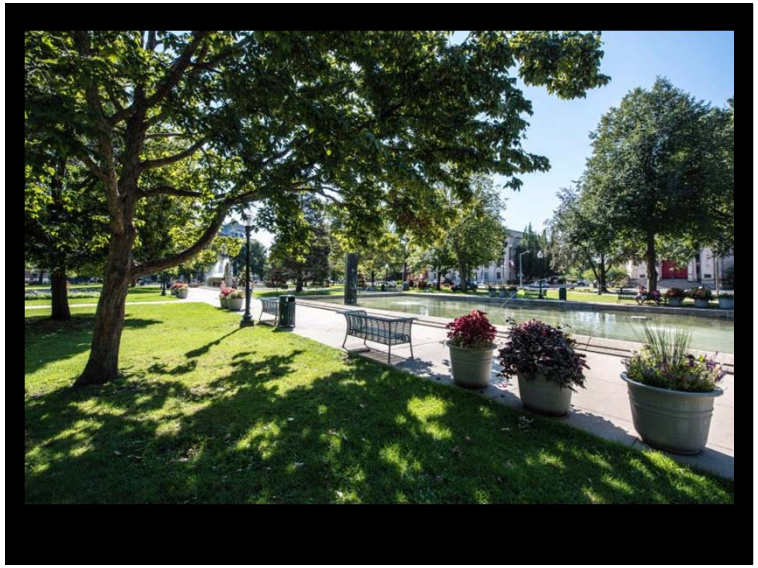


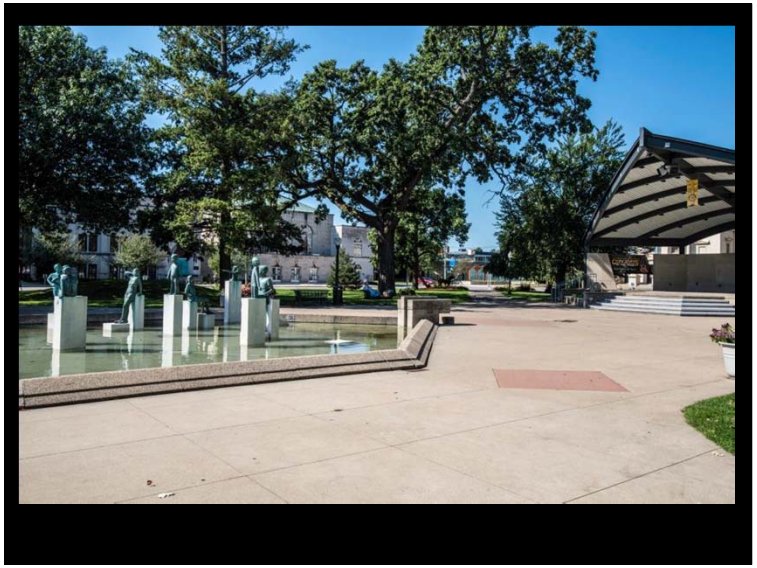


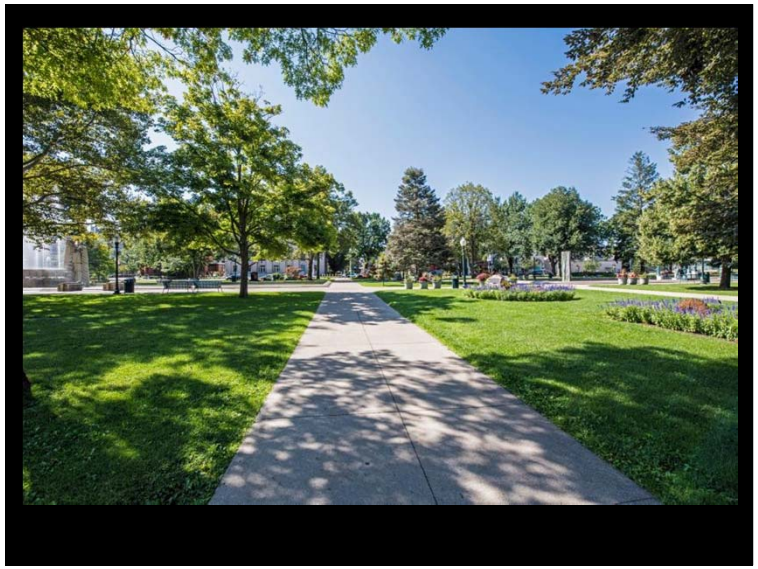


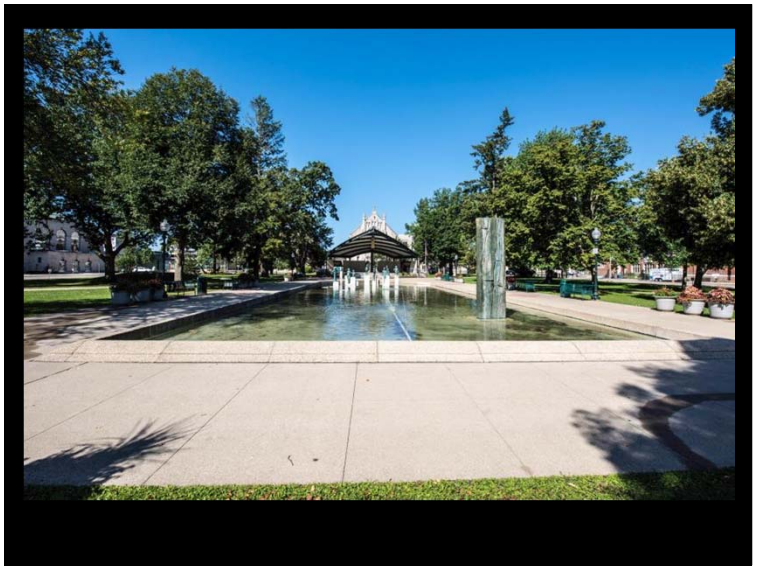


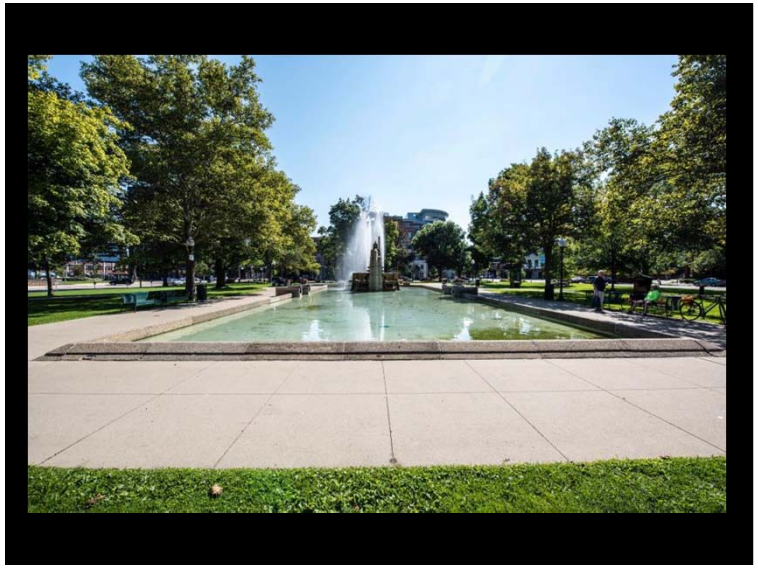


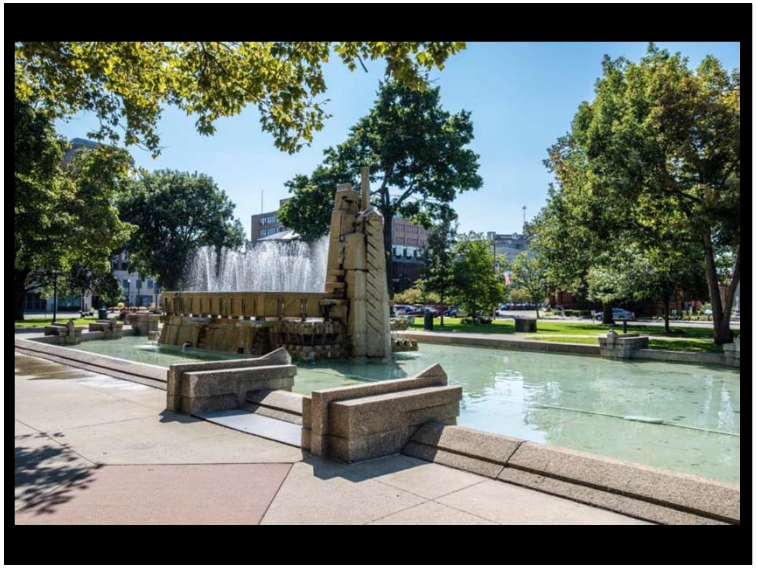


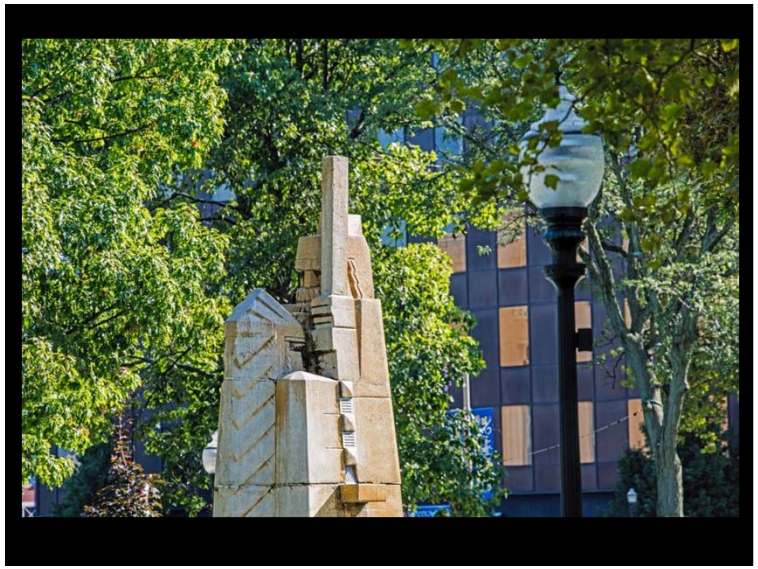


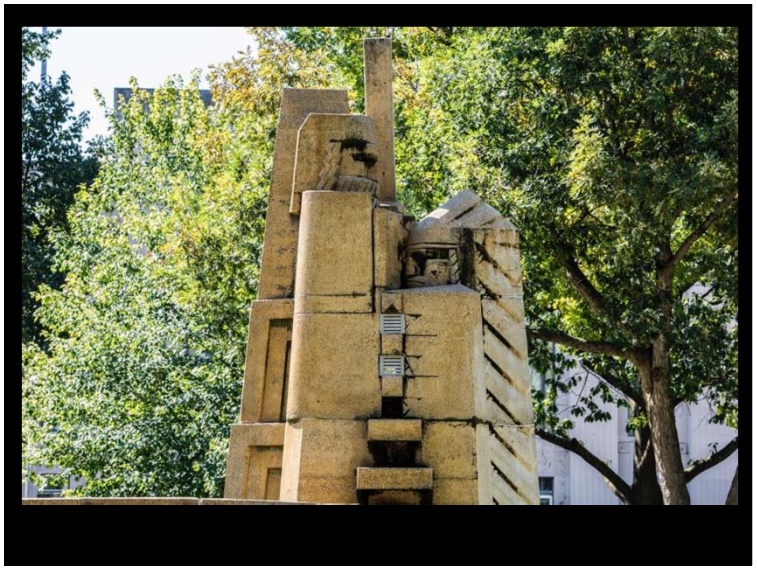


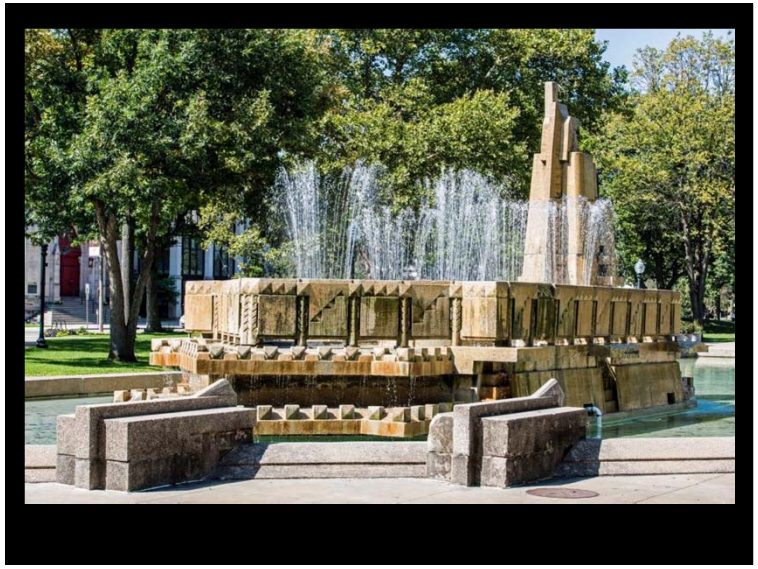


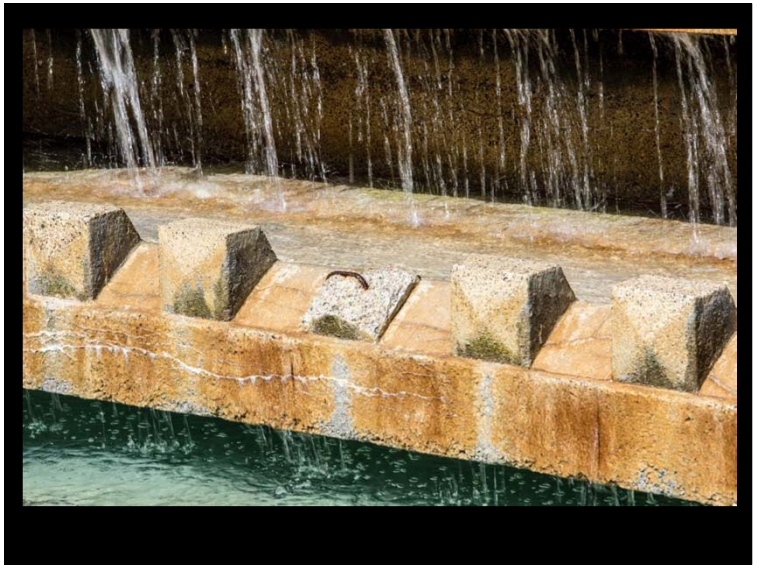


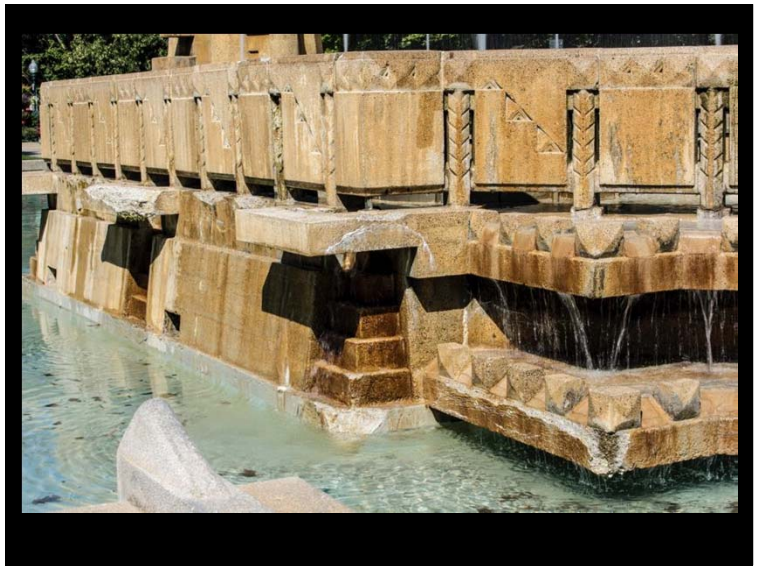


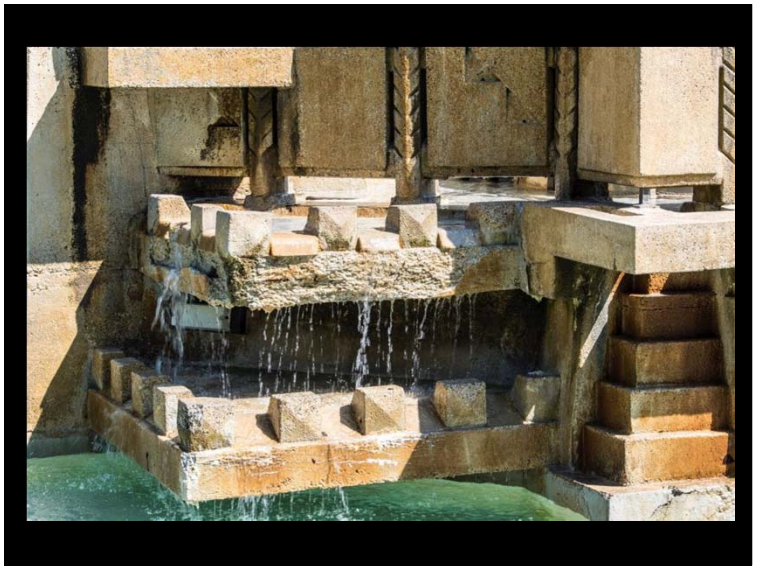


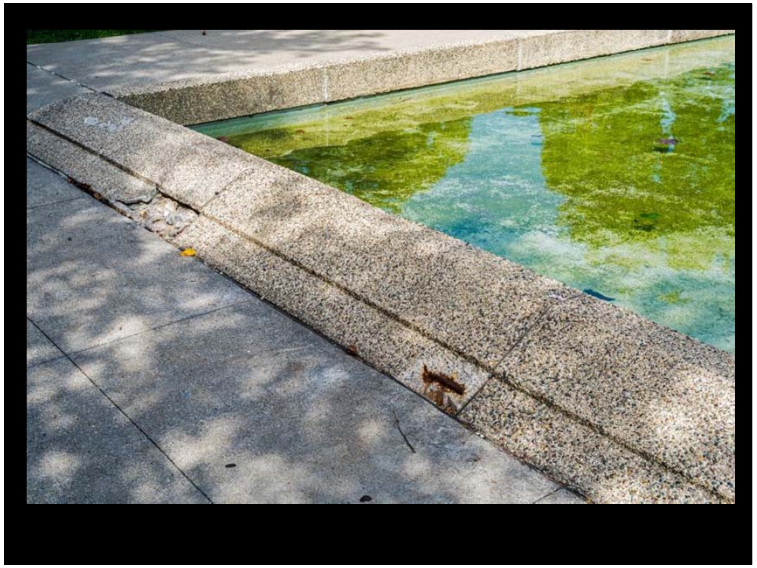


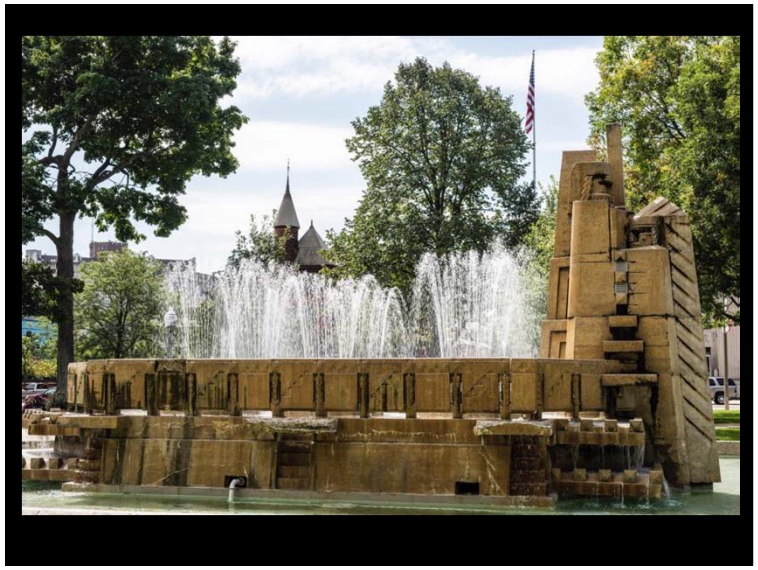












Fountain of the Pioneers NRHP PowerPoint Slide Text

1) Title slide

The *Fountain of the Pioneers* complex in Bronson Park is nationally significant under Criteria C as a rare, complex work of public outdoor design and sculpture whose components combine stylistic, theoretic and thematic elements of America's Prairie School, Modernist, Art Deco and Cultural Nationalism movements; for its association with Alfonso Iannelli, a master designer, artist and architect who was also a leader and teacher in America's Modern design and design education movements; and as an outstanding example of Iannelli's work over his half-century career.

The *Fountain of the Pioneers* complex is also nationally significant under Criteria A as a rare, if not the only, example of American public sculpture whose primary figurative sculptural elements directly or indirectly reference the United States government's nineteenth-century Indian Removal activity, and the following commonly held European-American belief and federal policies supporting Indian assimilation. It is also significant for its contribution to the history of public art criticism through its sustained period of interpretive conversation and debate by the artist, his colleagues, and the public, beginning before the work was completed and continuing to today. This criticism practice is common to public sculpture, but rare for the period during which the Kalamazoo *Fountain...* was created.

SLIDE NUMBER

2) Bronson Park Map

Alfonso Iannelli's 1940 Fountain of The Pioneers forms the heart of Bronson Park, and thus, the heart of downtown Kalamazoo. It comprises a little under a half acre area in the center of the park – which is a little over 3.5 acres. From this image, you get a very good idea of the way in which Iannelli redesigned the park pathways to frame his work. This was the only time in the park's more than one and a half centuries that the park was formally redesigned.

3) MI_Kalamazoo County_Fountain of the Pioneers_0001

The Fountain complex is difficult to photograph; particularly with a large fir tree located in the green space between its pools, east and west. The pools are long and narrow: this pool is 135 long; the west or "reflecting" pool is 119 feet wide – both are 44 feet wide.

4) MI_Kalamazoo County_Fountain of the Pioneers_0002
This view, looking west, shows a bit more of the west pool in the distance from near the east end of the park. This view also shows us one of Iannelli's built-in drinking fountains at the east end of the east pool, far right.

5) MI_Kalamazoo County_Fountain of the Pioneers_0003
A similar view, taken from closer to ground level. The Fountain structure is centered in the east half of the east pool.

6) MI_Kalamazoo County_Fountain of the Pioneers_0004
Here, one of the paths that bisect the park and one of Iannelli's diagonal paths, which runs right by the angled end of the east pool, forms one of the many triangular green spaces within the pathway network. Here we have our backs to the south park perimeter.

7) MI_Kalamazoo County_Fountain of the Pioneers_0005
Nearer the center of the park, you get an idea of how Iannelli centered 2 pair of his water guns at the halfway point along the long sides of the east pool. When these water guns are working, their water arcs nearly meet in the pool's center. You can also appreciate the sloped, indented Deco treatment Iannelli applied to the pools' coping.

8) MI_Kalamazoo County_Fountain of the Pioneers_0006
This is a good view of the west pool, and gives you a sense of its length, and how, under circumstances when that big pine tree is NOT between the pools, how the west pool adds balance to the larger complex. The green space between the pools is roughly 44 feet square.

9) MI_Kalamazoo County_Fountain of the Pioneers_0007
Here is a view of the west pool looking east-northeast. Here is a good view of Iannelli's built in drinking fountain for the west pool, and Kalamazoo sculptor Kirk Newman's 1976 bronze sculpture grouping of multiple, life-sized youth, including a large stele at the pool's northeast corner. The new Bronson Park Master Plan calls for removing this sculpture group to another location in the park.

10) MI_Kalamazoo County_Fountain of the Pioneers_0008
This view looks straight east from the performance stage at the park's west end, along the north side of the west pool, green space and on to the east pool and fountain.

11) MI_Kalamazoo County_Fountain of the Pioneers_0009
Looking southeast, across the west, or reflecting pool. The east pool and fountain are center left.

12) MI_Kalamazoo County_Fountain of the Pioneers_0010
Looking southwest, across the west end of the west pool and its coping, you again get a sense of the dynamism of Iannelli's pathways and the way they frame his work. This one leads last the NW pool angle -- directly to a major cultural intersection in Kalamazoo. At

the path's end, the Civic Theater is left, the Kalamazoo Institute of Art is at it's end; and behind the performance stage is the Christian Science Church.

13) MI_Kalamazoo County_Fountain of the Pioneers_0011
This path leads north and south through the park, directly to City Hall, here on the south, and the Country Courthouse behind the photographer. In the center distance you see part of Iannelli's east pool on the left, his green space on the right, and far right, a small section of the west or reflecting pool.

14) MI_Kalamazoo County_Fountain of the Pioneers_0012
This view emphasizes how well the west, reflecting pool occupies the west center of the park, and has the weight to balance Iannelli's overall composition.

15) MI_Kalamazoo County_Fountain of the Pioneers_0013
And this view emphasizes the modern, geometric design and balance of the east pool elements. Eight paths radiate from this view outward. Two, immediately right and left; two more on each side as you approach the pool's end, the then two more, radiating northeast and southeast at the far end.

16) MI_Kalamazoo County_Fountain of the Pioneers_0014
Looking southeast across the east pool, the Fountain and its figures rise from the water and ground naturally, made of exposed aggregate and smooth cast pieces. The fountain's water spray balancing the figures.

17) MI_Kalamazoo County_Fountain of the Pioneers_0015
The Indian, with his dramatic, chevroned headdress and broad shoulders, faces tightly into the heavily-mustached pioneer's chest. Both faces' features are deeply carved – making them seem very much as though they were sculpted from stone – rather than modeled and cast.

18) MI_Kalamazoo County_Fountain of the Pioneers_0016
In this view from the north side, you can more completely see the dramatic, Deco facial features of the figures' faces, and the angular features and high cheekbones Iannelli gave them both. The pioneer's hair falls in a zig-zag down the side of his face underneath what looks like a blockish-helmut, while the Indian's warbonnet, while, like the pioneer's helmet, is not appropriate Midwestern cultural garb, provides an excellent opportunity for Iannelli's Deco embellishment.

19) MI_Kalamazoo County_Fountain of the Pioneers_0017
This view shows the cast concrete panels Iannelli used to enclose the fountain's roof plumbing to their best advantage. It displays how the wonderfully the light falls on their incisions and protrusions -- to make them seem as though they are much more than a simple sum of their parts. As if they are hillside, prairies and glens, the water falls behind them as if from the sky, and then, issues from below to fall over rocks, quietly into a pond.

20) MI_Kalamazoo County_Fountain of the Pioneers_0018
It's difficult to say why this particular piece failed, but could be the result of a small crack, exacerbated by Kalamazoo's winter freeze-thaw cycles. A winter cover is planned for the fountain's rehabilitation to reduce this sort of damage in the future.

21) MI_Kalamazoo County_Fountain of the Pioneers_0019
This view gives a variety of examples of the typical damage the Foutnain has suffered from, mostly from winter exposure.

22) MI_Kalamazoo County_Fountain of the Pioneers_0020
Another detail of damage, this on the southwest caltilevers. Note the cool little ziggurat far right!

23) MI_Kalamazoo County_Fountain of the Pioneers_0021
Damage typical to the water guns – mostly to their sharp corners. Note how their nozzles tilt upward to support a high water arc. They've been turned for about 5-7 years. People shoved gunk down their throats.

23) MI_Kalamazoo County_Fountain of the Pioneers_0022
This view shows damage typical to the pools' coping.

25) MI_Kalamazoo County_Fountain of the Pioneers_0023
So, what does it mean? Iannelli wanted us to figure it out for ourselves – but in the process of creating it – Iannelli imbued it with design principles that spanned and combined multiple periods and movements – and in doing so, he gave us a work unlike anything else we've discovered in the United States today.

KALAMAZOO HISTORIC PRESERVATION COMMISSION

CITY HALL - 241 W. South – Community Room – 2nd floor

Tuesday, April 12, 2016 – 6:00pm

HPC meeting in November will be on Wednesday November 9 to accommodate elections.

I. **Call to Order – 7:00 pm**

II. **Approval of Absences:**

III. **Approval of Agenda:**

IV. **Introduction of Guests:**

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

VI. **Financial Report**
   a. City (Dix) **(ITEM A summary, ITEM B – ledger pages)**

VII. **Action and Discussion Items**
   a. Work Plan Reports from Team Leaders
      i. Sustainability (SU) – Stevens (Hidden Kalamazoo Tour)
      ii. Preservation Month (PM) – Holewinski –
      iii. Iannelli Fountain (IF)
         1. Fundraising
         2. Planning
         3. Education – Brose
      iv. Operations (O) – Wright
      v. Sites (SI) – Aardema
      vi. Designation (D) – Aardema

VIII. **Old/New Business**
   a. Appoint a study committee to revise Chapter 16 for new historic resources , to identify new historic resources to be studied and changes to the ordinance if needed– sub quorum
   b. Give official approval for the short documentary "1884" produced with help from the HPC to celebrate Kalamazoo's 125th anniversary as a city, to be posted on the Kalamazoo Public Library Local History Room website.
   c. Confirm Historic Preservation Awards. **(ITEM C)**

IX. **Approval of meeting notes:** March 10, 2016 **(Meeting notes unavailable)**

X. **Correspondence**

XI. **Coordinators Reports on non-agenda items**
   a. Coordinators monthly report **(ITEM D)**
   b. 1st quarter Section 106 reviews **(ITEM E)**
   c.

6:55PM – short break

XII. **National Register Nominations – Certified Local Government Report**
   a. Fountain of the Pioneers – Bronson Park **(ITEM F)**
      i. Presentation of nomination by Sharon Ferraro (15 minutes), questions from the commission, comments from the public (limited to 4 minutes each)
      ii. Deliberation and decision

   b. Western State Normal School Historic District (Additional Documentation) **(ITEM G)**
   c. Administration Building (Name Change/Additional Documentation for East Hall) **(ITEM H)**

i. Presentation of nominations by Gene Hopkins and Greg Jones of Hopkins/Burns (15 minutes each), questions from the commission, comments from the public (limited to 4 minutes each)
ii. Deliberation and decision

XIII. Citizen Comments on NON-agenda items*

XIV. Commissioner Comments **Adjourn** **9:00 PM**

HPC meeting in November will be on Wednesday November 9 to accommodate elections.

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.

KALAMAZOO HISTORIC PRESERVATION COMMISSION GOALS FOR 2015-2016

PRESERVATION MONTH 2016 Leader: Vacant

GOAL: Present a diverse variety of events to celebrate Preservation Month in May and promote sustainability for the HPC

1. Committee to develop activities & budgets
2. Schedule & promote/publicize events
3. Preservation Awards committee to decide awards
4. Create work schedules, recruit & train volunteers
5. Complete events
6. Post event debrief presented to HPC
7. Form committee for next year

FOUNTAIN OF THE PIONEERS Leader: David Brose –

HIGHEST PRIORITY GOAL: Restoration & Public Education by 2017 -

Fundraising

~~1. Secure full funding for Campaign management and implementation (2015)~~
~~2. Develop broad and diverse participation on Campaign Planning Committee, (2015-16)~~
~~3. Integrate Capital Campaign planning with Bronson Park Master Plan (2015)~~
~~4. Restructure combined BPMP/FOTP funding goals/schedules with counsel and fiduciary (2016)~~
~~5. Assemble Campaign Committee (2015-16)~~
~~6. Secure *pro bono* contributions (design, printing, *etc.*) (2016)~~
7. Research and submit other private organization grant applications: 2014-2017.
8. Submit public agency grant applications: 2015-2017.
9. Implement tiered public fund raising (2016 - 2017)
10. Celebrate Fund-raising success and launch endowed interpretive programs — monitor work on Fountain complex (2017)

Public Education

~~a) Establish technical Sub-committee to develop and coordinate communication systems (2015)~~
b) Develop and coordinate virtual and physical educational content with Gun Lake Band, KPS, KHPC (2015-16)
c) Coordinate completed Reservation Marker design and structure with property managers (2016)
d) Implement and evaluate NextExitHistory presentations (2015-16)
e) Develop policies and procedures for ongoing and endowed public interpretation and programming in Bronson Park (2016)

NRHP Nomination

a. Submit NATIONAL level NRHP nomination to SHPO (2015-16)

DESIGNATION Leader: Curt Aardema

GOAL: Enhance Local Historic Districts and National Register designated properties to add development potential and protect important resources.

1. Create a simple process for property owners interested in local or national designation.
2. Research new properties for potential designation.
3. Engage owners of 3 potential sites for local and/or national designation annually.
4. Identify funding sources to assist property owners or the HPC in preparing documentation.
5. Invite property owners to consider local or national designation based on research.

LOCAL DESIGNATION

Isaac Brown House, Woodside Properties, Park Club, South Rose/Cedar Area, Gibson Factory and smokestack, New Single Resource Properties?

NATIONAL REGISTER DESIGNATION

State Theater, Fifth Third, Bronson/Upjohn Headquarters, Kalamazoo Gazette Building, Neighborhood Expansion Opportunities, Update Bronson Park NR HD, Update East Campus NR HD, Gibson Factory and smokestack

SUSTAINABILITY Leader: Lynn Stevens

1. Interviewing and writing features promoting adaptive use and rehabilitation projects as examples of how preservation can be profitable. These could be used in seeking coverage from various media for this year's tour and on the website.
2. Expand outreach to people interested in Native American history to support the fountain education projects.
3. Provide support to oversight of the Lost & Found Book sales and O'Connor Fund for Historic Preservation.

OPERATIONS Leader: Chris Wright

1. Meeting quarterly or as needed with Laura Lam and Curt to discuss KHPC activities
2. With the changes in the way that's the Preservation Coordinators position is funded to try and keep up with what she will not be able to do anymore.
3. Ensuring quorum at meetings
4. Conduct O'Connor fund appeal in November
5. Help create monthly agendas with coordinator
6. Oversight and update of operational plans monthly
7. Ensure succession plan for HPC
8. Monitor funding of Preservation Coordinator and City budget (2015-2016

SITES Leader: Curt Aardema **HISTORIC SCHOOLS INITIATIVE**

GOAL: Inform the Kalamazoo community about the history, value, sustainability and significance of preserving local buildings designed for education.

1. Compile information related to the schools on the list. Concentrate on the Lincoln School.
2. Establish a communication link with local school administrators.
3. Establish a program and presentation to share with school teachers, students, administrators, parents, etc.

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 of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Western State Normal School Historic District

other names/site number East Campus Historic District

2. Location

street & number E. Campus, Oakland, Stadium Drive; Oliver Street N/A not for publication

city, town Kalamazoo N/A vicinity

state Michigan code MI county Kalamazoo code 077 zip code 49007

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property		
		Contributing	Noncontributing	
[ ] private	[ ] building(s)	9	3	buildings
[ ] public-local	[x] district			sites
[x] public-State	[ ] site	2		structures
[ ] public-Federal	[ ] structure			objects
	[ ] object	11	3	Total

Name of related multiple property listing: none

Number of contributing resources previously listed in the National Register 1

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. [ ] See continuation sheet.

Signature of certifying official Date

Director, Bureau of History
State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. [ ] See continuation sheet.

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

[ ] entered in the National Register.
[ ] See continuation sheet.

[ ] determined eligible for the National Register. [ ] See continuation sheet.

[ ] determined not eligible for the National Register.

[ ] removed from the National Register.

[ ] other, (explain:)

Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
Education/college/education-related	Education/college/education-related
housing	housing

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
Classical Revival	foundation concrete
Late Gothic Revival	walls brick
	roof slate/tile/asbestos
	other

Describe present and historic physical appearance.

East Campus of Western Michigan University was constructed on and to the west of Prospect Hill, a site chosen by the Olmsted Brothers of Brookline, Massachusetts, which rises some hundred feet above the center of Kalamazoo and which is situated about a mile southwest of the courthouse. Fourteen buildings comprise the district. All of the buildings are important to the development of East Campus but three of the buildings do not meet the minimum age requirement for listing on the National Register of Historic Places and therefore are noncontributing to the district. The buildings sharing this quadrangle on the hill are: East Hall, North Hall, West Hall, the Speech and Hearing Center, and Walwood Hall. To the west of Prospect Hill and down the slope of the hill are the other nine buildings that comprise the East Campus Historic District. The District encompasses 68.8 acres of land bounded on the north by Lovell, on the east by Davis Street, on the south by Austin St. and Oliver Street, and on the west by Stadium Drive. All of these boundary streets are two-way streets. The East Campus Historic District is situated within the city limits of Kalamazoo in Kalamazoo County, Michigan.

Mature trees dot the rolling landscape of East Campus enhancing the beauty of the site surrounding the original campus buildings. The fourteen buildings that comprise the district are represented in two architectural styles - Classical Revival and Late Gothic Revival. Two of the buildings are without ornamentation and represent a vernacular form of the Classical Revival style. All of the district is constructed of two or three story red brick and concrete buildings that present a harmonious scale and similar proportions. The transition from the Classical Revival style to the Late Gothic Revival blends well with the sloping contour of the site and reinforces the formal university tradition that was established in the original Classical Revival structures on the hill.

There are common decorative features that enhance the buildings further uniting the structures visually and defining the district as a special place. Classical Revival features such as cast stone porch columns, cut stone sills, belt courses, denticulated galvanized iron cornices, wood double sash windows, pilasters, and flat roofs visually unite the district. Late Gothic Revival features perform the same function of visual unity with pitch gable (cross gable) slate roofs, stone trim, and steel casement windows.

[x] See continuation sheet

NPS Form 10-900-a
(8-86)
OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Waldo Stadium and Hyames Field are concrete and steel structures that represent atheletic facilities of the day and display the diversity of functions on East Campus.

East Campus maintains its architectural and historical integrity. There have been no major changes to the exterior of the buildings with the exception of the removal of two porticoes on East Hall and aluminum doors replacing original doors except East Hall. No additional buildings have been constructed. As the university grew it expanded to the west and did not change the configuration of the original campus. The only minor intrusion is the increase of parking facilities south of East Hall and north of Walwood Hall.

The harmonious arrangement of buildings on Prospect Hill resembles other university plans in the United States. "The idea of campus as space enclosed or surrounded by college structures is largely an American landscape concept. Several designs have been influential: the three-sided Cambridge quadrangle as originally proposed for Harvard and William and Mary; the University of Virginia concept of a colonnaded 'academical village' - an open lawn or green surrounded by modest living quarters; Frederick Law Olmsted's picturesque suburban communities sited in informal parklike settings and favored by various land-grant colleges; and the Beaux-Arts symmetry of formal areas and central vistas as in the designs for Stanford and the new campus at Columbia." [1] East Campus seems most closely structured to the to the three-sided Cambridge quadrangle while still incorporating the picturesque landscape concept of the Olmsted Brothers. The original plantings surrounding the site of East Hall were informal and required minimal maintenance. The steep slope of the hill did lend itself to formal arrangements of foilage. The original plantings have overgrown and obscure the view between Prospect Hill and downtown Kalamazoo.

1 Maddex, Diane, ed. BUILT IN THE U.S.A. Washington, D.C.: The Preservation Press, 1985. p. 46.

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

CONTRIBUTING AND NONCONTRIBUTING BUILDINGS

EAST CAMPUS HISTORIC DISTRICT

EAST HALL: 1904, 1908, 1909, 1947. Architect: E. W. Arnold, Battle Creek. East Hall as it stands today was built in stages. The Administration Building, the original building, was dedicated in 1905. The Gymnasium Building to the north was completed in 1908. The Training School to the south was opened in 1909. In 1947 a two story link was built to connect the Training School building with the Administration and Gymnasium buildings. Original Use: Administration Building, Girls Gymnasium, Training School. Location: East Campus Drive.

Two story red brick Classical Revival structure built on a raised foundation with a prominent central columned portico. A concrete path and stairway lead from Davis St. to East Hall. Listed on the National Register of Historic Places. Foundation - concrete; foundation walls - concrete; exterior walls - brick; floor - reinforced concrete; roof - wood rafters and roof boards on steel framing; posts and beams - steel. trim - cast stone porch columns, cut stone sills, and belt course at first floor; cement steps to porches and steel steps and platforms at other entrances; cornices - galvanized iron; windows - wood double-hung; roof - pitched tin roof with skylight over gymnasium; interior walls - plaster on tile or brick; ceilings - plaster on concrete slabs; floors - basement cement with cement base; first and second floors - maple. Central octagonal cupola.

Contributing to the district.

NORTH HALL: 1924. Architect: Henry H. Turner and Victor E. Thebaud. Original use: Library. Location: East Campus Drive.

Two story red brick Classical Revival structure built on a raised foundation. Vertical stack windows on the east facade. Protruding central section with porticoed central entry. Foundation - concrete; foundation walls - concrete; exterior walls - brick; floors - reinforced concrete slabs; roof - wood rafters and roof boards on steel framing, plank roof over some sections, concrete slab over other sections; columns and beams - steel. Exterior trim - cut stone base course and first story belt course, main entrance, steps and window sills. Cornice - terra cotta; belt course below cornice - terra cotta; coping - terra cotta; windows - wood casement and wood double sash; roof - built-up composition; flashing - copper.

NPS Form 10-900-a
(7-84)

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 3 of 6 East Campus Historic District

Interior walls - plaster on tile or brick; ceilings - plaster on concrete slabs over ground floor, first story, plaster on metal lath or wood joists over second story; floors - cement, terrazzo, wood, Tennessee marble in first floor lobby; stairs - concrete with marble treads, risers and stringer.

Contributing to the district.

WEST HALL 1915. Architect: E. W. Arnold, Battle Creek. Original use: Science Building. Location: East Campus Drive.

Three story red brick Classical Revival style rectangular building. Symmetrical facade. Pilasters divide bays of windows beginning above first story stone belt course and terminating at a denticulated cornice. Central entry with broad arch window above. Windows replaced and drop ceilings installed. Foundation - concrete; foundation walls - concrete; windows - wood, double sash; roof - flat of built- up composition. Interior walls - plaster on tile and brick; ceilings - plaster on concrete slabs; floors cement, wood; stairs - steel.

Contributing to the district.

SPEECH AND HEARING CENTER. 1939. Architect: Lewis J. Sarvis. Original Use: Health and Personnel Building. Location: East Campus Drive.

Two story rectangular brick building in the Georgian Revival style on a raised foundation. Hip slate roof with roof dormer. Stone quoins and door surrounds. Wood double sash windows. Foundation - concrete; foundation walls - concrete; exterior walls - face brick veneer with tile backing.

Contributing to the district.

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(8-86)

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

OAKLAND GYMNASIUM. 1925. Architects: Henry H. Turner and Victor E. Thebaud. Original Use: Men's Gymnasium. Location: Oakland Drive.

Broad and low, two story brick Classical Revival building with a slate hip roof and skylights over the gymnasium. A central pavilion dominates the facade with three entrances divided by stone fluted pilasters terminating at the galvanized iron denticulated cornice below a pyramid roof. Stone sills. Stone belt course above raised basement. Symmetrical facade. Foundation - concrete; foundation walls - concrete.

Contributing to the district.

VANDERCOOK DORMITORY. 1939. Architects: Malcomson, Calder and Hammond, Inc. Original Use: Dormitory. Location: Oakland Drive.

Three story Late Gothic Revival brick building with stone trim on gable sections of front facade. Corbelled chimneys. Windows - steel cottage casement sash. Roof dormers. Slate roof with copper flashing, gutters and conductors. Concrete foundation and foundation walls.

Contributing to the district.

SPINDLER DORMITORY. 1940. Architects: Malcomson, Calder and Hammond, Inc. Original Use: Dormitory. Location: Oliver Street.

Three story brick Late Gothic Revival building with Art Deco bas reliefs above the main entry. Shed roof dormers with cross gable slate roof and copper flashings, gutters and conductors. Stone trim. Steel cottage casement sash windows. Corbelled chimney.

Noncontributing to the district.

OAKLAND RECITAL HALL. 1942. Architects: Malcomson, Calder and Hammond, Inc. Original Use: Theater. Location: corner of Oakland Drive and Oliver Street.

Two story rectangular red brick International style building with stone trim built on a concrete foundation with concrete foundation walls. Stone trim. Steel, casement windows. Flat roof of built-up asbestos felt on 3/4 insulation board.

Noncontributing to the district.

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WALWOOD HALL. 1938. Architects: Malcomson, Calder, and Hammond, Inc. Original Use: Student Union and Dormitory. Location: corner of Oakland Drive and Austin Street.

Three story irregular shaped brick Late Gothic Revival building with slate roof, roof dormers, corbelled chimneys. Stone trim. Steel casement sash windows. Concrete foundation and foundation walls.

Contributing to the district.

WALDO STADIUM. 1939. Designers: The Osborn Engineering Co. Original Use: Football Stadium. Location: Stadium Drive.

Reinforced concrete structure with north and south grandstands seating 15,000 people for events. The north grandstands house the men's and women's locker rooms, offices, concessions, boiler room and storage area covering 500,000 feet. The south grandstands house the press box and men's and women's lavatories covering 66,700 feet.

Contributing to the district.

HYAMES FIELD. 1939. Designers: The Osborn Engineering Co. Original Use: Baseball stadium. Location: Stadium Drive.

This contains a 10,600 square foot grandstand constructed of reinforced concrete steps with wood seats on cast iron brackets. The roof covering the grandstand is made of steel columns, trusses and purlins, and plank roof boards with composition roofing. Seats 2,700.

Contributing to the district.

UPHOLSTERY SHOP. 1914. Architect: E. W. Arnold, Battle Creek. Original Use: Garage and Pump House. Location: Oakland Drive.

One story brick Classical Revival building with terra cotta cornice and stone coping. Steel sash windows. Flat roof. Concrete foundation and foundation walls.

Contributing to the district.

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PRINTING SERVICES. 1941. Architects: Steward-Kingscott Co. Original Use: Mechanical Trades - study aircraft industry. Location: Stadium Drive.

Two story vernacular rectangular building built on a concrete foundation with cast stone and architectural concrete trim. Steel windows. Tar and gravel over vermiculite concrete fill roof.

Noncontributing to the district.

POST OFFICE / UNIVERSITY PHYSICAL PLANT BUILDING. 1921. Architect: Unknown. Original Use: Industrial Arts Building. Location: Stadium Drive. 381,172 cubic feet.

One story red brick rectangular Classical Revival building with central entrance set into stone arch entryway. Stone stringcourse below cornice line encircling the structure. Concrete foundation and foundation walls. Rectangular industrial steel windows. Built-up composition roof.

Contributing to the district.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:
☐ nationally ☐ statewide ☒ locally

Applicable National Register Criteria ☒ A ☐ B ☒ C ☐ D

Criteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of Significance (enter categories from instructions)	Period of Significance	Significant Dates
Architecture	1903-1939	1904-1939
Education	1903-1939	1903

Cultural Affiliation
N/A

Significant Person
N/A

Architect/Builder
Arnold, E. W.
Malcomson, Calder & Hammond, Inc.

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The East Campus Historic District is historically significant to the development of advanced education in Michigan. The East Campus Historic District contains the original buildings constructed between 1904 and 1945 to house academic and academic-related functions of the Western Normal School, founded in 1903. The East Campus Historic District is also architecturally significant as an expression of the Classical Revival and Late Gothic Revival styles built in an harmonious scale. The campus plan and landscaping is also significant for being the work of the Olmsted firm.

Responding to the demand for trained teachers, the state lawmakers before the turn of the century had established normal schools at Mount Pleasant (1892), Marquette (1899), and Ypsilanti (1849). The act establishing Western State Normal School was approved by Governor Bliss on May 27, 1903. Representative Henry B. Vandercook of Grand Rapids led the movement which resulted in the passage of the bill. The State Board of Education, entrusted with the responsibility for selecting the site for the school voted on August 28, 1903, in favor of Kalamazoo.

The selection of Kalamazoo as the site was due partly to its central location and to the inducements which were offered by the City of Kalamazoo. It was agreed that the city would provide twenty acres of land, facilities for gas and lights, grade the streets adjacent to the site, lay cement sidewalks, permit the use of the public school buildings until such time as the state could build a training school, pay one-half of the salaries of teachers employed in the training school as long as the public schools were used, and appropriate $40,000 for building purposes.

On October 19, 1903, a special election was held and the citizens of Kalamazoo, by a margin of almost eight to one, authorized borrowing $70,000 and issuing bonds to carry out this agreement.

☒ See continuation sheet

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Dwight B. Waldo was selected by the State Board of Education as "principal" of the new school; within a few years his title was changed to "president". Waldo served as head of Western Normal School for thirty-two years. A native of New York, he spent his boyhood in Plainwell where he clerked in his father's grocery store. He attended Albion College, and later, Harvard University. After teaching in several schools and colleges, he was chosen in 1899 as principal of the newly established Northern State Normal School at Marquette. It was from this position that he came to Kalamazoo. Waldo was eminently sucessful in obtaining appropriations from the legislature for the school. He assembled an able faculty, and soon won the respect of the entire community.

The usual course at Western Normal School covered two years. It was not until 1918 that the granting of the bachelor of arts degree, based on four years of study, was authorized. Western was unique in providing the first rural school department of any normal school in the nation. The rural school department prepared teacher to teach in one room schools. Training teachers on all subjects for all grades, the department existed into the 1950s when rural one room schools were becoming extinct. Dr. Ernest Burnham headed this department for many years. Among other well-known faculty members of Western were Marion Sherwood, Leslie Wood, John Fox, Harper C. Maybee, John Everett, George Sprau, H. Glenn Henderson, William McCracken, Harry Greenwall, Smith Burnham, and Floyd Moore. Western Michigan achieved its university status in 1957. In 1988-1989, the University provides advanced education for 19,995 Michigan students and 1,597 out-of-state students.

The school was opened for a summer session on June 27, 1904, with 117 students and a faculty of less than a dozen. Classes were held in the high school building. During the regular school year which followed, various temporary quarters were used while the new building (East Hall) was going up on Prospect Hill. This building, the first unit of the impressive structure which still stands on the hill overlooking the city, was dedicated on November 23, 1904. (East Hall is listed on the National Register of Historic Places)

Within a few years, a gymnasium and more classrooms had been added to the north (1908) of East Hall and a training school to the south (1909) of East Hall. All three of these building were linked together in 1947 and today appear as one building identified as East Hall. In 1914 the Garage and Pumphouse was built; and a separate science building (West Hall) was constructed in 1915. All of these early buildings were designed by E. W. Arnold. Enrollment during 1916-1917 numbered 953

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students. The Industrial Arts building was added in 1921 (architect unknown) and today serves the university as a post office and physical plant building. In 1924 the Library (North Hall), designed by Henry H. Turner and Victor E. Thebaud, was added to the quadrangle on Prospect Hill. In 1925 the Men's Gymnasium (Oakland Gymnasium), designed by Henry H. Turner and Victor E. Thebaud, was constructed. Walwood Hall designed by Malcomson, Calder & Hammond, Inc. was built in 1938 and served as a student union and as the first women's dormitory. Both Waldo Stadium and Hyames Field, built in 1939, were designed by the Osborn Engineering Company and were Works Progress Administration Projects. Also in 1939 the Health and Personnel building, designed by Lewis J. Sarvis, architect, along with Vandercook Dormitory, designed by the architects Malcomson, Calder & Hammond, Inc. were added to East Campus. Vandercook served as the first dormitory for men and the next year, 1940, Spindler Dormitory also designed by Malcomson, Calder & Hammond was built and served as the second women's dormitory. The last two buildings in the East Campus complex were the Mechanical Trades (Printing Services) designed by Steward-Kingscott Co. and built in 1941 and the Theatre designed by Malcomson, Calder & Hammond, Inc. and built in 1942.

Along with its contribution to advanced education in Michigan, the East Campus of Western Michigan University consitutes an harmonious arrangement of Classical Revival and Late Gothic Revival architecture further enhanced by its site on Prospect Hill selected by the Olmsted Brothers of Brookline, Massachusetts.

In response to the success of the Chicago Fair (1893) and subsequent celebrations in Buffalo (1900), St. Louis (1904) and the Panama-Pacific Exposition in San Francisco(1915), architects embraced the concept of designing spaces as well as buildings. As a result in scores of cities, planning commissions were appointed and hundreds of new classical buildings were built to house museums, libraries, art galleries, courthouses, and other public institutions. Often they were clustered together in civic or cultural centers forming the terminal elements of grand new monumental boulevards. The East Campus Historic District of Western Michigan University is a local expression of this national movement. The State Board of Education hired the landscape architecture firm of the Olmsted Brothers, John Charles and Frederick Law Olmsted, Jr., of Brookline, Massachusetts to make the final site selection for the first building (East Hall) of the East Campus Historic District. They chose Prospect Hill which rose nearly one hundred feet above the main part of the Kalamazoo and was situated about a mile southwest of the courthouse. The Olmsted firm also selected and designed the landscaping which was implemented by W. A. Drake, a Kalamazoo railroad contractor who cleared, graded and planted Prospect Hill according to specifications.

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John Charles, stepson, and Frederick Law Olmsted, Jr., son, were trained by their father, and the father of landscape architecutre Frederick Law Olmsted (1822-1903) in his offices because no academic training was available. "Although Olmsted's nationwide practice included designs for private places, public buildings, institutions, railroad stations, military installations, suburban developments, college campuses and city squares, his reputation rests most firmly on his monumental contributions to urban amenity, such as the grounds of the U.S. Capitol, great parks and park systems he and his associates executed for such big cities as New York, Brooklyn, Buffalo, Montreal, Detroit and Boston. He designed the grounds of the 1893 World's Columbian Exposition to be integrated, after the closing of the fair, into the existing Chicago park system he had designed twenty years before." (MASTERS BUILDERS: A GUIDE TO FAMOUS AMERICAN ARCHITECTS. Edited by Diane Maddex. Washington, D.C.: Preservation Press, 1985. p. 64)

Such a prominent site was an appropriate setting for the Classical Revival buildings that were to be constructed in a single large block and create a vista of formality and cohesiveness. Sections identical to East Hall were added to the north and south. All of these buildings displayed a prominent portico on the Davis Street side which symbolized successively Western State Normal School, Western State Teachers College and Western Michigan College of Education. Only the central portion of the building maintains its portico today.

All of the buildings on the north and west complement and share the Classical Revival expression of architecture. Walwood Hall to the south of East Hall reflects the Late Gothic Revival style of architecture. It was the first of three buildings designed in this style by Malcomson, Calder and Hammond, Inc. These buildings also represented nonacademic functions. Walwood Hall was a student union, women's dormitory and social center; Vandercook served as the first men's dormitory and Spindler housed women students.

Two of the buildings because of their lack of ornamentation (Oakwood Recital Hall and Printing Services) are simple in style but in shape and construction materials complement the Classical Revival style. All of the buildings in the district convey a sense of historic and architectural cohesiveness through their design elements, materials, and their association to the university as original and current buildings used in academic and collegiate functions.

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There are three important but noncontributing buildings on East Campus. Only because Spindler Dormitory, Oakland Recital Hall and Printing Services do not meet the minimum age requirement for listing on the National Register of Historic Places are they are noncontributing to the district. No new buildings have been added to East Campus. Two buildings were demolished. One was a greenhouse south of West Hall (demolished in the 1980s) the other a barracks that was built in 1918 (demolished in 1953) and converted into classrooms. The barracks was located west of Oakland Drive and south of Stadium Drive.

This district is unique from its surrounding residential area and distinguishes itself because of its academic function and its physical scale and design. There is a visible demarcation that creates a natural boundary to the East Campus Historic District. The Michigan Central railroad to the west divides the original East Campus from the newer West Campus.

The buildings within the district maintain a high integrity of original architectural elements. There are no current preservation or restoration activities within the district although a study by the university is underway to evaluate the buildings on East Campus.

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National Register of Historic Places Continuation Sheet

Section number 8 Page 1 of 1 East Campus Historic District

Architect/Builder

Turner & Thebaud
Osborn Engineering Company

9. Major Bibliographical References

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[X] See continuation sheet

Previous documentation on file (NPS): none

- [ ] 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 # _____

Primary location of additional data:

- [X] State historic preservation office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [ ] Other

Specify repository: _____

10. Geographical Data

Acreage of property 68.8 acres

UTM References

	Zone	Easting	Northing
A			
B			
C			
D			

[ ] See continuation sheet

Verbal Boundary Description

Beginning at the intersection of the centerline of Stadium Drive and Oliver Street, proceed east along the centerline of Oliver Street to the intersection of the centerlines of Oliver Street and Oakland Drive. Proceed south along the centerline of Oakland Drive to the intersection of the centerline of Oakland Drive and Austin Street. Proceed east along the

[X] See continuation sheet

Boundary Justification

The boundaries have been drawn because they encompass the original campus of Western Michigan University and include a significant collection of its historic and architecturally important buildings.

[ ] See continuation sheet

11. Form Prepared By

name/title Lynne B. Weir / MaryGrace York, Historic Preservation Consultants

organization HISTORIC PRESERVATION date 3/31/89

street & number 23033 Bristol Court telephone (313) 355-4334

city or town Birmingham state Michigan zip code 48010

Dunbar, Willis. Financial Progress in Kalamazoo County Since 1834. Kalamazoo County Chamber of Commerce, 1966.

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OTHER SOURCES:

Kalamazoo Public Library Local History Room:
- Vertical files (Streets, buildings, companies, etc.)
- Photography files.

Kalamazoo City Records:
- Building permits.
- Official city papers (sidewalk, sewer permits, etc.)
- Tax assessors records.

Kalamazoo County Records.

Kalamazoo Public Museum: photography files.

Western Michigan University Regional Archives:
- Collier files.
- Initial Inventory of Historic Sites and Buildings.
- Photography files.

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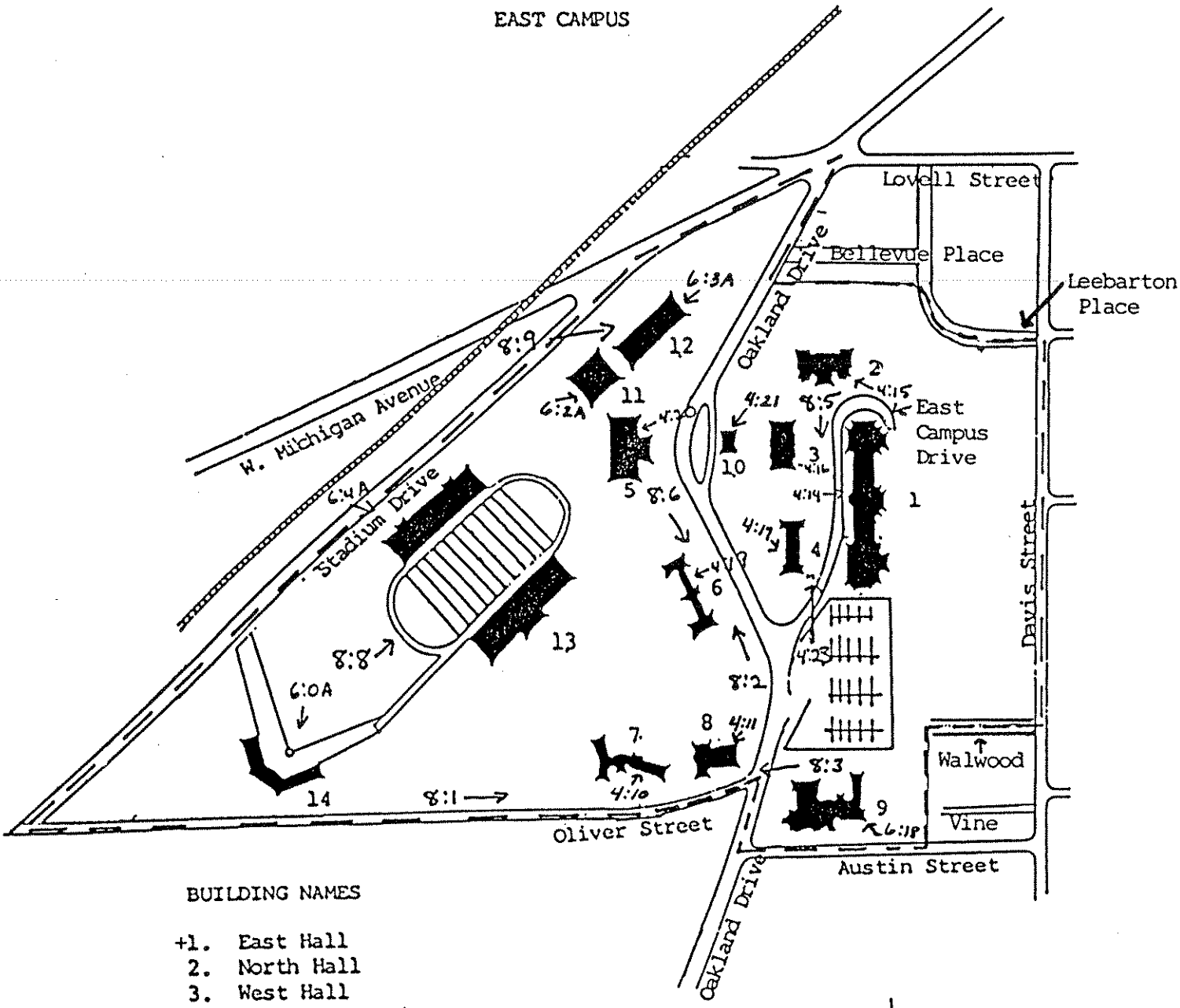
East Campus Historic District

Verbal Boundary Description

centerline of Austin Street to the west lot line of 926 Austin Street. Proceed north along the west lot line of 926 Austin Street, 923 Vine Street, 924 Vine Street, 921 Walwood Place to the intersection of the centerline of Walwood Place. Proceed east along the centerline of Walwood Place to the intersection of the centerlines of Walwood Place and Davis Street. Proceed north along the centerline Davis Street to the intersection of the centerlines of Davis Street and Leebarton Place. Proceed west along the centerline of Leebarton Place to the rear property line of 931 Bellevue Place. Proceed west along the rear property lines of 931, 933, 935, 941, 945, 947, 951 and 955 Bellevue Place to the intersection of the centerlines of Bellevue Place and Oakland Drive. Proceed north along the centerline of Oakland Drive to the interesection of the centerlines of Oakland Drive and Lovell Street. Proceed west along the centerline of Lovell Street to the intersection of the centerlines of Lovell Street and Stadium Drive. Proceed southwest along the centerline of Stadium Drive to the point of origin.

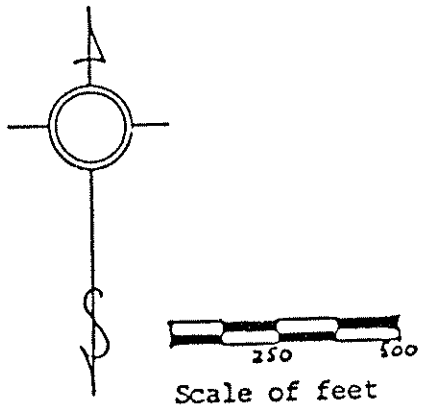
WESTERN MICHIGAN UNIVERSITY

EAST CAMPUS



BUILDING NAMES

+1. East Hall
2. North Hall
3. West Hall
4. Speech & Hearing
5. Oakland Gymnasium
6. Vandercook Dormitory
**7. Spindler Dormitory
**8. Oakland Recital Hall
9. Walwood Hall
10. Upholstery Shop
**11. Printing Services
12. Post Office / Physical Plant
13. Waldo Stadium
14. Hyames Field



1988 KALAMAZOO SURVEY

Kalamazoo County - Kalamazoo, Michigan

**Noncontributing

+ National Register of Historic Places

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Section number PHOTOS Page _____ East Campus Historic District

East Campus of Western Michigan University
Kalamazoo, Michigan
Weir/York: photographers
Bureau of History, Lansing, Michigan: negatives
Fall/1988

The above information applies to all of the following photographs:

4:14 East Hall/facing south west
4:15 North Hall/facing north west
4:16 West Hall/facing north west
4:19 Vandercook Dormitory/facing south west
4:20 Oakland Gymnasium/facing north west
4:23 East Campus Quadrangle/facing north
6:0A Hyames Field Grandstand/facing south west
6:4A Waldo Stadium/facing south east
8:1 Spindler Dormitory/facing east
8:2 Vandercook Dormitory/facing north
8:3 Oakland Recital Hall/facing west
8:5 East Campus Quadrangle/facing south
8:6 Vandercook Dormitory/facing south
8:8 Waldo Stadium/facing north east
8:9 Printing Services, Post Office/facing east

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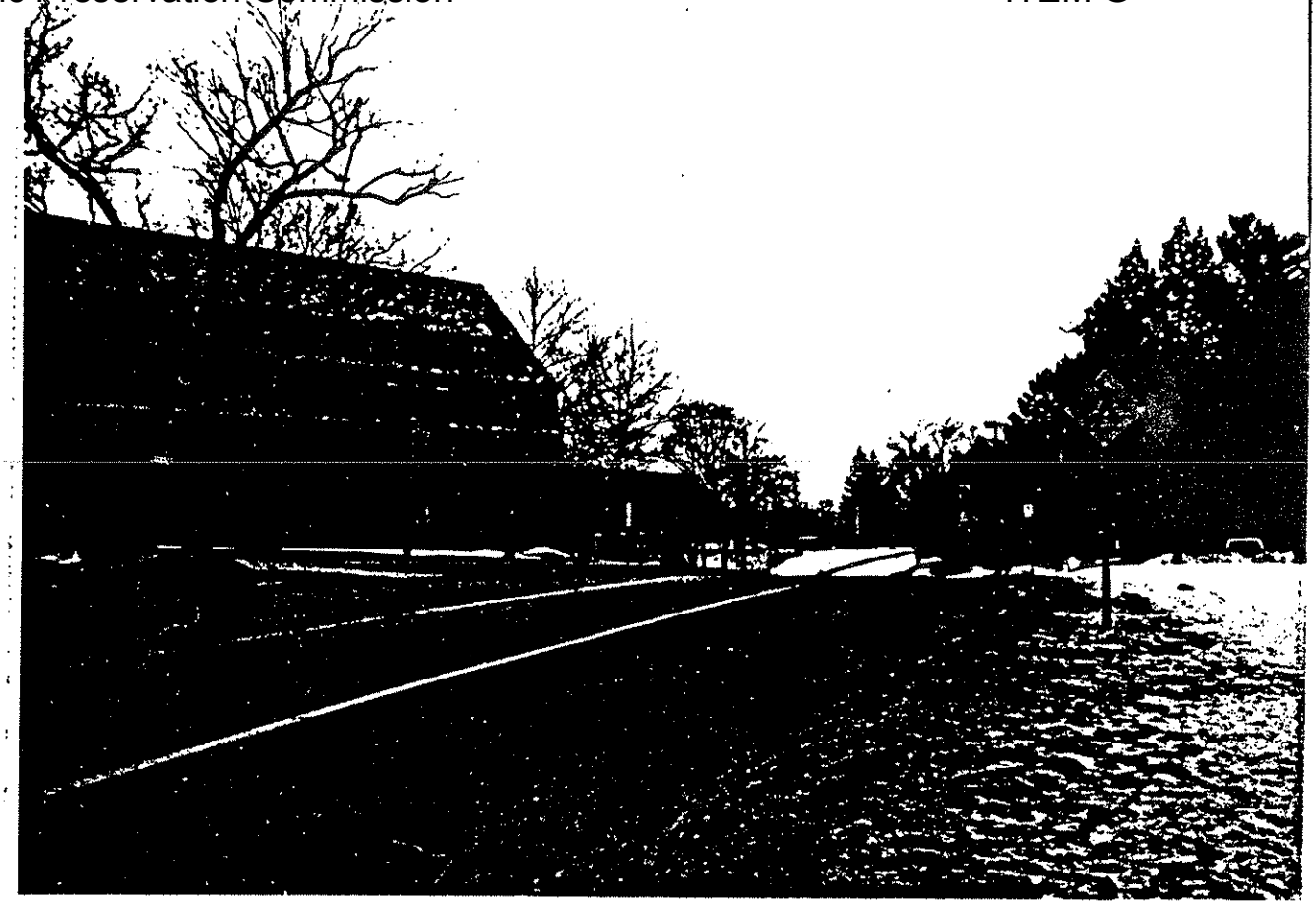
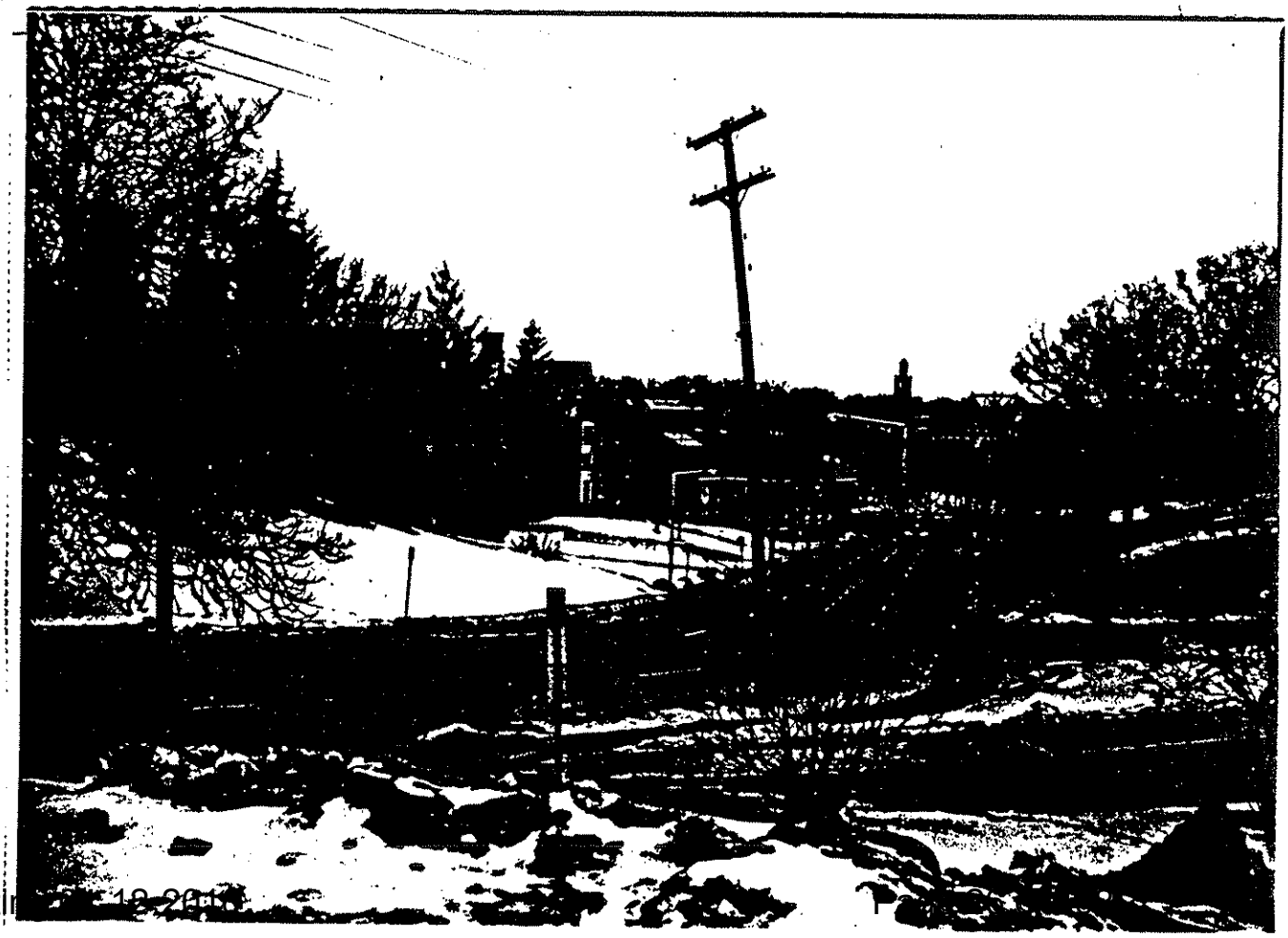
Section number PHOTOS Page _____

Western Michigan University/East Campus
Kalamazoo, Michigan
Weir/York: photographers
Bureau of History, Lansing, Michigan: negatives
3/6/89
The above information applies to all of the following photographs

8:1 Spindler Dorm/facing east
8:2 Vandercook Dorm/facing north
8:3 Oakland Recital Hall/facing west
8:5 Quadrangle/facing south
8:6 Vandercook Dorm/facing south
8:8 Waldo Stadium/facing northeast
8:9 Printing Sers., Post Office/facing east



8:1



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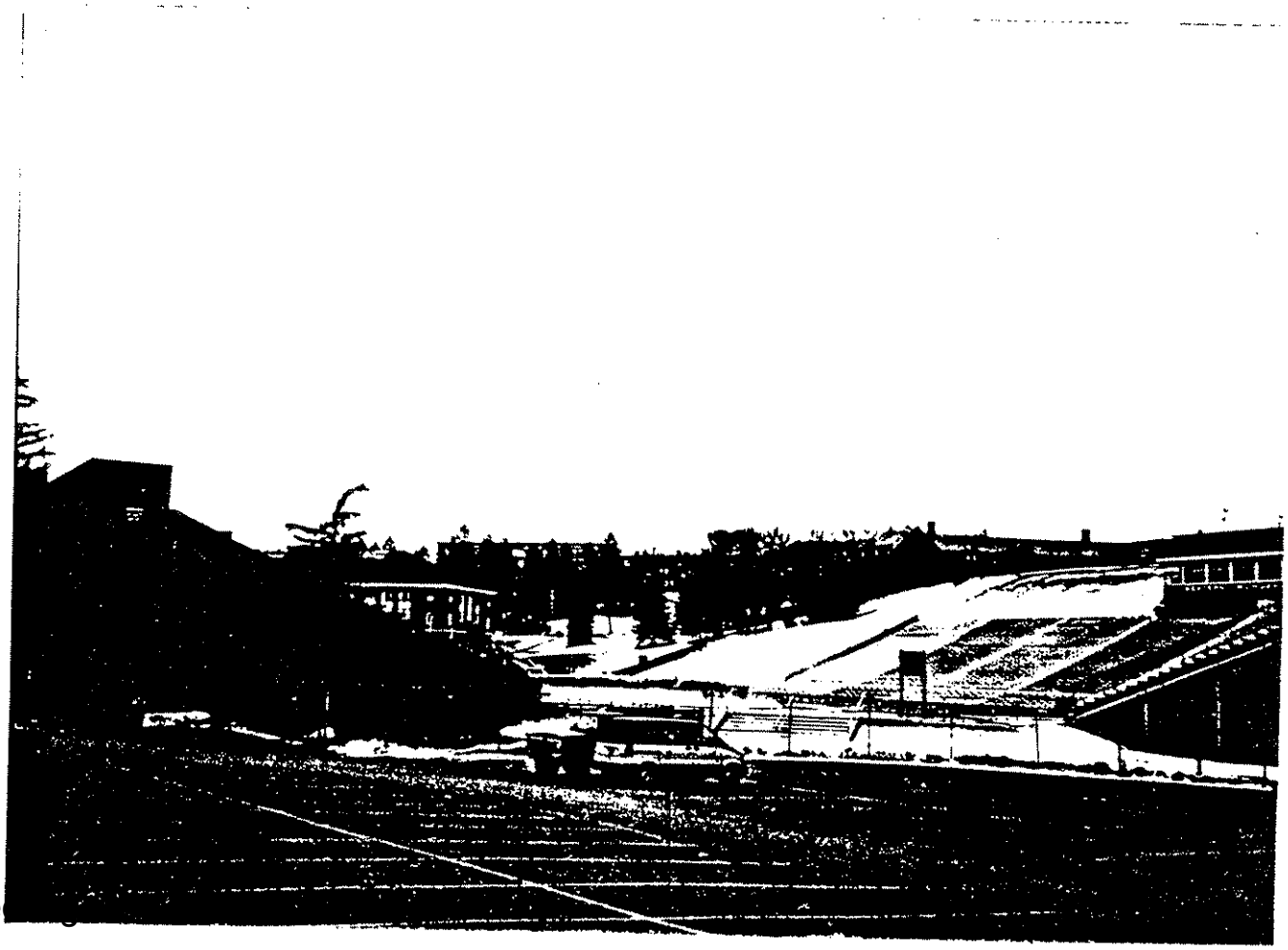
8:3

8:5

8:6



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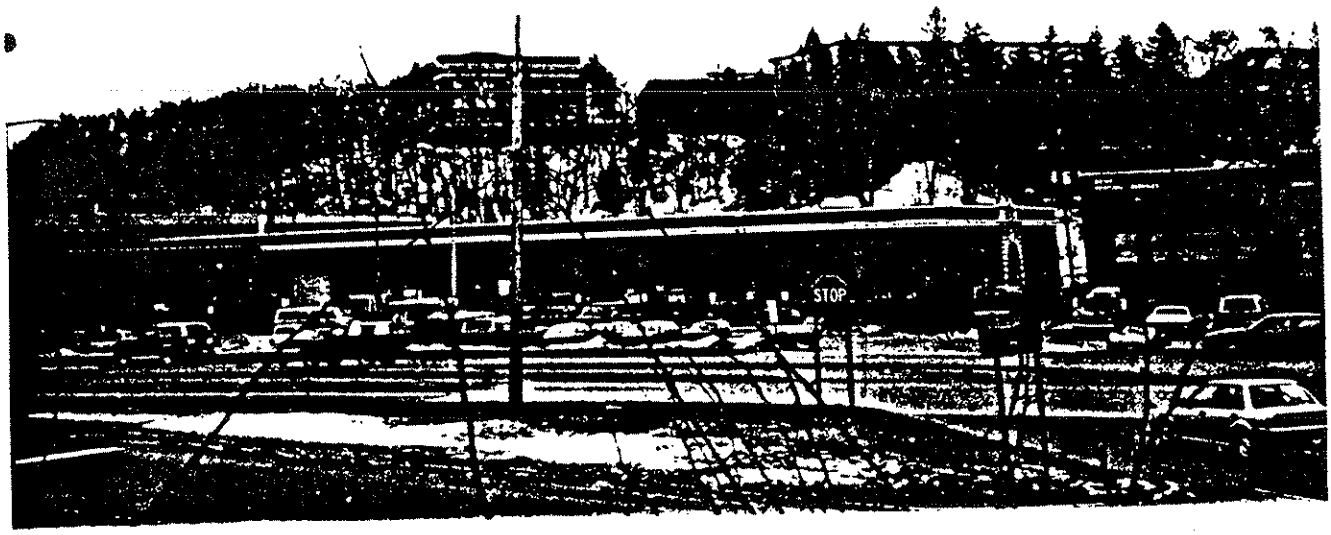
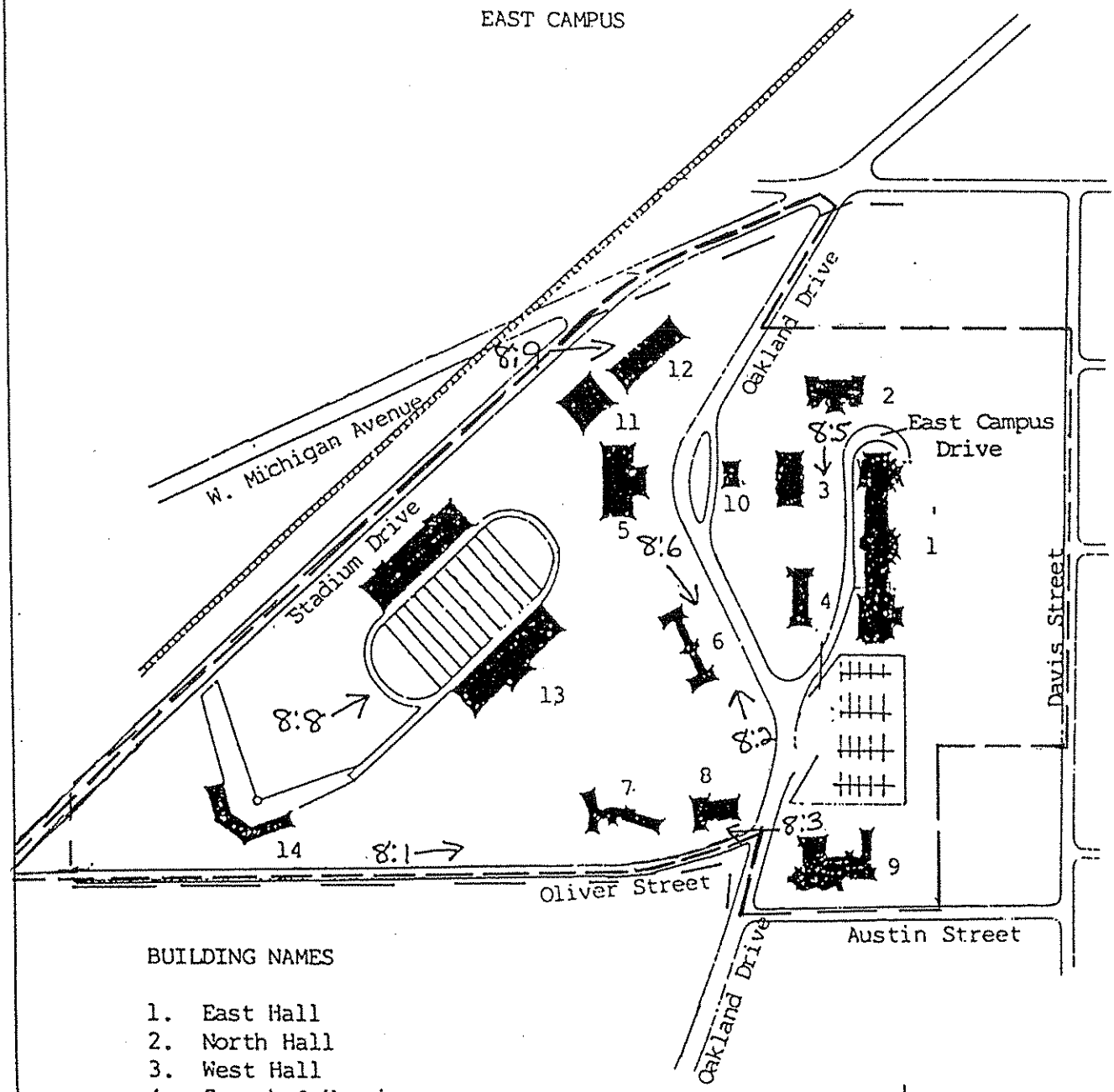

STOP

WESTERN MICHIGAN UNIVERSITY

EAST CAMPUS



BUILDING NAMES

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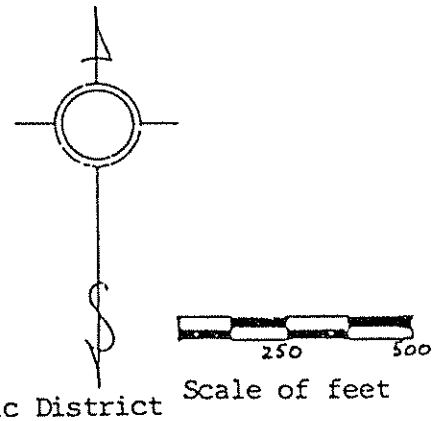
8. Oakland Recital Hall
9. Walwood Hall
10. Upholstery Shop
11. Printing Services
12. Post Office / Physical Plant
13. Waldo Stadium
14. Hyames Field



All buildings contribute to the East Campus Historic District except 7 and 11.

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: Western State Normal School Historic District (Additional Documentation)_
Other names/site number: _East Campus Historic District_____
Name of related multiple property listing**:**
_Kalamazoo Multiple Resources_____
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: _East Campus, Western Michigan University_____
City or town: _Kalamazoo__ State: _Michigan___ 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 ___ 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 ___ 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:

___A ___B ___C ___D

Signature of certifying official/Title: **Date**

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

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

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	X
Public – Federal	☐

Category of Property

(Check only **one** box.)

Building(s)	☐
District	X
Site	☐
Structure	☐
Object	☐

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
8		buildings
1		sites
2	1	structures
		objects
11	1	Total

Number of contributing resources previously listed in the National Register 12

6. Function or Use
Historic Functions
(Enter categories from instructions.)
EDUCATION/college
EDUCATION/college/education-related housing
EDUCATION/college/athletic facility

Current Functions
(Enter categories from instructions.)
EDUCATION/college
EDUCATION/college/education-related housing
EDUCATION/college/athletic facility

7. Description

Architectural Classification
(Enter categories from instructions.)
_Classical Revival____
_Colonial Revival _
_Modernized Elizabethan___
_International Style____
_Art Deco_____
_Moderne_____

Materials: (enter categories from instructions.)
Principal exterior materials of the property: _concrete, brick, slate, tile, asbestos

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.)

Introduction
This nomination is an update to an existing nomination for a property already listed on the National Register of Historic Places. The Western State Normal School Historic District was originally listed on the register in 1990 (NRIS ID # 90001230).

This update is being submitted to address several issues:

- It reflects changes in the district since it was first listed, including razed structures, new structures and additions to existing structures.

- It addresses buildings that were present when the original nomination was submitted, but were not considered as contributing structures because they were less than 50 years old. These structures have now reached the age of 50 years and are significant architecturally, played a role in the development of the full range of programs and facilities at Western, and thus contribute to the district.

- It provides additional information about the significance and character of the entire district. The Narrative Description in the original nomination spoke primarily to the architectural significance of the site and buildings on Prospect Hill and along Oakland Drive. This update provides additional information about the architecture and site character of the additional structures along Oakland Drive which constitute a compact and cohesive example of the transition from traditional to modern architectural forms in the late 30s and early 40s, and the athletic structures along Stadium Drive which served

an important function in campus life, and which include the work of a notable designer of sports stadia. In this way, this update strives to provide a more complete picture of the district as a coherent whole, consisting of a variety of components that worked together to form a complete campus that contained all facets and functions of a higher education institution. Considered as a whole, the district retains significant integrity from its period of significance, and still presents the overall character of a college campus.

- It provides a clarification of the role of the Olmsted Brothers' involvement in the landscape design of the original Prospect Hill campus, which was somewhat more limited than presented in the original nomination form.

- This new nomination update was initiated at the request of Western Michigan University in response to a request that the District be delisted due to loss of integrity.

Summary Paragraph

The Western State Normal School Historic District (present day Western Michigan University's East Campus) contains structures, landscape features, roadways, and spatial arrangements that evolved during the institution's first major period of educational and architectural development from 1903 to 1952. By 1923 East Campus' boundaries were substantially established, and the institution grew there until 1942 when the final building in that original part of the campus was constructed. East Campus constituted Western's entire campus and physical plant, housing all of the institution's educational, administrative, athletic and maintenance functions from 1903 until 1948 when the first new building was occupied on the new West Campus, and continued as the center of campus life until 1952 when major functions began to move to West Campus. The District encompasses 68.8 acres, including the school's original 20-acre property on Prospect Hill on the District's eastern boundary. The initial 20-acre site was selected by the the Olmsted Brothers landscape architecture firm and became the location of the school's first structure, and where it still exists, dramatically overlooking the city of Kalamazoo to the east. From there the site's topography slopes down dramatically to the west to Oakland Drive. Continuing west, the site softens to a more rolling topography, before dramatically sloping down again to the northwest, into a broad flat plain terminated on the northwest by the Michigan Central Railroad tracks. Buildings are arranged informally over most of the site in a park-like setting. There are 11 structures on the site reflecting a variety of architectural styles: Classical Revival, Colonial Revival, Modernized Elizabethan, International Style, Art Deco, and Moderne, as well as utilitarian and vernacular style structures. Buildings are primarily of brick construction with limestone accents; however, some concrete and steel structures are also found in the District. Landscaping is informal and park-like. Although buildings have been lost over the years, the District viewed as a whole retains considerable integrity, and still largely reflects the architectural styles, massing, topographic and landscape characteristics, pedestrian circulation, roadways, and spatial relationships that were present in 1952.

Narrative Description

Natural and Man-made Elements

Located within the city limits of Kalamazoo in Kalamazoo County, Michigan, the Western State Normal School Historic District is the campus of the present-day Western Michigan University as it developed between 1903 and 1942. The Historic District encompasses 68.8 acres of land bound on the north by Lovell Street, on the east by Davis Street, on the south by Austin Street and Oliver Street, and on the west by Stadium Drive. The District consists of the university's original 1903, 20-acre campus on the summit and western slope of Prospect Hill, which rises some hundred feet above the center of Kalamazoo and is situated about a mile southwest of the courthouse and Bronson Park, as well as additional properties to the west and south obtained through several purchases between 1913 and 1923. This campus is located adjacent to the present-day main campus of the university and is now referred to as the university's East Campus. The Michigan Central Railroad line to the west divides the original historic campus from the younger West Campus.

The original 20-acre site was recommended by the nationally-known landscape firm Olmsted Brothers of Brookline, Massachusetts, who was hired by the Michigan State Board of Education to select a site for the campus. Mature trees dot the rolling picturesque landscape of East Campus, enhancing the beauty of the site surrounding the historic campus buildings. The informal parklike setting and informal pathways that ultimately evolved on the campus, while not an Olmsted Brothers design, generally reflects the picturesque landscape concepts of their father, Frederick Law Olmsted.

The original Prospect Hill site slopes downward to Lovell St. on the north, Davis St. on the east, and Oakland Drive to the west. The property obtained between 1913 and 1923 to the west continues the rolling topography of the original location. This portion of the site slopes upward immediately west of Oakland Drive with a high point at the corner of Oliver Lane, then slopes dramatically downward toward the northwest, terminating in a broad flat area along Stadium Drive.

Twelve resources comprise the Historic District: one site, ten contributing buildings/structures, and one non-contributing structure. The majority of the buildings are important to the development of East Campus. The Administration Building and Walwood Hall Union Building are sited on the hill, east of Oakland Drive. To the west of Prospect Hill and down the slope of the hill are the other eight contributing resources that comprise the Western State Normal School Historic District: Heating Plant, Manual Arts Building, Men's Gymnasium, Waldo Stadium, Hyames Field, Vandercook Hall for Men, Spindler Hall for Women, and The Theatre. Ebert Field, located in the southwest corner of the Historic District, is a non-contributing structure.

Architectural Styles and Relationships

The buildings that comprise the Historic District represent several architectural styles: Classical Revival, Colonial Revival, Modernized Elizabethan, International Style, Art Deco, and Moderne. Some buildings have less ornamentation and represent a vernacular form of the Classical Revival style. Some are largely devoid of a particular style.

Much of the Historic District is constructed of two- or three-story red brick and concrete buildings that present a harmonious scale and similar proportions. The transition from the Classical Revival style buildings on Prospect Hill to the Modernized Elizabethan style of later buildings blends well with the changes in the sloping contour of the site as one moves west from the hill. The formal university tradition that was established in the original Classical Revival structures prominently and formally sited on Prospect Hill, transitions to a less formal architectural style and spatial arrangement as the topography becomes less formal. There are common decorative features that enhance the buildings, further uniting the structures visually and defining the District as a special place. Classical Revival features such as portico columns, cut stone sills, belt courses, denticulated galvanized sheet iron cornices, wood double sash windows, pilasters, and flat roofs visually unite the District. Modernized Elizabethan features perform the same function of visual unity with pitch gable (cross gable) slate roofs, stone trim, and steel casement windows.

East Campus also contains other limestone-trimmed, red brick, Classical Revival and Modernized Elizabethan buildings located along and near Oakland Drive, as well as some International Style buildings which for the most part are located along Stadium Drive. Constructed during the late 1930s and subsequently renovated in the late 1990s, Waldo Stadium and Hyames Field are concrete and steel structures that represent athletic facilities of the two eras, and display the diversity of functions on East Campus.

The Western State Normal School Historic District (East Campus) maintains its architectural and historical integrity as minimal construction has occurred since the middle of the twentieth century. As the university grew, it expanded to the west and did not change the configuration of the original campus.

General Character and Qualities of the District

The Western State Normal School Historic District is the original campus of the present-day Western Michigan University. The general architectural character of the District is academic with its style, massing and material characteristics setting it apart from the surrounding residential areas to the north, east and southeast, as well as the commercial district to the north-east. The District's academic function also sets it apart from these adjacent areas. The District is located adjacent to the present-day main campus of the university, and is now known as the university's East Campus. There is a visible demarcation that creates a strong western boundary to the District. The Michigan Central Railroad to the west divides the original campus from the newer West Campus.

The District consists of the university's original 1903 20-acre campus on the summit and western slope of Prospect Hill a mile to the southwest of Bronson Park, the heart of Kalamazoo, and additional properties to the west and south obtained through several purchases between 1913 and 1923. The District is roughly bounded by Stadium Drive, Oliver and Davis streets, and is bisected along a north-south axis by Oakland Drive. The Administration Building, a red brick Classical Revival building influences, was the first campus building constructed. This building prominently stands atop the summit of Prospect Hill, facing east toward downtown Kalamazoo.

East Campus also contains other limestone-trimmed, red brick, Classical Revival and Modernized Elizabethan buildings, which for the most part are located along and near Oakland Drive, a major Kalamazoo artery which cuts through the center of East Campus on the west side of Prospect Hill. On level ground at the far west end of east Campus, along Stadium Drive, are early twentieth-century recreational and athletic facilities, later International Style buildings, parking areas, and physical plant structures, some of which were added or expanded in the late twentieth- and early twenty-first-century.

The harmonious arrangement of buildings within the area of Prospect Hill resembles other university plans in the United States. "The idea of campus as space enclosed or surrounded by college structures is largely an American landscape concept. Several designs have been influential: the three-sided Cambridge quadrangle as originally proposed for Harvard and William and Mary; the University of Virginia concept of a colonnaded 'academical village' – an open lawn or green surrounded by modest living quarters; Frederick Law Olmsted's picturesque suburban communities sited in informal parklike settings and favored by various land-grant colleges; and the Beaux-Arts symmetry of formal areas and central vistas as in the designs for Stanford and the new campus at Columbia."[1] Although never implemented, the landscape concept originally envisioned for Prospect Hill by the Olmsted Brothers (sons of Frederick Law Olmstead) integrated these concepts of a picturesque landscape exhibited in their father's body of work. The original plantings surrounding the site of the Administration Building were informal and required minimal maintenance. Many of the campus roads and walkways crossing the green spaces within the District are informal, too. The most formal space in the District was the eastern portion of Prospect Hill. The steep slope of the hill did lend itself to formal arrangements of foliage. The original plantings had overgrown and obscured much of the view between Prospect Hill and downtown Kalamazoo. The overgrown plantings in the center portion of the steep slope have been cleared, providing an unobstructed view of the Administration Building, the historic "face" of the institution. A two-track inclined cable car system (funicular) once ascended the hill, northeast of the Administration Building. This funicular and tracks have been removed; however, the path along which the tracks ran still remains today as a walkway.

The Historic District still has clearly discernable boundaries that existed when the site was first listed in the National Register (1990). In addition, it still has the topographic and landscape features, roadways, and circulation routes that existed when the site was listed in the National Register. Building and site uses have been preserved, and the general spatial character of the site is little changed. With the exception of the alterations to Waldo Stadium and the Men's Gymnasium, the architectural scale, style, massing, and spatial qualities of the District remain. The prominent presence of the original iconic 1904 building (Administration Building) still exists representing the design of E. W. Arnold, the original architect for the Western State Normal School. Also, the general treatment of site design still reflects the spirit, if not the letter of the Olmsted Brothers' original design concept. In general, the Historic District still has the character as a site that it has had from the period of significance.

[1] Maddex, Diane, ed. Built in the U.S.A. Washington, D.C.: The Preservation Press, 1985. p. 46.

The spatial character of the District evolved as buildings were added to East Campus between 1903 and 1942. After World War II campus development shifted to new properties west of Stadium Drive (now know as West Campus), which now comprises the the main campus of the University, and in 1952, significant programs began to shift to West Campus. By 1942 the spatial quality of an informal arrangement of separate, independent buildings on a rolling topography with informal landscaping, surrounded by generous open spaces, as well had been established. This character was most evident west of Oakland Drive where buildings were sited very informally.

Buildings on Prospect Hill had a more formal orthogonal arrangement; however, they were still separated from one-another, and together presented a relatively open spatial arrangement.

The character to the north, in the low, flat area along Stadium Drive varied, but still was characterized by informally arranged structures with open space between them. At the southwest end of this area were wide open spaces serving as athletic fields. Moving toward the northeast, the scale changed, first with Waldo Stadium, which presented a prominent façade approximately 35' high along the road, then with Men's Gymnasium, which presented a four-story façade facing the space to the east of the stadium, and terminated with the 2 story Mechanical Trades and Manual Arts Buildings at the northeast end.

After 1942 only one new separate structure was built on East Campus — the softball facility, Ebert Field, which had minimal impact on the spatial character of the area due to the small size and scale of its structures. Some structures were lost after 1942 and others received additions.

The most notable building changes after 1942 occurred at Waldo Stadium, and on Prospect Hill.

In 1972, Waldo Stadium received its first major alteration. The running track that circled the football playing field was removed, the field was lowered approximately six feet and artificial turf was installed. A new ring of lower bowl seating was built around the perimeter of the playing field — seven rows along each sideline over the former running track area, and nine rows in the end zones. The triangular-footprint west grandstand was moved to the southwest to make room for the new lower bowl seating, and modified to make its triangular footprint into a rectangle. This project did not impact the original stadium grandstands, except that it involved the removal of the original low concrete railing surrounding the field so that there was no separation between the original seating and the new lower bowl seating.

The informal seating area on the grassy slope above the original concrete seating bank was made permanent by building concrete seating there circa 1989.

In 1995 the original press box was removed and a new four level press box was constructed along the top (southeast) edge of the circa 1989 concrete seating area. The press box included balcony seating, as well as a concourse with concessions and toilet facilities.

Another major addition was made in 1998 with the construction of the Bill Brown Alumni Football Center adjacent to the northwest grandstand along Stadium Drive. This addition

concealed the original northwest façade of the stadium, and created a new primary façade closer to Stadium Drive, with projections at the center and ends that extend approximately 52 feet beyond the original facade. The overall height is approximately 50 feet, which was approximately 15 feet higher than the original façade.

Although it is visually prominent and conceals the original facade, the addition resulted in limited modifications to the original grandstand. The only physical impact was removal of an approximately 4' high parapet at the top of the grandstand to permit the construction of two rows of premium seating atop the top 4 rows of the original grandstand. The original concrete seating risers still exist under this new seating area. The original structure is still visible on three sides, and the original concrete risers are still extant, with the original cast iron bench supports still in use supporting the more recent aluminum bench seats.

The new Stadium Drive façade, while clearly a product of its time, stylistically recalls elements of the 1930s Moderne façade with its elongated vertical rectangular windows and projecting vertical elements at the ends. Its monolithic planar surface treatment with deeply scored reveals emulates the surface treatment of the original structure.

The most recent major addition to Waldo Stadium was the 2003 construction of the Seelye Indoor Practice Facility. The project included two components. One is a field house enclosing a full size football field located at the east end of Waldo Stadium. This included suites overlooking the east end zone and incorporated east end zone grandstand seating, where various incarnations of informal, semi-permanent and permanent seating had long been located. The facility is equivalent to approximately five stories in height.

The second component was an adjacent structure connected to the east of the field house that incorporates a portion of the original Men's Gymnasium. It provided meeting rooms, training and workout facilities, and offices to support the practice facility and for the use of the school's athletic teams. Its construction involved the removal of a portion of the original Men's Gymnasium building, but retained its original east façade facing Oakland Drive and portions of the north and south facades. The new structure, triangular in plan, linked the field house to the original Men's Gymnasium's Oakland Drive façade. The new building recreated the original hipped roof over the former gymnasium building's east entrance, but the hipped roof configuration of the original north and south wings of the building was not recreated; the remainder of the roof is flat. The new building is 3 1/2 stories above grade — the same as the Original Men's Gymnasium.

Construction of the practice facility impacted the spatial character immediately around the east end of the stadium between the original Men's Gymnasium and the Waldo Stadium by infilling what had formerly been open space. The spatial character, scale and overall site image along Oakland Drive is unaffected, due to the retention of the Oakland Gymnasium façade.

The impact of the changes to Waldo Stadium since 1942 are limited to the areas between the stadium and Stadium Drive, and at the northeast end of the stadium. The modifications altered the scale and spatial character of these two areas by inserting larger structures and infilling some

open space. However, the overall character of the portion of the campus along Stadium Drive viewed as a whole is still largely one of open spaces and low structures, and it retains its athletic facilities/support facilities function and character, as it did during its period of significance.

On Prospect Hill, the arrangement of buildings and spatial relationships was largely established by 1924 with the completion of North Hall. The addition of the Speech and Hearing Building in 1939 somewhat reduced the open space character at the south end of the building grouping. The buildings all surrounded a pedestrian-oriented open space. The buildings added after the Administration Building faced this common space, but this left the Administration Building with only its "back door" facing the common area, since its main entrances at the three prominent entrance porticos faced east. The common area remained a pedestrian-oriented space until a vehicular road was constructed around the Administration Building at some time between 1925 and 1940.

Archival photographs show that in the late 1950s the portion of the vehicular road immediately west of the Administration Building evolved into a double-loaded parking aisle which changed the common space between buildings away from its original pedestrian character to one dominated by vehicles, and changed the relationship of the buildings to one of buildings separated by a street rather than one of buildings facing and sharing a central commons.

Aside from the addition of the vehicular road and parking, the spatial character of Prospect Hill remained largely unchanged from 1939 to 2014, when North Hall, West Hall, the Speech and Hearing Building, and portions of the Administration Building were razed, changing the character of Prospect Hill to that of a single building on a prominent hill, as it was in 1904.

Changes in the District are not widespread, but are localized to the stadium area and Prospect Hill. However, looking at the Historic District as a whole, the overall open spatial character, rolling topography, roadway system and landscape features today still largely reflect those characteristics as they existed and defined the District in 1942.

Development, Descriptions and General Conditions of Buildings

The Western State Normal School Historic District encompasses the school's original 20 acre property between Davis Street and Oakland Drive purchased in 1903, known as Prospect Hill, as well as additional property to the west between Oakland Drive and the present-day Stadium Drive, purchased between 1913 and 1922. Prospect Hill is the site of the school's first academic complex, consisting of its first permanent building built in 1904 (Administration Building), and two other buildings built there in 1915 (West Hall) and 1924 (North Hall). The nationally renowned landscape firm, the Olmsted Brothers of Brookline, Massachusetts, selected the hilltop location for the original campus buildings. The firm also planned the basic concept for the landscaping around E. W. Arnold's early campus concept of a quadrangle of buildings on a level hill-top podium. The early, hill-top campus buildings – the Administration Building (adjacent gymnasium and training school buildings), and West Hall, both designed by Battle Creek architect Ernest W. Arnold, and North Hall, by Turner & Thebaud – are Classical Revival in

style and follow in a general way the Olmsted Brothers concept. At the northeast corner of the site, a funicular provided pedestrian access up Prospect Hill from the town below from1908-1948.

The Prospect Hill buildings, plus a final building constructed there in 1939 (Speech and Hearing Building), formed the center of campus academic activity until the 1940s, while the campus property to the west of Oakland Drive contained athletic and support facilities. The two property areas together formed what is now known as East Campus, which was developed to its present form between 1903 and the early 1940s. The early Prospect Hill buildings housed the teacher training and all other school programs and activities until after World War II.

By the 1940s, the campus' boundaries, which had essentially remained unchanged since 1922, could no longer accommodate additional expansion. In 1944 the institution acquired 155 acres of land to the west of the Michigan Central Railroad tracks. Post-war campus growth took place on this new land, which has become the university's primary campus, known as West Campus. Thus, East Campus survived without significant additional construction until the 1990s and early 2000s, when extensive renovations and additions to athletic facilities took place. Men's Gymnasium, a contributing building, was substantially altered when it was joined to the renovated Waldo Stadium with the construction of the Seelye Indoor Practice Facility. The original façade of the Gymnasium was maintained, preserving the original street presence for the complex. Hyames Field has had some modifications, but remains substantially intact. The roof over the first and third base stands has been removed, and a press box has been added under the roof of the stands behind home plate, but has been inserted in a manner that respects the essential form of the building. The original concrete stands, center roof, and overall configuration and scale of the field and relationships are essentially unchanged.

The Historic District was originally listed in the National Register of Historic Places on August 10, 1990. It was listed in the Michigan State Register of Historic Sites on January 19, 1957.

In 2014, three contributing buildings (West Hall, North Hall, and Speech and Hearing Building) and the two non-original additions to the Administration Building on Prospect Hill were removed. These resources were studied multiple times to determine the potential for adaptive reuse prior to being razed. To ensure proper historic documentation of the razed structures, the University had HABS documents prepared that have been accepted and are currently filed in the Library of Congress.

Today, twelve resources comprise the Historic District: one contributing site, ten contributing buildings/structures, and one non-contributing structure. The Administration Building and Walwood Hall Union Building are sited on the hill, east of Oakland Drive. To the west of Prospect Hill and down the slope of the hill are the other eight contributing resources that comprise the Western State Normal School Historic District: Heating Plant, Manual Arts Building, Men's Gymnasium, Waldo Stadium, Hyames Field, Vandercook Hall for Men, Spindler Hall for Women, and The Theatre. Ebert Field, located in the southwest corner of the Historic District, is a non-contributing structure.

Extant Resources

Administration Building (aka East Hall, Heritage Hall) – Contributing to the District
Separately listed in the National Register of Historic Places (1977)

1904: Constructed – *only portion (east, center) of original 1903 quadrangle design*
1908 and 1909: Additions (north and south) – *not true to original 1903 quadrangle design*
1947: Link (between original and south building)
2014: Additions razed – *original 1904 portion remains. HABS documents were prepared for the building and additions prior to razing of the additions, have been accepted and are currently filed in the Library of Congress (#MI-448-A)*
2014: Administration Building restored – *remaining original 1904 portion restored with new additions*
Architect: E. W. Arnold
Use: Administration Building, Gymnasium, Training School, Classrooms, Women's Gymnasium (after 1925), Archives, Art Department; now Alumni Center
Location: East Campus Drive
Approximately 53,079 square feet; 3 floors.

Monumental Classical Revival building, two stories high with a basement that is mostly above grade. Its exterior is characterized by a central octagonal cupola and prominent pedimented east portico. The low-pitched gabled roof is lined with denticulated pressed metal cornices. The exterior is built of red brick with contrasting cream-colored engaged column piers with Ionic capitals. Exterior trim detailing is limestone. Windows are wood, with several configurations (double-hung, fixed sash, one-over-one, four-over-four, and six-over-six). Concrete foundation footings and floor beams support the building. Prior to demolition work in 2014, the building consisted of three linked principal components: the original 1904 central portion (Administration Building), a classroom wing and gymnasium (Gymnasium Building) to the north, and the Training School Building to the south. The Administration and Training School buildings were joined by a two-story link. The north and south additions were not true to E. W. Arnold's original 1903 quadrangle design.

The building's main level is elevated several feet above grade and is the middle floor of the building's three levels. The basement is approximately half above grade. The building's formal entrance is at the center of the east elevation at the center portico.

The interior of the Administration Building consists of a central entry lobby area with open stairs that serve all floors. Extending to the north and south of the lobby on all floors are wide central double-loaded corridors flanked by classrooms, offices and support spaces.

The razed Gymnasium Building to the north was a largely open structure two stories high, with a raised running track mezzanine around its perimeter.

The razed Training School Building consisted of a central atrium with office, classroom and support spaces surrounding it.

The razed two-story link between the Training School Building and the Administration Building primarily housed stairs linking the two buildings and providing at-grade access to the complex.

In 2014 the original building was rehabilitated and new additions were constructed to the north and south of the building to provide egress stairs, elevators and code compliant toilet rooms. A new central entry was constructed on the west elevation which provides barrier free access to the main level. The additions respect the scale, massing and materials of the original structure, but are clearly differentiated as new.

Heating Plant – Contributing to the District
1914: Constructed
c. late 1920s: Smokestack removed
Architect: E. W. Arnold
Use: Power house and pump room, Garage, Upholstery shop
Location: Oakland Drive
Approximately 6,549 square feet; 2 floors.

One-story brick Classical Revival building with terra cotta cornice and stone coping. Steel sash windows. Flat roof. Concrete foundation and foundation walls. Window and door openings have been modified over its life to respond to changing uses, but it still retains its original character-defining architectural stylistic elements and massing.

Manual Arts Building – Contributing to the District
1921: Constructed
1947: Addition
Architect: Louis Kamper
Use: Manual (Industrial) Arts classrooms, shops, and offices; Maintenance services, Physical plant, Transportation services
Location: Stadium Drive
Approximately 48,352 square feet; 3 floors.

One-story red brick rectangular Classical Revival building with central entrance set into terra cotta arch entryway, with deeply recessed joints. Terra cotta stringcourse located below cornice line encircling the entire structure. Concrete foundation and foundation walls. Rectangular industrial steel sash windows. Built-up composition roof. Two-story utilitarian red brick and concrete addition on the northeast end.

Although the addition obscures the original east elevation, the original terra cotta arch is still fully visible in the addition's entry hall, and the steel sash windows are intact throughout. Other character defining exterior architectural features are still intact. The main central interior corridor retains its original doors and wall finishes.

Men's Gymnasium (aka Oakland Gymnasium) – Contributing to the District with Non-contributing Addition
1925: Constructed
2002: Substantially rebuilt, with exterior retained, as Oakland Drive façade of Seelye Indoor Athletic Facility – *outside period of significance*
Architects for original building: Henry H. Turner and Victor E. Thebaud
Use: Men's Gymnasium, physical education offices, classrooms
Location: Oakland Drive
Men's Gymnasium: Approximately 60,163 square feet; 4 floors.
Seelye Indoor Athletic Facility: Approximately 120,950 square feet; 2 floors.

Broad and low, three-story brick Classical Revival building with Georgian influences, with a hip roof. A central pavilion dominates the façade with three entrances divided by stone fluted pilasters terminating at the galvanized iron denticulated cornice below a pyramid roof. Stone sills. Stone belt course above raised basement. Symmetrical façade. Concrete foundation and foundation walls.

The gymnasium building was substantially altered when it was joined to the renovated Waldo Stadium with the construction of the Seelye Indoor Practice Facility (brick, precast concrete, translucent wall panels, curved roof structure). The original façade of the Gymnasium was maintained, preserving the original Oakland Drive street presence for the complex.

Walwood Hall Union Building – Contributing to the District
1938: Constructed
Architects: Malcomson, Calder, and Hammond, Inc.
Use: Student Union and Dormitory for Women; Offices
Location: Corner of Oakland Drive and Austin Street
Approximately 61,224 square feet; 5 floors.

Three-story irregular shaped brick Modernized Elizabethan building with slate roof, roof dormers, and corbelled chimneys. Stone trim. Steel casement sash windows. Concrete foundation and foundation walls.

Largely unchanged since its original construction. Retains character-defining features.

Waldo Stadium – Contributing to the District with Non-contributing Addition
1939: Constructed
Following modifications outside period of significance:
1972: Renovated (Additional perimeter seating, lowered field, removed running track)
1989 (circa): Renovated, additional seating.
1995: Renovated/Addition (Press box and concourse)
1998: Renovated/Addition (Bill Brown Alumni Football Center)
2003: Addition (Seelye Indoor Practice Facility)
Designer: Osborn Engineering Co.
Use: Football Stadium

Location: Stadium Drive
Bill Brown Alumni Football Center: Approximately 75,007 square feet; 4 floors.

Waldo Stadium originally consisted of two seating structures along the sidelines of a new football field. The northwest grandstand was a freestanding reinforced concrete structure built on flat ground. The southeast grandstand was a stepped concrete slab constructed on a natural steep slope rising up to the southeast, sloping away from the field. Primarily an unornamented utilitarian structure, the Stadium Drive façade exhibited a Moderne design character. Above the top row of this seating area was a grassy slope that provided additional informal seating. A simple two level press box was located at the top of the southwest seating area. Both grandstands had bench seating mounted on concrete risers. The stadium originally included an eight-lane running track around the field. The original capacity was 15,000 people.

Between 1939 and the 1970s the stadium remained mostly unchanged with the exception of addition of a third level on the roof of the press box, and the erection of various configurations of temporary and semi permanent grandstands on the east and west ends of the stadium.

The stadium received several modifications starting in the 1970s. Modifications included addition of seating, including addition of seating around the perimeter of the field. Later the grassy slope on the southeast side was converted to permanent seating. The seating capacity eventually reached 30,200 people.

The addition of a new press box, the Bill Brown Alumni Football Center along the Stadium Drive side of the stadium, and the construction of the Seelye Indoor Practice Facility at the east end of the stadium created a modern football complex. The Indoor Practice Facility (brick, precast concrete, translucent wall panels, arched roof structure), houses an indoor practice field, fitness and weight rooms, and offices for staff. The Bill Brown Alumni Football Center contains locker rooms, a weight room, training facilities and meeting rooms. It created a new façade closer to the street that covered the original façade, but was designed to capture the character of the original Moderne façade.

Although there have been significant additions, the original stadium is still largely intact and visible, with the new additions having been built around it. The original stadium grandstands still provide approximately half of the stadium's seating capacity, and the bench seats are still supported on their original cast iron mounting brackets.

Hyames Field (aka Robert J. Bobb Stadium at Hyames Field) – Contributing to the District
1939: Constructed
Following modifications outside period of significance:
2005: Renovated (removed portions of roof over seating)
2008: Renovated
Designer: Osborn Engineering Co.
Use: Baseball Stadium
Location: Stadium Drive

Field dimensions: Left – 310 ft.; Left Center – 375ft.; Center – 395 ft.; Right Center – 375 ft.; Right – 335 ft.

Original construction included a 10,600 square foot grandstand constructed of reinforced concrete steps with wood seats on cast iron brackets. The roof covering the grandstand was made of steel columns, trusses and purlins, and plank roof boards with composition roofing. Seats 1,500. The original field was carved out of a hill alongside Stadium Drive, which provided a unique environment to play – hill banks down both foul lines. The right field side is an open grassy area, popular with spectators.

Hyames Field has had some modifications, but is substantially unaltered. The roof over the first and third base stands was removed after being severely damaged during a storm, and a press box and concession enclosure has been added under the roof of the stands behind home plate, but has been inserted in a manner that respects the essential form of the building. It was constructed over the original stepped concrete risers, which still exist largely intact under the new structure. Several rows of folding seats replaced the original benches behind home plate and along the base lines. Some additional concrete was added over the original concrete risers to accomplish this; however, the underlying original concrete is largely intact. Dugouts have been replaced and enlarged. Site modifications to provide access to disabled individuals have had only a minor impact on the original structure.

The original concrete stands and center roof still exist, and the overall configuration and scale of the structure, its essential architectural character, and its relationship to the field and surrounding site elements are largely unchanged.

Vandercook Hall for Men – Contributing to the District
1939: Constructed
Architect: Malcomson, Calder and Hammond, Inc.
Use: Dormitory for Men
Location: Oakland Drive
Approximately 44,475 square feet; 5 floors.

Three-story Modernized Elizabethan brick building, with stone trim on gable sections of front façade. Corbelled chimneys. Bas-relief sculpture panels. Steel cottage casement sash windows. Roof dormers. Slate roof with copper flashing, gutters and conductors. Concrete foundation and foundation walls.

Largely unchanged since its original construction. Retains character-defining features.

Spindler Hall for Women – Contributing to the District
1940: Constructed
Architect: Malcomson, Calder and Hammond, Inc.
Use: Dormitory for Women
Location: Oliver Street
Approximately 47,931 square feet; 4 floors.

Three-story Modernized Elizabethan brick building with Art Deco bas reliefs above the main entry. Shed roof dormers with cross gable slate roof and copper flashings, gutters and conductors. Stone trim. Steel cottage casement sash windows. Corbelled chimney. Bas-relief limestone sculpture panels on the exterior. Interior lobby contains incised detail sunk reliefs in the white plastered walls on either side wall.

Largely unchanged since its original construction. Retains character-defining features.

The Theatre (aka Oakland Recital Hall, The Little Theatre) – Contributing to the District
1942: Constructed
1996: Renovated – *outside period of significance*
Architect: Malcomson, Calder and Hammond, Inc.
Use: Theater
Location: Corner of Oakland Drive and Oliver Street
Approximately 13,606 square feet; 3 floors.

Two-story International Style red brick building with stone trim built on a concrete foundation with concrete foundation walls. Originally had steel casement windows, now replaced with aluminum. Prominent bas-relief sculpture panels over front entry doors (artist unknown). Flat roof originally built-up asbestos on ¾ insulation board.

The building served as the university's venue for theatrical presentations until the construction of the Shaw Theater on West Campus in 1967. The building was rehabilitated in 1996 to provide facilities for the University Film Society, and to accommodate other presentations and meetings. On the exterior, windows and doors have been replaced with aluminum-framed components that are compatible with the overall character of the structure. The interior was rehabilitated to provide more flexible accommodations for a variety of presentations. Essential architectural character-defining features, materials and massing remain.

Ebert Field – Non-Contributing to the District
C. late 1970s: Constructed *(Outside period of Significance)*
2000-2001: Renovated
Designer: Unknown
Use: Softball Stadium
Location: Oliver Street and Stadium Drive
Field Dimensions: Left – 200 ft.; Center – 220 ft.; Right – 200 ft.

Modern utilitarian concrete and steel construction methods. Stadium-style seating with capacity of 400 people behind the first base line and in the outfield. Renovations in 2000-01 included improvements to the dugouts, installation of a new scoreboard, batting cages, a bullpen, storage area, installation of new fencing around the entire complex, installation of wind screens on the outfield fence, and additional parking space for both Ebert and Hyames Fields.

Resources Razed Since the District's Original Listing

Science Building (aka West Hall)
1915: Constructed
2014: Razed. *HABS documents were prepared prior to demolition, have been accepted and are currently filed in the Library of Congress (#MI-448-C)*
Architect: E. W. Arnold
Use: Science Department classrooms and laboratories
Location: East Campus Drive

Four-story red brick Classical Revival style structure with contrasting cream-colored engaged column piers with Ionic capitals. It had limestone and terra cotta trim and a shallow sloped roof, edged by denticulated pressed metal cornices. Historic photographs show that at one time a balustrade surrounded the roof. Windows were of three types: non-original aluminum triple hung, wood double hung, and wood hopper windows. The structural system consisted of steel beams and columns with a poured concrete floor structure. It was approximately 150 feet long by 82 feet wide with a gross area of 35,586 square feet.

The interior of the building had been much modified during its life, with a combination of walls and finishes from various eras. Remaining from the original building were stairways with cast iron balusters and newel posts, some stile and rail doors with glazing in the top half, floor mounted seats with integral writing surfaces in lecture rooms (some on stepped risers), and some original cabinetry and lab sinks. Some classrooms retained their original black slate blackboards. Non-original modifications included modernized bathrooms, drywall and concrete masonry unit walls, addition of dropped lay-in ceilings, new floor finishes, new lighting, new cabinetry new flush wood doors, and new exterior doors.

Library (aka North Hall)
1924: Constructed
2014: Razed – *center portion of south façade remains. HABS documents were prepared prior to demolition, have been accepted and are currently filed in the Library of Congress (#MI-448-B)*
Architect: Henry H. Turner and Victor E. Thebaud
Use: Library, classrooms; College of Business
Location: East Campus Drive

Three-story red brick structure with limestone trim and a shallow sloped membrane roof. It was approximately 154 feet long by 93 feet wide with a gross area of approximately 36,000 square feet. It formed the north edge of the quadrangle of buildings on Prospect Hill. The building's style was an eclectic blend of Classical Revival and Georgian influences that reflected the other buildings in the area, along with Italian Renaissance detailing at the front entrance. The building's windows were of three types: non-original aluminum triple hung, wood double hung, and wood hopper windows.

Previous buildings built on Prospect Hill had somewhat restrained interior design, even at entrances, lobbies, and public spaces, with rooms and details that were simple and practical.

However, the interior of North Hall was more elegant and refined, with richer materials and dramatic spaces. Users originally entered the building on the south elevation into a large first floor lobby with limestone columns supporting a coffered plaster ceiling with plaster crown moldings and miniature dentils. A marble stairway leading to the second floor and basement was located at the west side of the lobby, with elegant curved wood handrails, decorative balusters, and ornamental cast iron newel posts. The lobby led to a two story reading room with a vaulted ceiling and tall windows on three sides that extended the whole length of the north side of the building. In the center of the reading room's north wall was a massive limestone fireplace. These spaces and details remained, but had been obscured or diminished by modifications to the building: The lobby had been partitioned to create new spaces, and the two-story reading room had received an added intermediate floor to increase floor area in the building, diminishing a once dramatic space. The lower level of this new space had been partitioned into several offices and conference spaces, leaving no sense of its original spatial character. The fireplace remained intact at this level in an office, looking oddly out of scale in the small room. The upper half level of the former reading room became part of the second floor described below and was accessed by a stairway in the southeast corner of the space. The southwest corner of this floor appeared to be relatively unchanged in plan, but spaces there had received dropped acoustical ceilings. The southeast corner of the floor contained the library stacks, described separately below. Dates for these modifications are not available, but it is speculated that they occurred after the library moved out of the building in 1958.

At the second floor, the original lobby and much of its ornamental plaster still existed; however, the non-original enclosure of the stairway obscured its decorative character. In addition, an acoustical lay-in ceiling covered the original coffered plaster ceiling. The new upper level of the former reading room, created by addition of the new intermediate floor, became part of the second floor, and was accessed from the lobby. The upper level of the reading room remained as a large, mostly open space, although some partitioned spaces had been added at the west end. A plaster or drywall dropped ceiling had been installed at the west half of the space, covering some detailing and truncating the vaults over the windows. Most other interior detailing remained in this space. As with the first floor, the southwest corner of this floor appeared to retain the original plan configuration, but with non-original dropped acoustical ceilings. Here too, the southeast corner of the floor contained the library stacks, described below.

At the basement the stairway emptied into a corridor that appeared to be original. To the north of the corridor was a large open room with opaque glass between the corridor and the room. This space was partitioned into offices at the west end. These spaces were not accessible during the HABS assessment, so it was not clear if these were original or added at a later date. Again, the southwest corner of this floor appeared to retain much of its original plan configuration, but with non-original dropped acoustical ceilings. Here too, the southeast corner of the floor contained the library stacks, described below.

The library stacks were located in the southeast corner of the building. This was a three-story space that contained a six-level self-supporting cast iron or steel library stacks system that provided shelving for books as well as a floor and stair system that was independent of the building's superstructure. It is believed that this storage system was original to the building.

Health and Personnel Building (aka Speech and Hearing Building)
1939: Constructed
2014: Razed. *HABS documents were prepared prior to demolition, have been accepted and are currently filed in the Library of Congress (#MI-448-D)*
Architect: Lewis J. Sarvis
Use: Health, hospital personnel, sound recording and other special departments, classrooms, offices
Location: East Campus Drive

Three-story red brick structure with limestone trim and a hipped slate roof. Windows were six-over-six wood double-hung units. It was 154 feet long by 64 feet wide with a gross area of 21,238 square feet.

Modernized Georgian style building, with simplified Georgian details, such as quoins/pilasters at corners, and window details that reinterpret details on other Classical/Colonial Revival style buildings on the site. The roof had no overhang, giving the structure simple modern massing. A two-story open porch (subsequently enclosed) near the northwest corner was more literally of Colonial Revival style. The two main entry doors, and to a lesser extent the north lower level entrance, reflected an Art Deco influence with the use of geometric decorative motifs. The main entry featured a three-story limestone door and window surround with geometric details incised into the limestone, and iron window grilles with rectangular and triangular patterns.
The building's interior also reflected an Art Deco influence. Stairway balustrades, cast iron newel posts and floor tile patterns had geometric ornament and arrangements. Some anecdotal accounts suggest that the interior floor patterns were selected to reflect Native American design motifs. Surviving original floor finishes were terrazzo and vinyl asbestos tile, with many rooms subsequently receiving wall-to-wall carpet. The building's main lobby was finished with clear finished vertical wood panels with curved profiles, further reflecting Art Deco influences. Walls were painted plaster. Ceilings were painted plaster or non-original lay-in ceilings. Original doors were stile and rail wood doors with clear finishes. Doors had either a single solid wood panel or single glass light. Later door additions were contemporary wood flush doors. Interior door frames were generally unornamented flush hollow metal frames. Interior window trim was generally wood with terrazzo stools. Hallways and rooms had simple Art Deco style wood bases with molded tops. Some rooms had wood chair rails. Many classrooms retained their original black slate blackboards. Bathrooms were finished with gray granite on walls and toilet partitions. Light fixtures were generally non-original fluorescent luminaires, although lobby fixtures appear to be original pendant-hung Art Deco style fixtures.

Mechanical Trades Building
1941: Constructed
2002: Razed
Architect: Steward-Kingscott Co.
Use: Mechanical Trades (study aircraft industry), shops, laboratories and classrooms; Printing services
Location: Stadium Drive

Two-story rectangular Moderne brick masonry building on a concrete foundation with cast stone and architectural concrete trim. The style was adapted to a more industrial aesthetic by the use of large areas of steel sash windows. Tar and gravel over vermiculite concrete fill roof. Originally constructed to house the Aviation Mechanics, a two-year degree program, it was renamed as the Industrial Trades Building in 1959. The Aviation program stayed at that location until 1965 when it and all College of Applied Science programs moved to the new Industrial and Engineering Technology facility (Kohrman Hall). It then became the Brink Printing Services building.

The building's original use for the study of aircraft mechanics and technology inspired stylized bas reliefs of turbines flanking the front door (artist unknown). When the building was demolished in 2002, the bas-reliefs were preserved and put on display at the new College of Engineering campus.

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.)

- [x] 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.
- [x] 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.)
_1. Education_____
_2. Architecture_____
_____
_____
_____
_____

Period of Significance
_1. 1903-1952 (Education)____
_2. 1903-1942 (Architecture)__

Significant Dates
_1903 – bill signed establishing Western State Normal School
_1904 – construction begins on Prospect Hill
_1939-1942 – participation in major national study of teacher education
_____

Significant Person
(Complete only if Criterion B is marked above.)
_N/A_____
_____
_____

Cultural Affiliation
_N/A_____
_____
_____

Architect/Builder
_Ernest W. Arnold_____
Malcomson, Calder and Hammond, Inc.
Henry H. Turner and Victor E. Thebaud
_Lewis J. Sarvis_____
_Osborn Engineering Company_____
_Olmsted Brothers_____

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 Western State Normal School Historic District contains the original campus of Western State Normal School, which is today known as Western Michigan University, and is historically significant to the development of advanced education in Michigan between the years of 1903 and 1952, and for Architecture from 1903 to 1942. Established by legislative act in 1903, Western State Normal School was the fourth and final normal school founded by the state government in Michigan. In 1905, the School's first classes were held on the school's new campus, sited by the noted Olmsted Brothers landscape architecture firm, in its first structure, the Administration Building, designed by E. W. Arnold. From its beginnings on Prospect Hill, the campus and institution grew in size and stature. By 1923 the campus had grown to over 60 acres, and in this configuration would serve as the institution's entire campus until the 1940s. In 1927 it was renamed Western State Teachers College, and starting in 1934 general degree work was offered. In 1941 the school was again renamed, and became Western Michigan College of Education. The last building was built on East Campus in 1942. An expansion program for the new West Campus began in 1944, and thus growth in the original campus, now known as East Campus, largely ceased as critical programs and functions gradually moved to newer facilities starting in 1952, and continuing in the coming decades. Increasing enrollment and the addition of new departments and courses during the 1940s and 1950s made Western a multi-purpose institution and led to its designation as a university by an act of the legislature in 1957, and it became Western Michigan University. The Western State Normal School Historic District is also architecturally significant for its early twentieth-century Classical Revival and late 1930s Modernized Elizabethan, Moderne, and early International style academic buildings.

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

Criterion A

Education (1903-1952)

Responding to the demand for trained teachers, the state lawmakers before the turn of the century had established normal schools in Ypsilanti (State Normal School – 1849), Mount Pleasant (Central State Normal School – 1892), and Marquette (Northern State Normal School – 1899). The act establishing Western State Normal School as the fourth and final normal school in the state of Michigan was approved by Governor Bliss on May 27, 1903. Representative Henry B. Vandercook of Grand Rapids led the movement which resulted in the passage of the bill. The State Board of Education, entrusted with the responsibility for selecting the site for the school, voted on August 28, 1903, in favor of Kalamazoo. Between 1903 and 1952, as the institution's program and organization evolved, Western significantly contributed to the development of advanced education in the State of Michigan.

Multiple communities vied for the opportunity to be selected as the site of the new school – Allegan, Muskegon, Grand Rapids, Decatur, Three Oaks, Hastings and Kalamazoo. The selection of Kalamazoo as the site was due partly to its central location in the southwestern

Lower Peninsula area that contained a significant population but was far distant from the other normal schools as well as to the inducements which were offered by the City of Kalamazoo. It was agreed that the city would provide twenty acres of land, facilities for gas and lights, grade the streets adjacent to the site, lay cement sidewalks, permit the use of the public school buildings until such time as the state could build a training school, pay one-half of the salaries of teachers employed in the training school as long as the public schools were used, and appropriate $40,000 for building purposes. On October 19, 1903, a special election was held and the citizens of Kalamazoo, by margin of almost eight to one, authorized borrowing $70,000 and issuing bonds to carry out this agreement.

Dwight B. Waldo was selected by the State Board of Education as "principal" of the new school; within a few years his title was changed to "president." Waldo served as head of Western State Normal School for thirty-two years. A native of New York, he spent his boyhood in Plainwell where he clerked in his father's grocery store. He attended Albion College and, later, Harvard University. After teaching in several schools and colleges, Waldo was chosen in 1899 as principal of the newly established Northern State Normal School in Marquette. It was from this position that he came to Kalamazoo. Waldo was eminently successful in obtaining appropriations from the legislature for the school. He assembled an able faculty, and soon won the respect of the entire community.

"The development of the curricula during the Waldo Era falls into two general periods: from 1904 to 1917, and from 1917 to 1936. The first period was marked by an increase in the number of curricula offered and by a very rapid rise in the educational requirements of rural teachers. The second period was dominated by the increasing length of time required to complete the various curricula, in other words, the development of a teachers college."[2]

"The task of finding classroom facilities for the new institution was made easy for Waldo by the cordial assistance of the authorities of the Kalamazoo public school system."[3] The school system agreed to provide classroom space for Western for a five-year period while the school obtained property and built facilities for their permanent use. After consideration of several sites, the landscape design firm of the Olmsted Brothers of Brookline, Massachusetts selected Prospect Hill for the site of Western's campus. Battle Creek architect E. W. Arnold was selected to design the first building. Grading of the hill top and construction of the Administration Building began in 1904.

With Kalamazoo's facilities available, the start of classes at Western did not need to wait for construction of facilities to be complete. In the meantime, classes met in the Kalamazoo High School located in the nearby Vine Neighborhood. In 1904, there were three general courses offered at the school: a life certificate course, a three-year certificate course, and a rural school course. The life certificate course at Western State Normal School was a two-year program. As its name indicates, those who successfully completed this course received a teachers' certificate valid in the State of Michigan for one's lifetime. Likewise, those who completed the three-year

[2] Knauss, James O. The First Fifty Years: A History of Western Michigan College of Education 1903-1953. Kalamazoo, MI: Western Michigan College of Education, 1953. p. 45.
[3] Ibid. p. 11.

certificate course received a teachers' certificate in Michigan valid for three years, which could then be renewed for another three years. The majority of subsequent curricular developments at Western relate to the modifications of the life certificate course and the eventual discontinuation of the three-year certificate course.

Unique to Western was the provision of the first rural school department of any normal school in the nation. The rural school department prepared teachers to teach in one room schools. Training teachers on all subjects for all grades, the department existed into the 1950s when rural one room schools were becoming extinct. Dr. Ernest Burnham headed this department for many years. Among other well-known faculty members of Western were Marion Sherwood, Leslie Wood, John Fox, Harper C. Maybee, John Everett, George Sprau, H. Glenn Henderson, William McCracken, Harry Greenwall, Smith Burnham and Floyd Moore.

In September 1905 the administration offices moved into their new home on the hill, and the first building on the campus of Michigan's final Normal School took its place as the centerpiece of the campus. This original building also housed classrooms, laboratories, and a library room.

Some functions still remained in Kalamazoo school buildings – the Department of Manual Training and the training school. It was clear to the State Board, President Waldo and faculty that additional facilities were necessary for the institution. Funds were appropriated, and by 1908 the original Administration Building was expanded to include a new gymnasium and additional classrooms. Also at this time a two-track funicular was completed, easing the approach up and down the hill.

However, the institution's space needs were still not fully met. "The erection of one more building was urgent if the state was to meet its obligations with the Kalamazoo Board of Education… the city school board promised training facilities to Western for a maximum period of five years."[4] Conditions and options were discussed, and in 1908 funds were obtained from the state to construct a new training school building on the hill north of the original Administration Building (completed 1909). With the completion of the Training School, the original 1904 Administration Building now architecturally, functionally and administratively anchored a grouping of buildings containing all of the university's programs and administration functions.

In 1908, "differentiation appeared in the life certificate course, when students were told to follow schedules that would prepare them to teach in [certain grades]. This departure forms the beginning of what later developed into the early elementary, later elementary, junior and senior high school curricula."[5] The rural school work also changed in 1908; an advanced course was added to the curriculum, as well as the establishment of a rural observation school.

Between 1908 and 1913 there was no new construction on campus. However, by 1913 the lack of space for the quickly growing science courses that were responding to the educational needs of Michigan's teachers, and the changes in Western's curriculum could no longer be ignored by

[4] Ibid. p. 23.
[5] Ibid. p. 47.

the state. The legislature finally passed a bill providing funds for the construction of a new science building (completed 1915), as well as a new central heating plant (completed 1914). In 1915 Governor Ferris approved a bill granting Western an extremely large amount of funds for the construction of four new buildings: an auditorium and conservatory, a library building, a manual training building, and an addition to the gymnasium. However, the timing of this was unfortunate as World War I intervened – building material was not available and construction costs were too high.

In 1917, prior to WWI, an increased number of courses with expanded content were being offered. Also at this time, the "State board of Education, sensing the demand for more thoroughly prepared teachers, authorized the normal schools of Michigan to offer another year of work beyond the two required for a life certificate. This was the first step in leading to lengthened teacher preparation. At first this third year was not obligatory for the students, but…it was made so in the next decade."[6] Following up on the latest innovation, in 1918 the State Board of Education granted degree privileges to the normal schools. Western began offering four-year Bachelor of Arts degrees at this time, putting further pressure on existing campus facilities. Between 1913 and 1917 the school obtained additional properties in recognition of the need for expansion of campus facilities beyond Prospect Hill.

Construction activity picked up again after the war and in 1921 the Manual Training Building was completed. This was the first permanent building constructed outside of the original campus boundary.

By 1923 the library collection that had been housed in the Administration Building since its opening had significantly outgrown its home. Construction of a new library was given priority and by 1924 the new Library Building (North Hall) at the north end of Prospect Hill was complete. Construction activity was also occurring west of the hill for the new Men's Gymnasium, which was completed within one year (1925). During this period of construction on campus, significant growth was also occurring in the training school facilities off campus in the surrounding communities.

In a 1923 article entitled *"Should the Two Year Normal Schools Become Four Year Teachers Colleges? Why?"* President Waldo expressed his strong support for the increase in education and preparation time for teachers. "The brevity of training in two-year normal causes a tendency to turn out artisans rather than artists… The four-year teacher-training institution will not be looked down upon by the universities, land grant colleges and private colleges… The teachers' colleges will attract a strong staff of competent instructors, because trained scholarly teachers of attractive personality prefer to teach in institutions of high scholastic standards."[7] In 1927 the state legislature recognized the progressive curricular changes occurring in the normal schools and passed a law making them teachers' colleges. This also marked the first name change for the institution – Western State Teachers College.

[6] Ibid. p. 51-52.
[7] Ibid. p. 54.

In the years that followed, leading up to the end of the Waldo Era (1936), curricular developments continued "in raising the minimum standards of teacher preparation, and the basis was laid for further development in non-teaching fields."[8] Between 1928 and 1932, revisions enforced by the State Board were made to the requirements of obtaining a life certificate. By 1936, "all applicants for life certificates were without exception compelled to have completed four years of college work."[9] Curricular changes were also made for the growing trend of graduates who were entering other lines of work or students not seeking teacher-training. In 1934, "the State Board… gave the state colleges of education the right to grant the general degrees of Bachelor of Arts and Bachelor of Science to students who had completed four years of approved college work even if they had not taken any courses in the professional education groups… This ruling of the State Board then became the basis of the later development of the institution."[10]

In the summer of 1936, Paul V. Sangren was elected president of Western State Teachers College. Despite his young age of thirty-eight, Sangren was experienced and very familiar with the education department and the institution at Western. He first arrived at Western State Normal School in 1923 as an instructor in the education department. Four years later he was appointed as chairman of that same department. In 1934, in the new office of dean of administration, he began working more closely with President Waldo. Together, the two men successfully led a campaign to convince the Michigan governor at the time to keep Western State Teachers College open.

"When Sangren assumed his duties as president of Western State Teachers College on September 1, 1936, the school was just beginning to emerge from the doldrums of the world-wide depression. Institutional life had never been static for any long period of time, and now as student enrollment began to increase, change was almost inevitable… Curricular and departmental developments were in four main directions: a numerical increase in educational certificates, a very rapid increase in the non-teaching curricula, the appearance of general education courses, and a further attempt to secure greater mutual appreciation on the part of the professional educators and the academic teachers."[11]

Within the first year of President Sangren's term the State Board announced new requirements for obtaining a life certificate, as well as modifications to state limited renewal certificates. Now to be eligible for a permanent certificate, one was required to complete four years of college training to receive a provisional certificate, in addition to an increased set amount of subsequent teaching time (practicing in the field) or acceptable resident college credit hours. In order to renew a state limited renewal certificate, one was required to complete an increased set amount of acceptable resident college credit hours. The qualifications for teaching in the State of Michigan, like many other states, were only increasing.

[8] Ibid. p. 57.
[9] Ibid. p. 55.
[10] Ibid. p. 56.
[11] Ibid. p. 66.

Along with increased qualifications came questions and concerns regarding the level at which one would complete these requirements. "The State Board on February 21, 1938, asked the regents of the University of Michigan to consider the possibilities of establishing a graduate division in each of the teachers' colleges in cooperation with the graduate school of the university… The resulting plan was approved by the State Board on July 29, 1938. This provided for a graduate division in each of the teachers' colleges. The courses offered and the instructors had to be approved by the University of Michigan… The master's degree in education was conferred by the university on a candidate who had satisfactorily competed twenty-four semester hours of graduate work and had written an acceptable thesis, or thirty semester hours without any thesis."[12] By February 1939, Western State Teachers College had officially formed its graduate division, and in cooperation with the University of Michigan, began its first graduate program in teacher education. With modest beginnings (only four courses and 111 students), the graduate division steadily increased by the following session (11 courses and 154 students), and during the following decade had significantly grown (28 courses and 209 students). By September 1952, Western's graduate division was completely separated from the University of Michigan, and the teachers college was allowed to grant its own master's degrees.

The years 1939 through 1942 marked the beginning of numerous curricular developments that would significantly shift the offerings and organization of the institution. In 1939 the American Council on Education selected Western as one of seven American teachers colleges to participate in a major national three-year study of teacher education. In 1941 the school was again renamed and became Western Michigan College of Education, and by 1942 implementation of several findings from this study had begun.

"The results of this study were many… changes [were] made in the area of professional education, the attempt to develop the general education field, and the increase in breadth of knowledge on the part of many members of the faculty. The most striking curricular development growing directly out of the Teacher Education Study occurred in the elementary and secondary curricula. In 1939 there were still four of these, an early and a later elementary, a junior and a senior high. The latter were united in 1940 to form the secondary curriculum, and the former two years later [1942] to form the elementary curriculum… The professional education committee of the Teacher Education Study…recommended a drastic regrouping of the professional education courses required in these curricula. The basic change consisted of the introduction of a so-called 'fifteen unit block' or 'free semester,' during which the student's entire time would be devoted to directed teaching and the related problems."[13] Starting in 1942, Western also experienced a great expansion of curricula in the non-teaching fields. In 1936 prior to the study, there were ten non-teaching courses (general and pre-professional) offered by Western. By September 1952 the institution's non-teaching course offerings had grown to thirty-four (general, pre-professional, and terminal).

Concurrent with these curricular developments and enrollment growth, this period of President Sangren's administration also experienced a significant amount of construction. The first new (women's) dormitory and social activities center on campus was Walwood Hall Union Building,

[12] Ibid. p. 67-68.
[13] Ibid. p. 70-71.

completed in 1938. Several buildings were completed in 1939, including a men's dormitory and a health services and education building (Vandercook Hall for Men and Health and Personnel Building). Funding for a new athletic facility was approved in 1936, and by 1939 construction of both Waldo Stadium and Hyames Field were complete. Enrollment continued to grow, thus prompting the need for another (women's) dormitory to be constructed on campus. Within one year construction began and was completed for Spindler Hall for Women (1940). Construction began on two more buildings in 1940. The Mechanical Trades Building, located near the Manual Arts Building, was completed in 1940. The Theatre, "a music and dramatic arts building,"[14] was completed in 1942.

The "revolution of the curricula since 1936 shows the rapid diversification of Western's offerings… [and] it is apparent that the new motto of the school, 'That all may learn,' adopted in 1944, was the goal of the administration."[15] Increasing enrollment and the addition of new departments and courses during the 1940s and 1950s made Western a multi-purpose institution. The evolving role and mission of the college clearly presaged the need for additional campus expansion. However, World War II intervened, and construction on campus came to a complete stop (1942-46).

But the seeds for postwar expansion had already been sown and it was clear that the 68.8 acre campus that had largely been established by 1923 and had accommodated the institution's growth since then would no longer accommodate the university's facility needs. When construction resumed after the war, the school's programs expanded rapidly, and campus expansion to accommodate them primarily occurred on land acquired in 1944 west of the Michigan Central Railroad tracks. Thus, the nearly 40-year growth period of the original (East) Campus ended.

The first structures on the school's West Campus were "hutments" – former Army barracks that were moved to the new site along the railroad tracks, across Stadium Drive from and west of the present-day Ebert Field in 1946 to provide housing for returning World War II veterans attending school and their families.

Within a few years the first significant permanent structures on West Campus were built, located to the west of the hutments: the Burnham Residence Hall in 1948, followed by the first classroom building, McCracken Hall, in 1949, the Seidschlag-Draper Residence Hall in 1950, Kanley Memorial Chapel in 1951, and a new Administration Building in 1952 (renamed Seibert Administration Building in 1978). With the construction of these structures, educational, residential, and administrative functions formerly confined to East Campus now expanded to the new campus.

The completion of the first five new structures over a 4 year period on West Campus significantly changed the university's physical plant. The amount of student housing and classroom space on the campus more than doubled, and with the Kanley Memorial Chapel, the

[14] Ibid. p. 39.
[15] Ibid. p. 75.

institution provided a facility to fulfil students' social and spiritual needs. Perhaps most notable from a symbolic perspective however, was the completion of the new Administration Building in 1952. It resulted in moving the school's main administrative offices out of the school's first building, the original Administration Building on Prospect Hill, where they had been located since it opened in 1905. These five new structures would form a nucleus around which the campus would evolve to the present day.

Although no longer the center of campus life and operations, buildings on East Campus continued to be used after 1952, although in a gradually declining level of importance within the larger campus context. The Prospect Hill buildings continued to be used for classroom space and faculty offices, although gradually becoming secondary to newer facilities on West Campus. The school's main library continued to be located on East Campus in North Hall until 1958 when the new Waldo Library was completed, and the school's Speech and Hearing program occupied the original Health and Personnel Building until 1995.

After 1952, the school, and the new West Campus, was developing at a rapid pace, with 34 new buildings constructed there between 1952 and 1959, and an additional 28 during the 1960s. These new structures provided modern facilities for the University's students and programs. Consequently, during the 1950s, the Prospect Hill portion of East Campus started a long, gradual evolution into becoming secondary and surge space; as its facilities aged upgrades were minimal. The last occupant of the Prospect Hill buildings was the University Archives, which moved to the new Zhang Legacy Collections Center in 2013, leaving the Gymnasium wing of the Administration Building complex.

By contrast, the athletic facilities and university plant structures on East Campus along Stadium Drive and the buildings along Oakland Drive did not see the decline of significance that occurred on Prospect Hill, and they continued to be used actively, and still are to this day.

Along Oakland Drive, Vandercook Hall is leased to a fraternity, the Walwood Union houses University offices, and Spindler Hall is used for student housing. The Theater is now known as the Little Theater and is still actively used. The Mens' Gymnasium's Oakland Drive façade survives and has been incorporated into the Seelye Indoor Athletic Facility.

The athletic facilities on Stadium Drive have seen major upgrades and still function as major components of University activities and campus life.

The shift in the campus's center of activities to West Campus in 1952 was soon followed by other important changes at the school. In 1955 Western Michigan College of Education was renamed Western Michigan College. In 1956 the college reorganized into five schools: School of Applied Arts and Sciences, School of Business, School of Education, School of Liberal Arts and Sciences, and the School of Graduate Studies. This diversification and reorganization led to the college's designation as a university by an act of the legislature in 1957, and it became Western Michigan University.

East Campus stands today as being significant in the development of advanced education in Michigan as the fourth and final normal school founded by the state government in Michigan, and where in 1905, the School's first classes were held on the school's new campus in the Administration Building. East Campus served as the school's entire campus and center of academic, athletic and social life for 47 years. As a whole, the overall character of the campus remains today, reflecting the character of the district's educational period of significance.

Criterion C

Architecture (1903-1942)

The significant concentration of historic buildings and structures within the Western State Normal School Historic District represents the physical and aesthetic development of the historic college campus between 1903 and 1942. As the institution's program and organization evolved to meet (educational) trends and philosophies of its time, so too evolved the architecture of the campus atop and adjacent to Prospect Hill. The architectural period of significance, spanning several decades, represents a diverse yet harmonious collection of buildings that served as the school's entire campus for nearly 50 years. The evolution of architectural styles on campus is discussed below, followed by a chronological description of the campus buildings.

The State Board of Education hired the landscape architecture firm of the Olmsted Brothers, John Charles and Frederick Law Olmsted, Jr., of Brookline, Massachusetts to make the final site selection for the first building (Administration Building) of the Western State Normal School. Of the twenty-four possible sites for the school, they chose Prospect Hill which rose nearly one-hundred feet above the main part of Kalamazoo and was situated about one mile southwest of the courthouse. It "was reported by the *Kalamazoo Gazette* [that] the site on the hill [was] one of the best [J. C. Olmsted] had ever seen for the location of a normal school."[16] The Olmsted firm also selected and designed the initial landscaping which was implemented by W. A. Drake, a Kalamazoo railroad contractor who cleared, graded and planted Prospect Hill according to specifications.

The original architect for Western State Normal School, architect Ernest W. Arnold, along with the Olmsted Brothers, "sought to establish for a midwestern normal school that air of dignity and purpose often associated with older, well-established colleges and universities."[17] In America during the late nineteenth century and early twentieth century this meant designing buildings and spaces closely modeled after classical styles and forms. Colonial Revival and Classical Revival were the two most prevalent styles of this period. The desire to explore the architecture of America's founding period (and its European influences) was motivated in part by the Philadelphia Centennial of 1876 celebrating the country's 100th birthday, as well as by the Columbian Exposition of 1893 in Chicago. Both styles were popular for public buildings, such as schools. Identifiable features of these styles are: masonry construction, formal symmetry, central focus and entry, full height porch with classical columns, front-facing gable, side gabled

[16] East Campus Study Committee. Final Report: A Response to the President's Charge Related to the Future of the University's East Campus. Kalamazoo, MI: Western Michigan University, June 1989. p. 48.
[17] East Campus Study Committee. Final Report: A Response to the President's Charge Related to the Future of the University's East Campus. Kalamazoo, MI: Western Michigan University, June 1989. p. 49.

or hipped roofs, dormers, roof-line balustrade, denticulated cornice, sidelights at front door, pilasters, and rectangular double-hung windows (often multi-paned).

The use of these styles for the first major buildings on Western's campus was in contrast to the Late Collegiate Gothic (or Collegiate Gothic Revival) style that was dominating many other American college campuses in the early twentieth-century. That style was an adaptation of the nineteenth-century Gothic Revival style, and was used to create a certain atmosphere of antiquity. However, at Western this popular style was bypassed. The last major building constructed in the Classical Revival style was the Mens' Gymnasium, completed in 1925. After that, the Great Depression interrupted major construction activities on the campus for several years.

As the country was emerging from the Great Depression, with programs like the Works Progress Administration (WPA), a new architectural style was developing. This Modern movement represented a big shift in the design of buildings, no longer following traditional forms, styles and construction methods. This shift also coincided with major shifts in the curriculum at the institution. Art Deco, International Style and (WPA) Moderne were popular styles of this period. Traditional ornamentation was rejected in favor of smooth, minimal surfaces. Identifiable features of these styles are: (reinforced) concrete construction, asymmetrical compositions, simple geometric (cubic or cylindrical) forms, flat roofs, horizontal emphasis, minimal ornamentation (low relief panels or stylized geometric forms, if any), and stepped facades.

Indeed, with the first Post-Depression building at Western, Walwood Union, completed in 1938, the Classical Revival had given way to a Modernized Elizabethan style of architecture, which, while including subtle references to the Collegiate Gothic style, had less decorative detailing and much simpler forms. Identifiable features of this style are: variety of (masonry) materials, irregular form, vertical emphasis (steep roof pitches and chimneys), cross gables, and bas relief decorative panels. Used in a transitional way, the style sometimes has an eclectic character which, while honoring the past with traditional forms, materials, and massing, also begins to look forward by incorporating modern Art Deco and Moderne decorative elements. In fact, the first four non-athletic structures built after the Great Depression between 1938 and 1942 (in chronological order: Walwood Union, Vandercook Hall for Men, Spindler Hall for Women, and The Theater) show a clear gradual progression from transitional Modernized Elizabethan style to a Moderne/International style.

It is interesting to note the general site locations of the various buildings within the Historic District considering their respective architectural styles. They are in three architectural zones within the district, each having its own functional, stylistic and landscape character. The primary academic buildings of Colonial and Classical Revival styles were atop Prospect Hill for all to see, elevated physically and symbolically. The Modernized Elizabethan dormitories are nestled within the sloping contours west of Prospect Hill. The athletic facilities, student activity and support buildings are generally located along the western edge of campus taking advantage of the flat topography, but also presenting a stylistically "new and modern" face for the west side of campus.

The opening summer session of Western State Normal School was on June 27, 1904, with 117 students and a faculty of less than a dozen. Classes were held in the Kalamazoo High School building located in the Vine Neighborhood, one of Kalamazoo's oldest neighborhoods, east of the Prospect Hill site. During the regular school year which followed, various temporary quarters were used while the new building (the Administration Building) designed by architect E. W. Arnold was being constructed atop Prospect Hill.

Arnold operated an architectural practice in Battle Creek, Michigan. His work already included structures at another Normal School, the Michigan State Normal School in Ypsilanti (the present-day Eastern Michigan University). There he designed a Training School, built in 1895, and a Natural Science Building, completed in 1903. Both of these structures survive today as Welch Hall and Scherzer Hall respectively.

Arnold's original 1903 campus master plan was for a quadrangle of four interconnected buildings arranged in a square around a central courtyard (quadrangle) (Refer to Exhibit A). The Olmsted Brothers used Arnold's original quadrangle master plan as the basis of a landscape plan for the entire original 20 acre site. Such a prominent site, atop Prospect Hill, was an appropriate setting for the Classical Revival building that was to be constructed in a single large block (quadrangle) and create a vista of formality and cohesiveness.

"The firm's belief that their projects should reflect the regions in which they were to exist was apparent in Olmsted's plans for Prospect Hill, which incorporated as much original growth as possible and informally grouped shrubs and trees. Olmsted avoided designing formal areas which would require seasonal plantings and species demanding special attention; instead, he relied on species which would grow easily and could be acquired relatively inexpensively. By juxtaposing formal design elements, existing topography and native species, Olmsted hoped to create a design that would give the hill a pleasing yet dignified air."[18]

The Administration Building, the central building on the east side of the proposed quadrangle, with the prominent presence atop Prospect Hill, was the first part of this plan to be implemented, and was occupied on September 1, 1905 when the Administrative offices for the school moved from Kalamazoo High School building.

This monumental Classical Revival building with its iconic cupola and dramatic portico was the first and only portion of Arnold's 1903 master plan that was constructed, as new construction soon began to depart from the original 1903 master plan, in detail and program. The two subsequent structures built near the Administration Building each departed further and further from this original concept. The original Administration Building still stands on the hill overlooking the City of Kalamazoo. The Administration Building was originally listed in the National Register of Historic Places in 1977.

[18] East Campus Study Committee. Final Report: A Response to the President's Charge Related to the Future of the University's East Campus. Kalamazoo, MI: Western Michigan University, June 1989. p. 48.

Within a few years, a gymnasium and additional classrooms were added to the north end of the Administration Building (1908), and a separate training school was constructed to the south of the Administration Building (1909). Neither of these additions designed by Arnold were true to his original 1903 master plan. The gymnasium wing was functionally different and reflected a different footprint. The Training School departed even further from the original concept in that it was not connected to the Administration Building, thus breaking the concept of the quadrangle of interlinked buildings. However, they were complementary to the Administration Building in design.

Much was made of the potential that the involvement of the Olmsteds in the campus's landscape design would bring. "It is a tribute to the citizens of Kalamazoo that America's most famous landscape firm, Olmsted Brothers of Brookline, Massachusetts, was chosen to help select and design the site upon which the campus of Western would stand. And it is evidence of the great pride and hope the people placed in the institution… Olmsted sought to establish for a Midwestern normal school that air of dignity and purpose often associated with older, well-established colleges and universities. Toward that end, he produced a design carefully organized to provide a harmonious relationship between buildings and environment."[19]

Certainly the Olmsteds' selection of the campus's commanding location overlooking Kalamazoo to the east gave the East Campus an image that defines it to this day. However, after that, the firm left very little imprint at the school. Similar to the way Arnold's original architectural design for the quadrangle was abandoned early on, the original 1903-04 Olmsted landscape design for the campus was also never fully realized.

The necessary finances to complete the project as designed were not provided by the State Board of Education. Limited work did progress, however, and grading of the site began in 1904. The "walks and drives, not to mention the entire planting scheme envisioned by Olmsted, proved more expensive than the school could afford without additional state funds. The lack of funds was so severe that initially none of the cement walks indicated on the plan was constructed. The first steps from Davis Street to the Administration Building were built from planks by faculty members… This effort was to become symptomatic of [President] Waldo's unending struggle to obtain funds to carry out Olmsted's designs for the new school… The 1921 Legislature, perhaps attempting to prepare the campus for its twentieth anniversary, was generous to Western. But by this time the original plans had been considerably altered. The great rectangular complex of interconnected buildings so confidently described even as late as 1909 in the *Gazette* had given way to four separate structures. Only on the east face of the hill had any considerable attempt been made to follow Olmsted's plan."[20]

Indeed, a comparison of the 1904 Olmsted plan to a 1925 drawing of the landscaping that was implemented (Exhibit D) shows significant differences that can be largely attributed to the fact that the quadrangle concept upon which the original landscaping was based was never realized, necessitating significant and fundamental adjustments of roadways and walkways. And even though it is said that the east-facing hill below the Administration Building attempted to follow

[19] Ibid. p. 48-50.
[20] Ibid. p. 49.

the Olmsteds' plan, the concept for this area was significantly altered in basic concept due to changes in roadway routings.

Five years after the completion of the Training School, in 1914 the Classical Revival Heating Plant was built at the west base of the hill, and shortly after, in 1915, West Hall, another Classical/Colonial Revival building, was constructed atop the hill. All of these early buildings, designed by E. W. Arnold, established a cohesive classical character for the young institution.

Enrollment continued to grow and so did the campus. Additional properties were added to the west and south of the original 1903 Prospect Hill campus site, obtained through several purchases between 1913 and 1923. By the summer of 1923, the boundaries of East Campus had been substantially established, and with the exception of two small parcels obtained later in 1936 and 1943, would remain unchanged until the school acquired 155 acres west of Stadium Drive in 1944 that would provide space for the institution's post-war expansion (Refer to Exhibit H – Chronology of Property Acquisition).

In 1921 the Manual Arts Building, a Classical Revival building with prominent Beaux Arts-influenced arched entrances, was built on the newly acquired land, expanding the campus structures to the north. In 1924 the eclectic Colonial/Georgian Revival North Hall (Library), designed by architects Henry H. Turner and Victor E. Thebaud, was constructed on the north end of Prospect Hill. The same architects also designed the Classical Revival Men's Gymnasium, which was constructed west of the hill, within the sloping contours of the expanded site, in 1925. The classically influenced design and similar materials of these newer buildings complement those built before them.

Like most of the country, the static condition of Western's campus during the late 1920s and early 1930s is attributable to the Great Depression. However, by the late 1930s enrollment and construction flourished once again. Housing requirements became apparent with the influx of students. Three dormitories, designed by the architects Malcomson, Calder and Hammond, Inc., were constructed in consecutive years to meet these growing demands. In 1938 Walwood Hall was built at the southern edge of campus along Austin Street. This building was both a dormitory for women and a student union. In 1939 Vandercook Hall, the dormitory for men, was built northwest of Walwood Hall along Oakland Drive toward the center of campus. In 1940 Spindler Hall, another dormitory for women, was built west of Walwood Hall along Oliver Street. All three dormitories are Modernized Elizabethan buildings, but also show signs of Art Deco and Modern styles which were popular at that time. One academic building, Speech and Hearing (Health and Personnel), was also constructed during this period, on the southern end of Prospect Hill. This eclectic building designed by architect Lewis J. Sarvis shows signs of simplified Georgian Revival details, as well as Art Deco motifs. Whereas Malcomson, Calder and Hammond, Inc. provided a "new" architectural language for the campus with their Modernized Elizabethan buildings, Sarvis "updated" the original language prescribed by E. W. Arnold; yet, both architects were influenced by the Modern styles of the day.

As the country was emerging from the Great Depression, one of many programs put forth by President Franklin Delano Roosevelt was the Works Progress Administration (WPA). The

program provided millions of jobs for people in need. Architects and artisans benefitted from this program, and many public buildings, spaces and infrastructure were built. It was through this program that new athletic facilities appeared on campus. Athletic (football and baseball) fields previously existed along the (south) western edge of the campus, however, that is strictly what they were – fields. In 1939 Waldo Stadium (for football) and Hyames Field (for baseball) were built in that area. Both concrete structures, designed by the Osborn Engineering Company, represent athletic facilities of the day and reflect the style characteristic of WPA architecture.

Founded in 1892, Osborn Engineering became the leading designer of sports stadia in the United States in their first four decades. The firm designed stadia for ten of the original sixteen major league baseball teams, including the original Yankee Stadium in New York, Boston's Fenway Park, the original Comisky Park in Chicago and Detroit's Tiger Stadium. They also were responsible for numerous collegiate football structures including Michigan Stadium in Ann Arbor, Notre Dame Stadium in South Bend, Indiana, United States Military Academy Stadium at West Point, as well as many other collegiate, and professional major and minor league sports stadia across the United States. The company still exists today, and still is a leading stadium designer. They returned to Western to design the lower ring of seating at Waldo Stadium that replaced the original running track in 1972.

Waldo Stadium, while mostly a utilitarian concrete structure, presented an imposing façade to Stadium Drive that reflected Moderne influences. Hyames Field's grandstand was a simple utilitarian concrete and steel structure devoid of stylistic elements.

Prior to the institution's West Campus expansion, two more buildings were constructed within the Historic District (East Campus). In 1941 the Mechanical Trades Building (Printing Services) designed by architect Steward-Kingscott Co. was built between Men's Gymnasium and the Manual Arts Building. In 1942 The Theatre designed by architects Malcomson, Calder and Hammond, Inc. was built northwest of Walwood Hall and just east of Spindler Hall. Both of these modern buildings show signs of International Style and Art Deco influence with their flat roofs, simple geometric forms and details, and minimal ornamentation (bas relief sculptures). These last two buildings within the Historic District are comparatively simpler in style, but in shape and construction materials complement the other buildings on campus.

In 1944 the institution acquired 155 acres of land to the west of the Michigan Central Railroad tracks. Post-war campus growth took place on this new land, which has become the university's primary campus, known as West Campus. Although four new buildings were built on West Campus between 1948 and 1951, buildings on the Prospect Hill portion of East Campus continued to be used for their original uses, and for the time being, campus life, administration and operations were still centered there.

However, with the completion of a new Administration Building on West Campus in 1952, the school's administrative offices left East Campus, representeding a symbolic and physical shift of the campus's center of activities to the new campus. Although after 1952, East Campus buildings on Prospect Hill continued to be used, they gradually declined in their importance on campus as programs, and uses moved to newer structures on West Campus. Functions and programs housed

on the hill increasingly became those that were waiting for new facilities to be completed on West Campus.

There have been few new independent structures built within the Historic District since 1944; however, some buildings have been modified or razed. In 1947 a two-story link was constructed connecting the Training School building to the south end of the original Administration Building. Also in 1947 a two-story addition was built on the northeast end of the Manual Arts Building. In 1948 the Barracks building (housing for Student Army Training Corps, later remodeled for classrooms), constructed in 1918, was demolished. It was located west of Oakland Drive and south of Stadium Drive, near the Manual Arts Building. A new athletic structure, Ebert Field (for softball), was constructed c. late 1970s southwest of Hyames Field. A greenhouse, located immediately south of West Hall, was demolished c.1980s. Waldo Stadium underwent multiple renovations in the late twentieth-century. The Mechanical Trades Building was demolished in 2001 as part of the planning of the new Seelye Indoor Practice Facility. In the early 2000s both Waldo Stadium and the Men's Gymnasium were modified and joined together with the construction of the new Seelye Indoor Practice Facility. In 2005 and 2008 Hyames Field experienced some modifications. In 2014 West Hall, North Hall (a portion of the south façade remains) and the Speech and Hearing Building were demolished, as well as the non-original (after 1904) additions to the Administration Building. HABS documents were prepared for these four buildings on Prospect Hill. The documents were accepted and are currently filed in the Library of Congress.

All of the contributing buildings within the Western State Normal School Historic District convey a sense of historic and architectural cohesiveness through their design elements, siting, materials, and their association to the university as original and current buildings used in academic and collegiate functions. Although some buildings have been modified or razed, the buildings within the Historic District maintain a high integrity of original architectural elements.

Exhibit A: 1903 Original Master Plan, E. W. Arnold

A detail from the WMU Facilities Management Campus Planning History

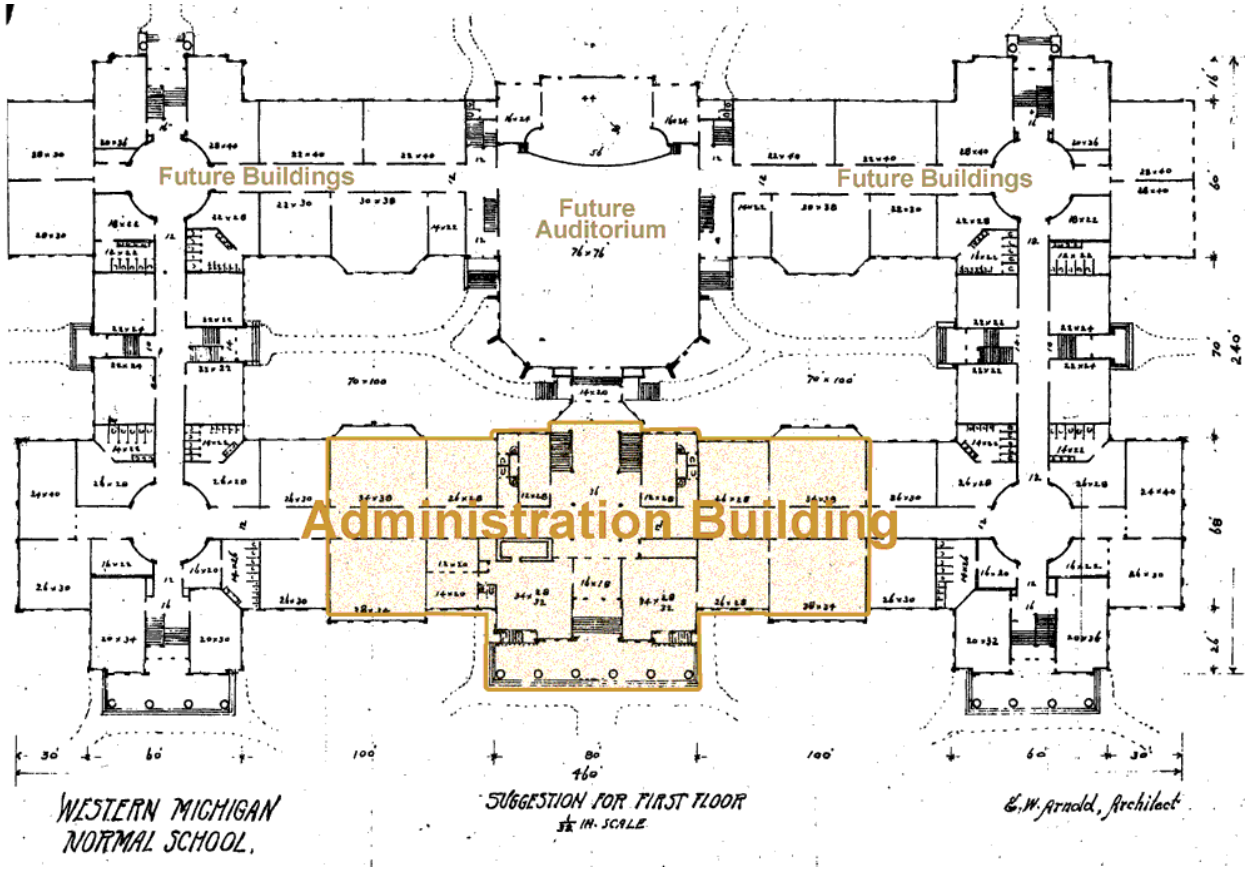


Exhibit B: 1904 Original Landscape Plan, Olmsted Brothers

A detail from the WMU Facilities Management Campus Planning History

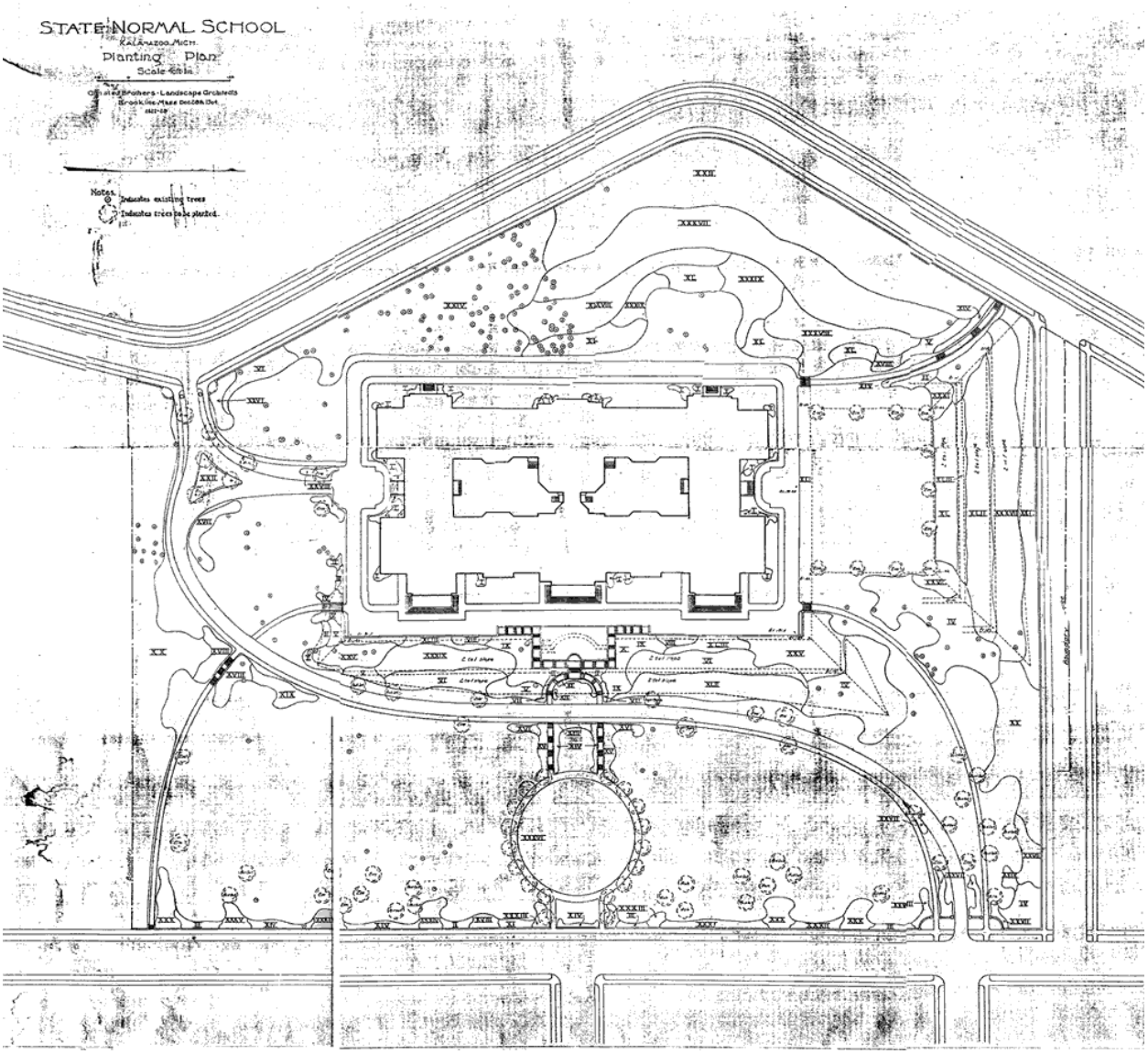
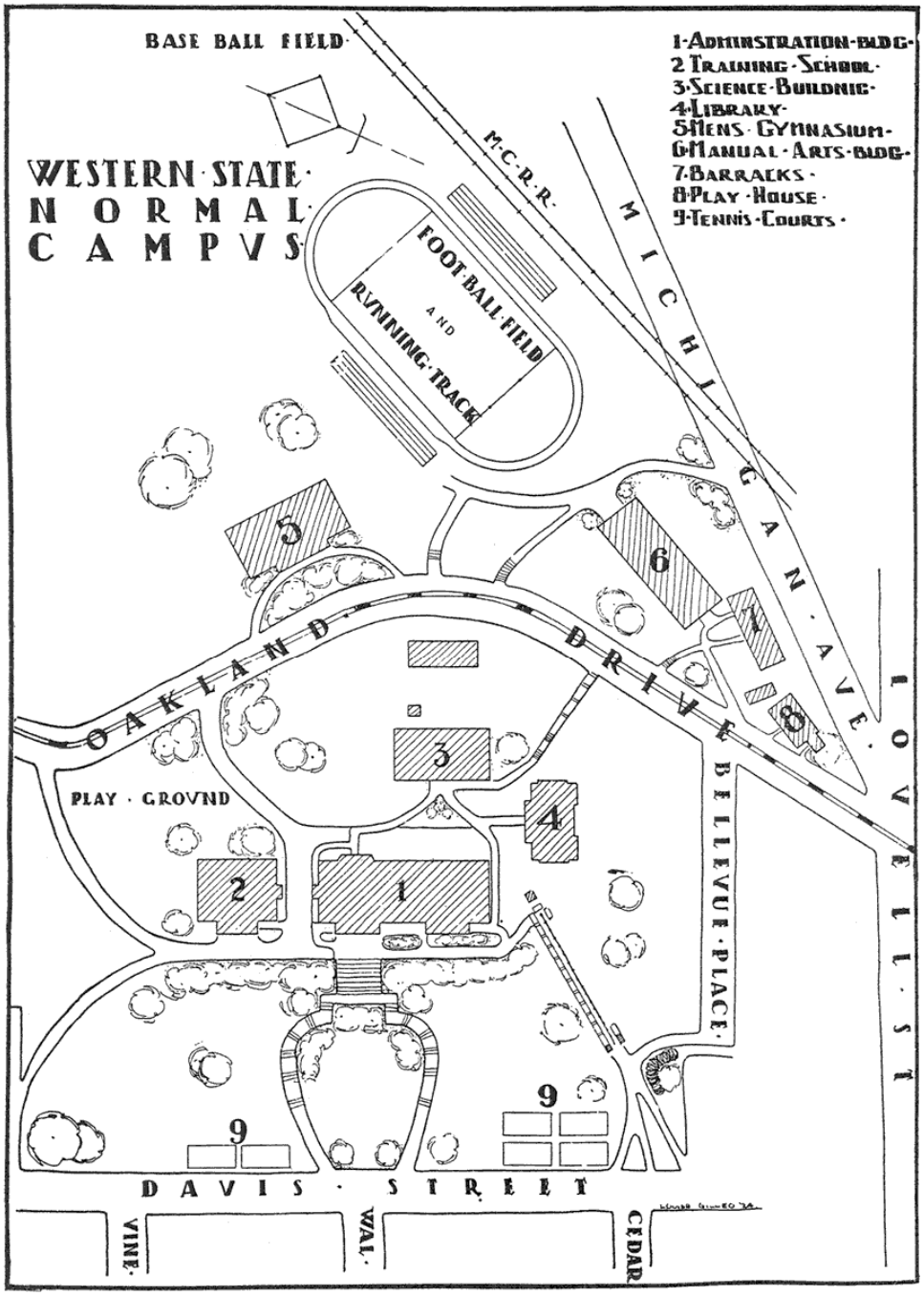


Exhibit C: 1925 Campus Map

A detail from the WMU Facilities Management Campus Planning History

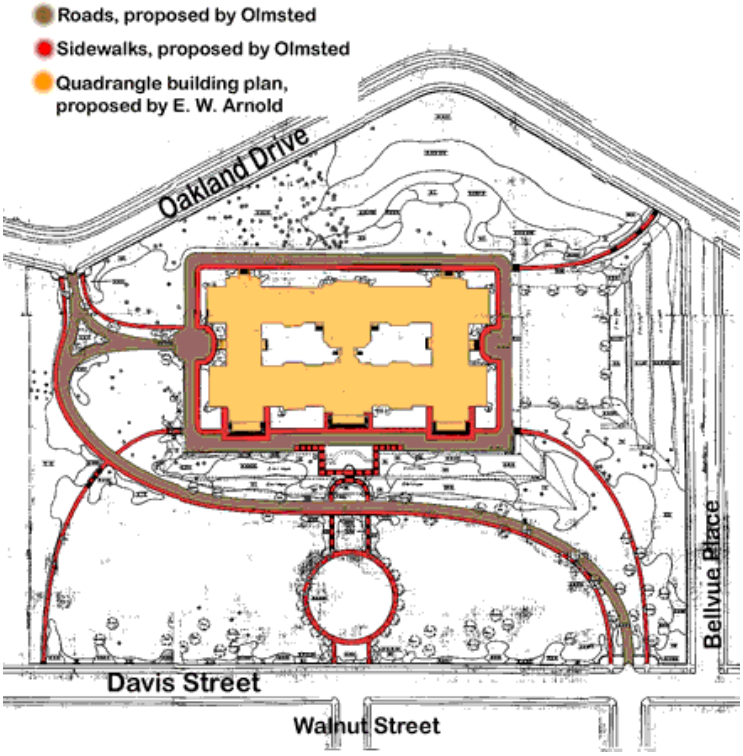
Compliments of WESTERN STATE NORMAL SCHOOL, Kalamazoo, Mich.



MAP OF THE CAMPUS—WESTERN STATE NORMAL SCHOOL
1925

Exhibit D: Landscape Plan Comparison
1904-Proposed (top image) vs. 1925-Actual (bottom image)

Details from the WMU Facilities Management Campus Planning History



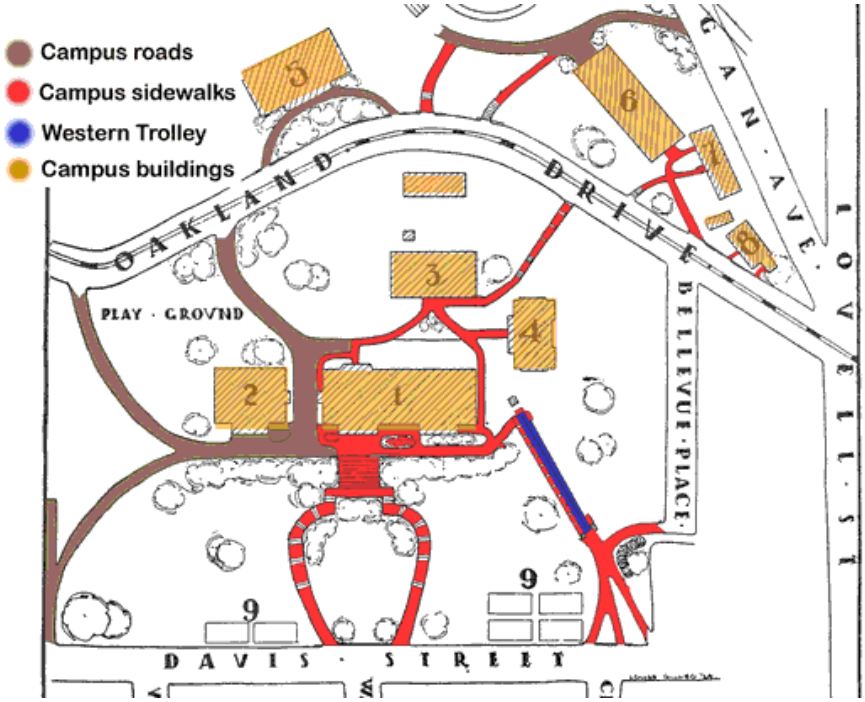


Exhibit E: 1940 Campus Map

A detail from the WMU Facilities Management Campus Planning History

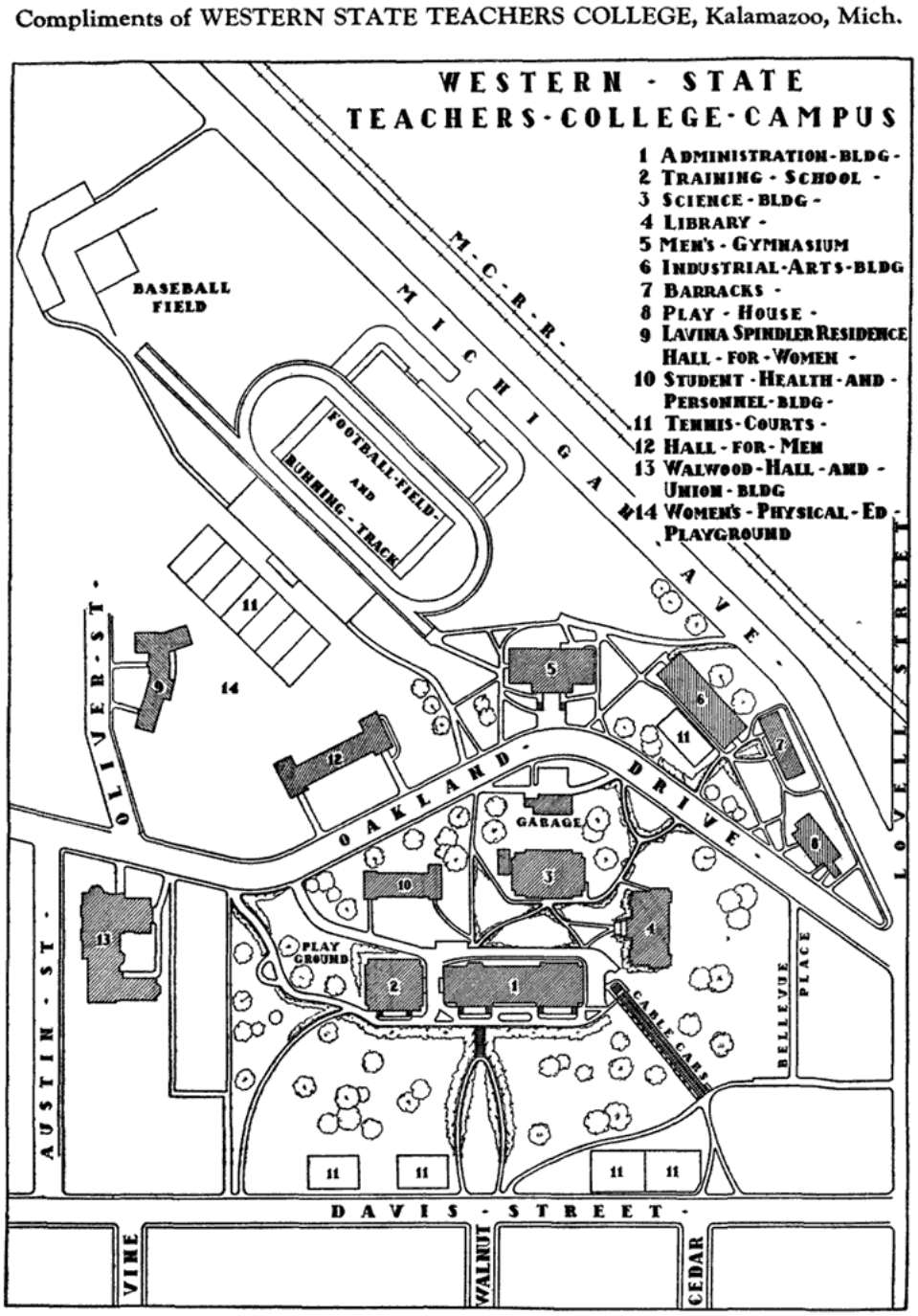
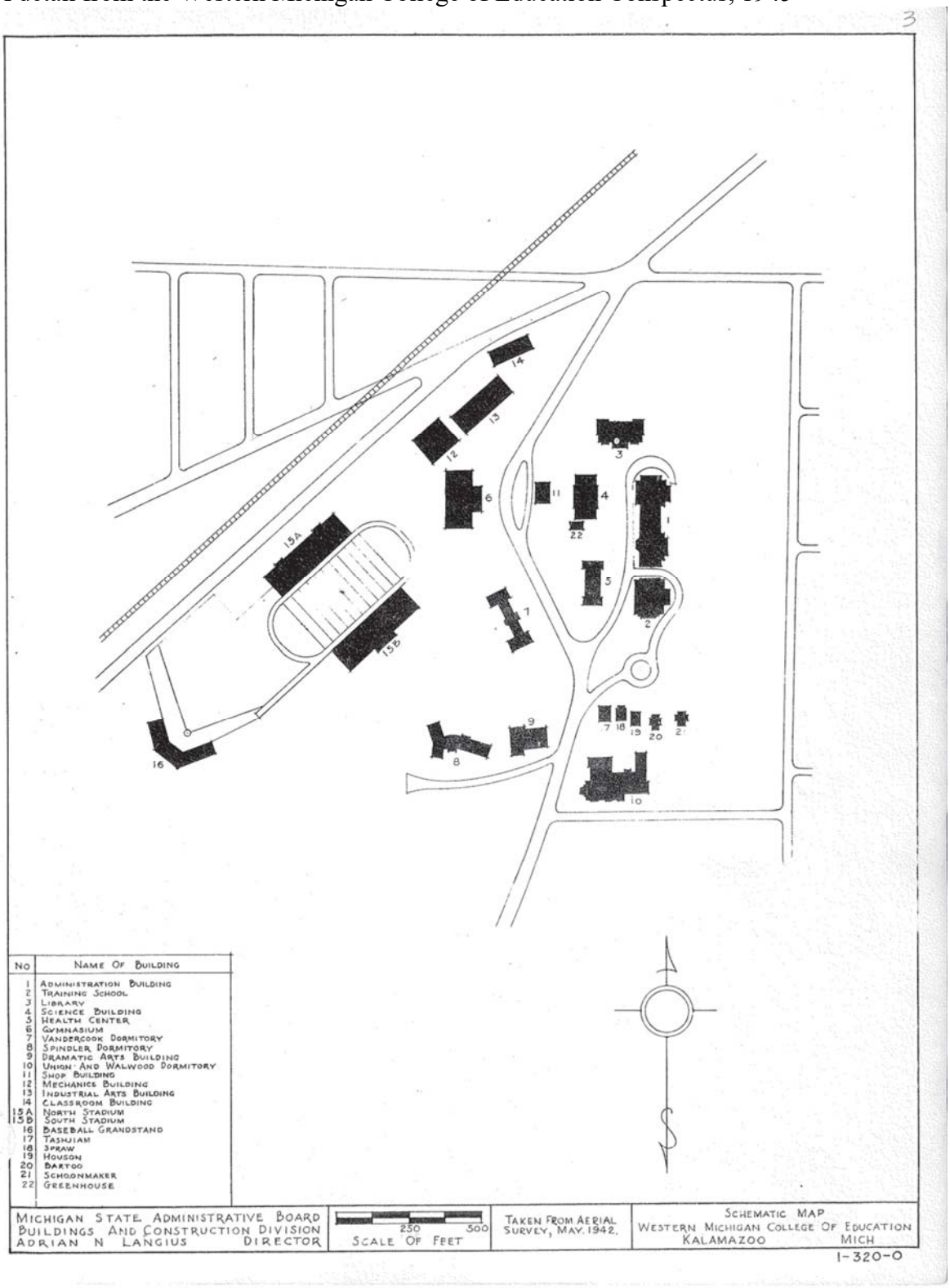


Exhibit F: 1945 Site Plan

A detail from the Western Michigan College of Education Conspectus, 1945



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

Western State Normal School Historic District — Kalamazoo County, MI
Name of Property — County and State

Exhibit G: 1989 Site Plan

A detail from the National Register of Historic Places Form, 1989

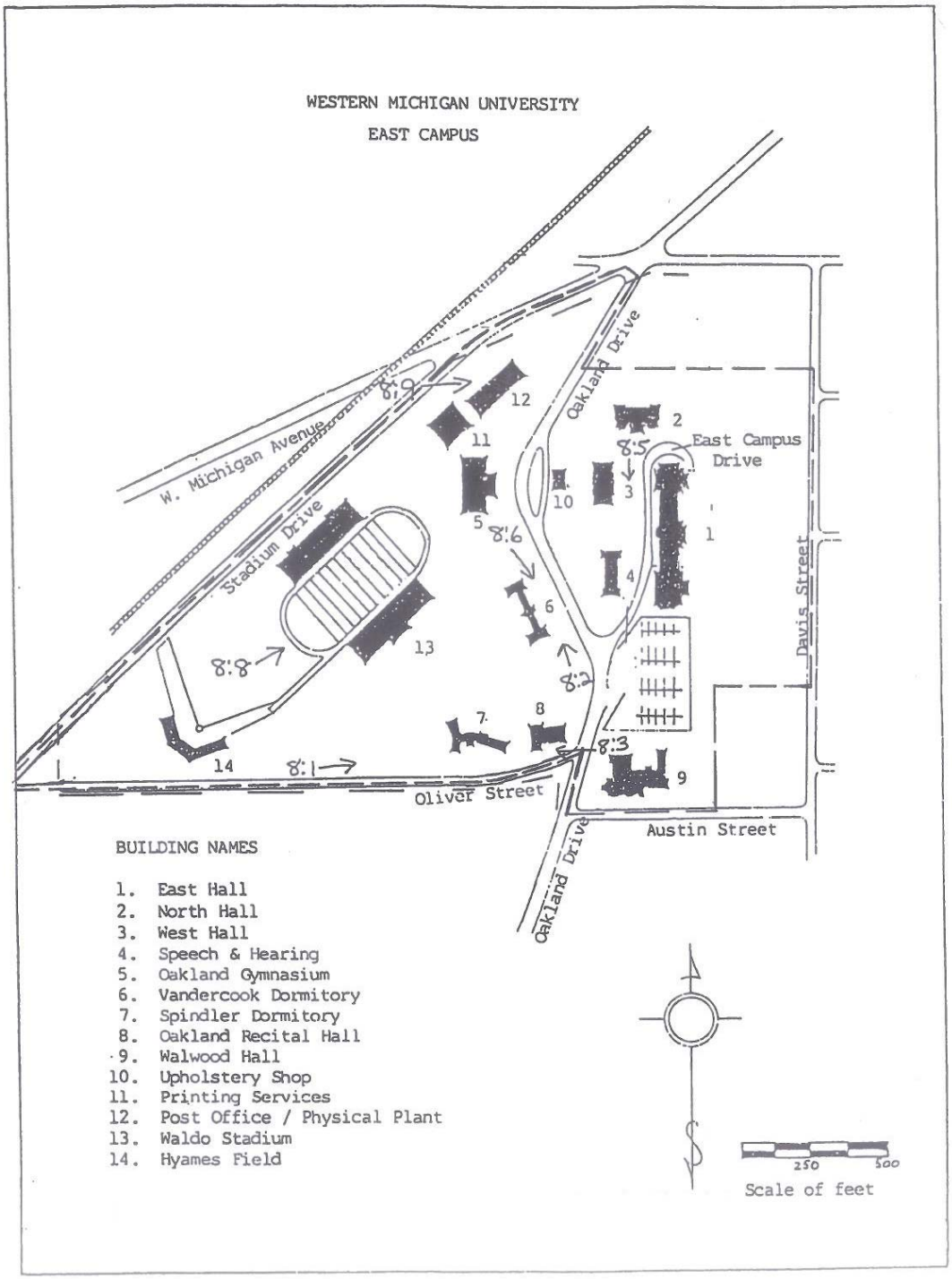


Exhibit H: Chronology of Property Acquisition – 1904-1943

- **1904-1913:** Original 20 acres on top of Prospect Hill, based on recommendation by the Olmsted Brothers landscape firm.

- **1913:** 14 acres of swampy land to the west of the school grounds along the Michigan Central Railroad purchased. Although not directly contiguous with the original campus, it was close ("eight rods distant" – Knauss). This was purchased for the purpose of an athletic field, but much work had to be done first (drained a 3 acre spring pond and made a new bed for Arcadia Creek, which ran through the middle of the tract). ****Spring 1914**: first baseball games played.* ***Fall 1914**: first football games played.*

- **1916:** Plot of land approx. 1-3/5 acres south of but not touching the original campus was purchased. This was the known as the Fletcher Sanitarium property. The sanitarium was destroyed by fire in 1914. President Waldo planned to use this new purchase as a site for a women's dormitory; this plan was carried out during President Sangren's administration when Walwood Hall Union Building was built.

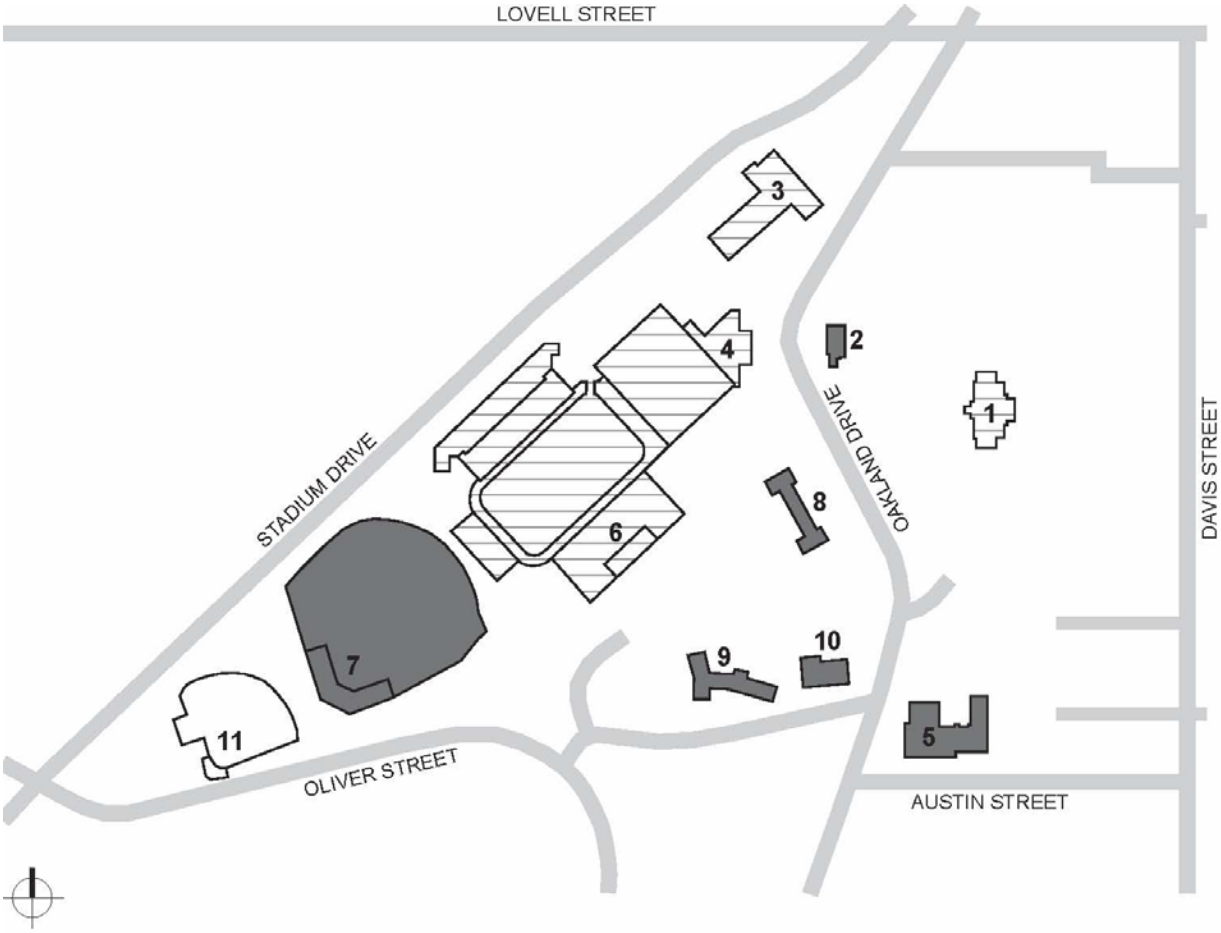
- **1917:** triangular piece of land northeast of the athletic field was acquired in 3 separate purchases. Bordering on Michigan Ave and Oakland Drive, this filled out the tract purchased in 1913 for the athletic field.

- **Summer 1922 & Summer 1923:** triangular plot of land (about 15 acres) lying south of the athletic field was purchased to form an almost continuous campus. This purchase made the school the sole owner of all the land between Oakland Drive and the Michigan Central Railroad as far south as the state hospital grounds.

- **1936:** State Board approved an exchange of land with the state hospital by transferring almost half an acre and receiving an acre. This made possible the relocation of the baseball field which had been planned.

- **1943:** Purchase of 6 private properties on Walwood Place. This made a contiguous campus as far south as Austin Street (connected the Fletcher Sanitarium property obtained in 1916 with the original campus).

Diagram: Historic District Contributing and Non-Contributing Buildings



BUILDING/STRUCTURE NAMES	
1. ADMINISTRATION BUILDING	6. WALDO STADIUM
2. HEATING PLANT	7. HYAMES FIELD
3. MANUAL ARTS BUILDING	8. VANDERCOOK HALL FOR MEN
4. MEN'S GYMNASIUM	9. SPINDLER HALL FOR WOMEN
5. WALWOOD HALL UNION BUILDING	10. THE THEATRE
	11. EBERT FIELD

LEGEND

CONTRIBUTING BUILDINGS

NON-CONTRIBUTING BUILDINGS

CONTRIBUTING BUILDINGS WITH MAJOR NON-CONTRIBUTING ADDITIONS

9. Major Bibliographical References

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OTHER SOURCES:
Kalamazoo Public Library Local History Room:
Vertical Files (Streets, buildings, companies, etc.)
Photography files.
Kalamazoo City Records:
Building permits.
Official city papers (sidewalk, sewer permits, etc.)
Tax assessor's records.
Kalamazoo County Records.
Kalamazoo Public Museum:
Photography files.
Western Michigan University Regional Archives:
Collier files.
Initial Inventory of Historic Sites and Buildings.
Photography files.
Western Michigan University Facilities Management:
Engineering and Maintenance Services (CAD/Facility documents)
Website (Planning, campus maps, campus history, etc.)

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
_X__ previously listed in the National Register
_____previously determined eligible by the National Register
_____designated a National Historic Landmark
_X__ recorded by Historic American Buildings Survey #_MI-448____
_____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property _68.8 acres_

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: Longitude:
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: 16	Easting: 615580	Northing: 4682560
2. Zone: 16	Easting: 615800	Northing: 4682460
3. Zone: 16	Easting: 615700	Northing: 4682010
4. Zone: 16	Easting : 614950	Northing: 4681980

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

Beginning at the intersection of the centerline of Stadium Drive and Oliver Street, proceed east along the centerline of Oliver Street to the intersection of the centerlines of Oliver Street and Oakland Drive. Proceed south along the centerline of Oakland Drive to the intersection of the centerline of Oakland Drive and Austin Street. Proceed along the centerline of Austin Street to the west lot line of 926 Austin Street. Proceed north along the west lot line of 926 Austin Street, 923 Vine Street, 924 Vine Street, 921 Walwood Place to the intersection of the

centerline of Walwood Place. Proceed east along the centerline of Walwood Place to the intersection of the centerlines of Walwood Place and Davis Street. Proceed north along the centerline of Davis Street to the intersection of the centerlines of Davis Street and Lee Barton Court. Proceed west along the centerline of Lee Barton Court to the rear property line of 931 Bellevue Place. Proceed west along the rear property lines of 931, 933, 935, 941, 945, 947, 951 and 955 Bellevue Place to the intersection of the centerlines of Bellevue Place and Oakland Drive. Proceed north along the centerline of Oakland Drive to the intersection of the centerlines of Oakland Drive and Lovell Street. Proceed west along the centerline of Lovell Street to the intersection of the centerlines of Lovell Street and Stadium Drive. Proceed southwest along the centerline of Stadium Drive to the point of origin.

Boundary Justification (Explain why the boundaries were selected.)
The boundaries have been drawn because they encompass the original campus of Western Michigan University (Western State Normal School) and include a significant collection of its historic and architecturally important buildings.

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11. Form Prepared By

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organization: HopkinsBurns Design Studio
street & number: 4709 N. Delhi Road
city or town: Ann Arbor state: Michigan zip code: 48103
e-mail: jessica.quijano@hopkinsburns.com
telephone: 734-424-3344
date: January 29, 2016

Additional Documentation
Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

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

Photo Log

Name of Property: Western State Normal School Historic District (East Campus, WMU)
City or Vicinity: Kalamazoo
County: Kalamazoo State: Michigan
Photographer: Varies – see log entries below
Date Photographed: Varies – see log entries below

Photo 1 of 46.
Photographer: Unknown
Date Photographed: c.1905
View of the Administration Building, the first building constructed atop Prospect Hill, looking west.
MI_Kalamazoo_Western State Normal School HD_0001

Photo 2 of 46.
Photographer: Unknown
Date Photographed: May 1908
View of two earliest buildings on the hill (left to right: Administration Building and Gymnasium), looking northwest.
MI_Kalamazoo_Western State Normal School HD_0002

Photo 3 of 46.
Photographer: Unknown
Date Photographed: After May 1909
View of three earliest buildings on the hill (left to right: Training School, Administration Building, Gymnasium), looking northwest.
MI_Kalamazoo_Western State Normal School HD_0003

Photo 4 of 46.
Photographer: Unknown
Date Photographed: Exact date unknown (additions to original Administration Building are present, thus after 1909).
View of two-track inclined cable car system (funicular) ascending the hill, northeast of the Administration Building.
MI_Kalamazoo_Western State Normal School HD_0004

Photo 5 of 46.
Photographer: Unknown
Date Photographed: c.1914
View of Science Building looking west.
MI_Kalamazoo_Western State Normal School HD_0005

Photo 6 of 46.
Photographer: Unknown
Date Photographed: c.1920s
View of the Manual Arts Building, looking west.
MI_Kalamazoo_Western State Normal School HD_0006

Photo 7 of 46.
Photographer: Unknown
Date Photographed: Between 1914-1924
View of hill top showing Administration Building with later additions and the Science Building, looking southeast. Also, the brick smokestack at the Heating Plant is still present (removed early 1920s).
MI_Kalamazoo_Western State Normal School HD_0007

Photo 8 of 46.
Photographer: Unknown
Date Photographed: Exact date unknown (Library Building is present, thus after 1924).
View of hill top "quad" (left to right: Science Building, Library Building, and Administration Building with later additions), looking north.
MI_Kalamazoo_Western State Normal School HD_0008

Photo 9 of 46.
Photographer: Unknown
Date Photographed: Exact date unknown (Library Building is present, thus after 1924).
View of heating Plant without brick smokestack (foreground) and Science Building (background), looking east.
MI_Kalamazoo_Western State Normal School HD_0009

Photo 10 of 46.
Photographer: Unknown
Date Photographed: Exact date unknown (Men's Gymnasium present, thus after 1925).
View of Men's Gymnasium (main façade along Oakland Drive), looking northwest.
MI_Kalamazoo_Western State Normal School HD_0010

Photo 11 of 46.
Photographer: Unknown
Date Photographed: c.1930
Aerial view of campus (Historic District) looking west.
MI_Kalamazoo_Western State Normal School HD_0011

Photo 12 of 46.
Photographer: Schiavone Studio
Date Photographed: c.1939
View of Hyames Field showing hillside, original roof, seating layout and dugouts, looking south.
MI_Kalamazoo_Western State Normal School HD_0012

Photo 13 of 46.
Photographer: Unknown
Date Photographed: c.1939
View of Waldo Stadium, from Hyames Field, looking north.
MI_Kalamazoo_Western State Normal School HD_0013

Photo 14 of 46.
Photographer: Unknown
Date Photographed: c.1939
View of Health and Personnel Building, looking west.
MI_Kalamazoo_Western State Normal School HD_0014

Photo 15 of 46.
Photographer: Unknown
Date Photographed: c.1939
View of Vandercook Hall for Men (façade along Oakland Drive), looking south.
MI_Kalamazoo_Western State Normal School HD_0015

Photo 16 of 46.
Photographer: Unknown
Date Photographed: c.1940
View of Spindler Hall for Women (façade along Oliver Street), looking west.
MI_Kalamazoo_Western State Normal School HD_0016

Photo 17 of 46.
Photographer: Unknown
Date Photographed: c.1941
View of Mechanical Trades Building (façade along Stadium Drive), looking east.
MI_Kalamazoo_Western State Normal School HD_0017

Photo 18 of 46.
Photographer: Unknown
Date Photographed: c.1941
Aerial view of campus (Historic District), looking east.
MI_Kalamazoo_Western State Normal School HD_0018

Photo 19 of 46.
Photographer: Unknown
Date Photographed: Exact date unknown (The Theatre is present, thus after 1942).
View of The Theatre (main façade at corner of Oakland Drive and Oliver Street).
MI_Kalamazoo_Western State Normal School HD_0019

Photo 20 of 46.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of Waldo Stadium looking northeast (Seelye Indoor Practice Facility in the background).
MI_Kalamazoo_Western State Normal School HD_0020

Photo 21 of 46.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of Waldo Stadium looking southeast (grandstand and press box).
MI_Kalamazoo_Western State Normal School HD_0021

Photo 22 of 46.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of Waldo Stadium looking west (grandstand).
MI_Kalamazoo_Western State Normal School HD_0022

Photo 23 of 46.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of Waldo Stadium and Seelye Indoor Practice Facility, looking southeast (façade along Stadium Drive).
MI_Kalamazoo_Western State Normal School HD_0023

Photo 24 of 46.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of Waldo Stadium and Bill Brown Alumni Football Center, looking southeast (façade along Stadium Drive).
MI_Kalamazoo_Western State Normal School HD_0024

Photo 25 of 46.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of Hyames Field showing hillside, missing roof, slightly modified seating layout and renovated dugouts, looking south.
MI_Kalamazoo_Western State Normal School HD_0025

Photo 26 of 46.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of Ebert Field, looking south.
MI_Kalamazoo_Western State Normal School HD_0026

Photo 27 of 46.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of Spindler Hall for Women (façade along Oliver Street), looking west.
MI_Kalamazoo_Western State Normal School HD_0027

Photo 28 of 46.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
View of The Theatre (main façades at corner of Oakland Drive and Oliver Street).
MI_Kalamazoo_Western State Normal School HD_0028

Photo 29 of 46.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of Walwood Hall Union Building (façade along Oakland Drive), looking east.
MI_Kalamazoo_Western State Normal School HD_0029

Photo 30 of 46.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
View of Vandercook Hall for Men (façade along Oakland Drive), looking south.
MI_Kalamazoo_Western State Normal School HD_0030

Photo 31 of 46.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
View of Heating Plant (façade along Oakland Drive), looking southeast.
MI_Kalamazoo_Western State Normal School HD_0031

Photo 32 of 46.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
View of Men's Gymnasium and Seelye Indoor Practice Facility (façade along Oakland Drive), looking north.
MI_Kalamazoo_Western State Normal School HD_0032

Photo 33 of 46.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of Seelye Indoor Practice Facility (façade along Stadium Drive), looking south.
MI_Kalamazoo_Western State Normal School HD_0033

Photo 34 of 46.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
View of Manual Arts Building and Physical Plant Addition, looking west.
MI_Kalamazoo_Western State Normal School HD_0034

Photo 35 of 46.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
View of Manual Arts Building and Physical Plant Addition, looking northwest.
MI_Kalamazoo_Western State Normal School HD_0035

Photo 36 of 46.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of Manual Arts Building and Physical Plant Addition, looking north.
MI_Kalamazoo_Western State Normal School HD_0036

Photo 37 of 46.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
View of Administration Building and minor side additions, looking south.

MI_Kalamazoo_Western State Normal School HD_0037

Photo 38 of 46.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
View of Administration Building and minor side additions, looking north.
MI_Kalamazoo_Western State Normal School HD_0038

Photo 39 of 46.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
View of Administration Building and minor side additions, looking west.
MI_Kalamazoo_Western State Normal School HD_0039

Photo 40 of 46.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of hilltop looking north (remaining portion of Library Building at center, Administration Building at right).
MI_Kalamazoo_Western State Normal School HD_0040

Photo 41 of 46.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of remaining portion of Library Building looking north.
MI_Kalamazoo_Western State Normal School HD_0041

Photo 42 of 46.
Photographer: Unknown
Date Photographed: Exact date unknown (Spindler Hall is present, thus after 1940).
View of Waldo Stadium looking east (Vandercook and Spindler Halls are the background).
MI_Kalamazoo_Western State Normal School HD_0042

Photo 43 of 46.
Photographer: Dietrich Floeter
Date Photographed: June/July 2013
View of Link Addition connecting the Training School (right) and the Administration Building (left), looking east.
MI_Kalamazoo_Western State Normal School HD_0043

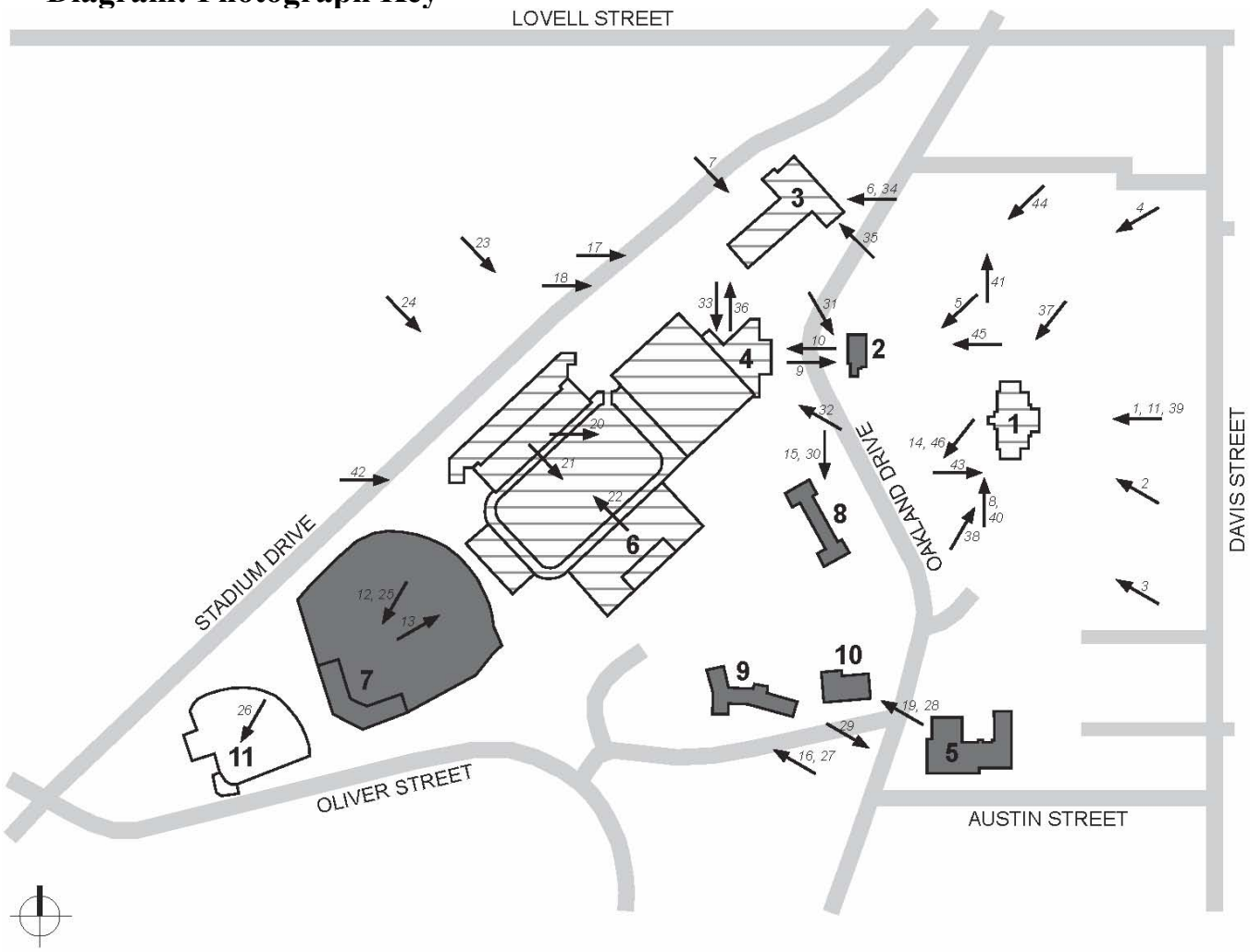
Photo 44 of 46.
Photographer: Dietrich Floeter
Date Photographed: June/July 2013

View of Library Building, looking southwest.
MI_Kalamazoo_Western State Normal School HD_0044

Photo 45 of 46.
Photographer: Dietrich Floeter
Date Photographed: June/July 2013
View of Science Building, looking west.
MI_Kalamazoo_Western State Normal School HD_0045

Photo 46 of 46.
Photographer: Dietrich Floeter
Date Photographed: June/July 2013
View of Health and Personnel Building, looking west.
MI_Kalamazoo_Western State Normal School HD_0046

Diagram: Photograph Key



BUILDING/STRUCTURE NAMES	
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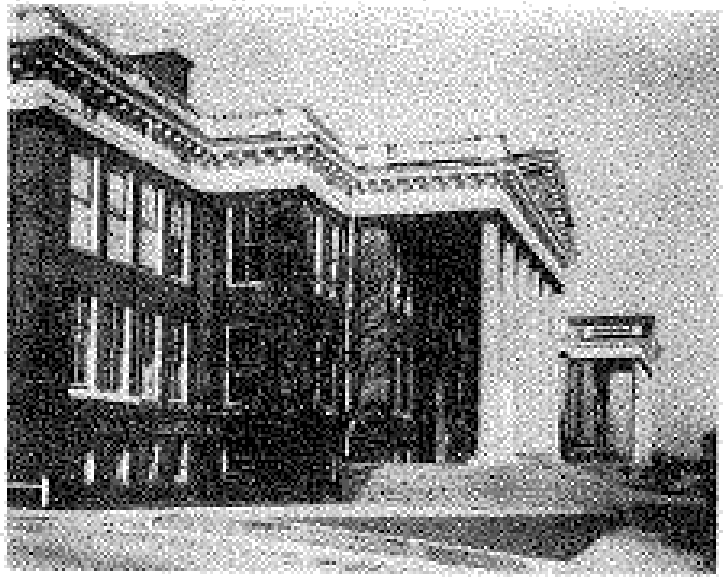
2. HEATING PLANT	7. HYAMES FIELD
3. MANUAL ARTS BUILDING	8. VANDERCOOK HALL FOR MEN
4. MEN'S GYMNASIUM	9. SPINDLER HALL FOR WOMEN
5. WALWOOD HALL UNION BUILDING	10. THE THEATRE
	11. EBERT FIELD

LEGEND

10 BUILDING IDENTIFICATION NUMBER

3 PHOTOGRAPH NUMBER AND DIRECTION OF VIEW

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.



VIEW FROM SOUTHEAST

VIEW FROM SOUTH

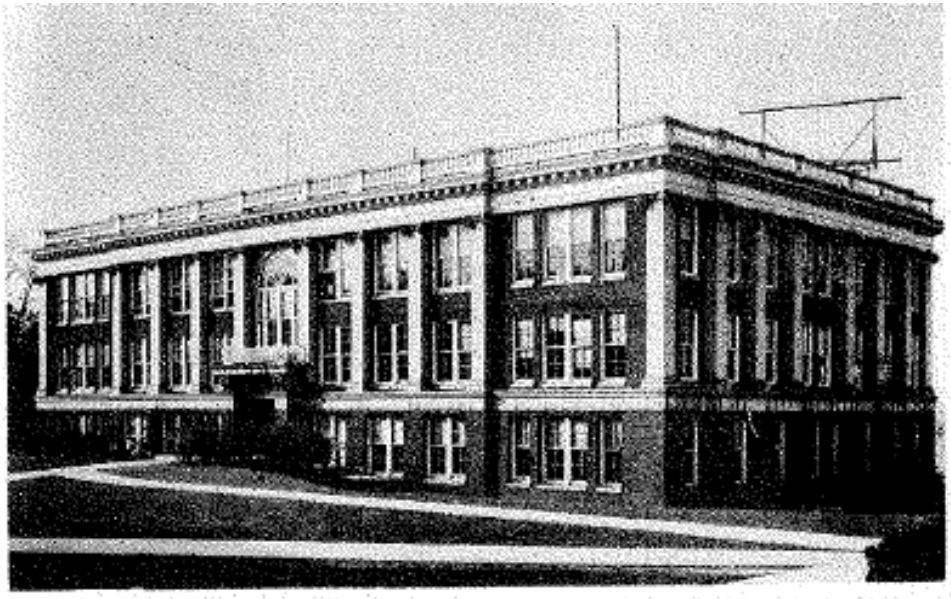
(1) BLDG 1 – **Administration Bldg/East Hall/ Heritage Hall 1945**

(3) West Hall BLDG 3

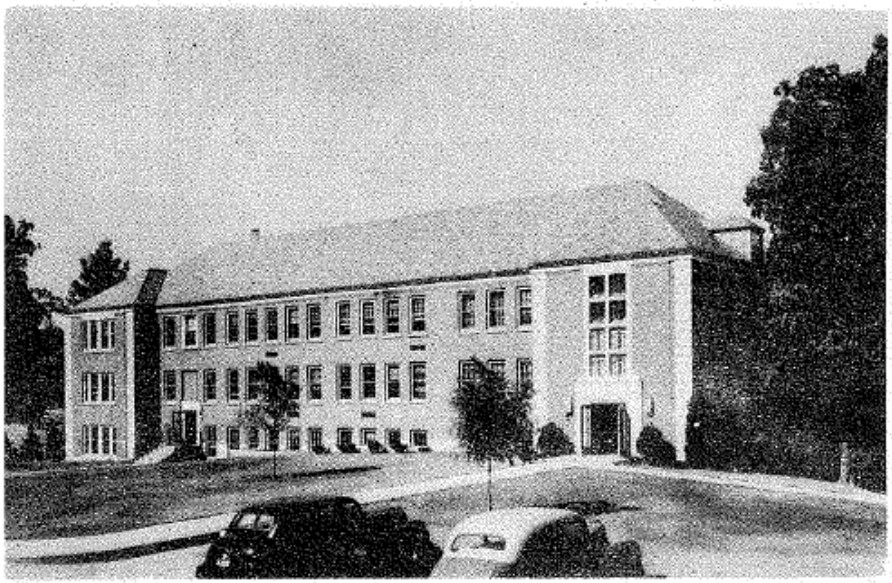
A

(2) North Hall BLDG 2

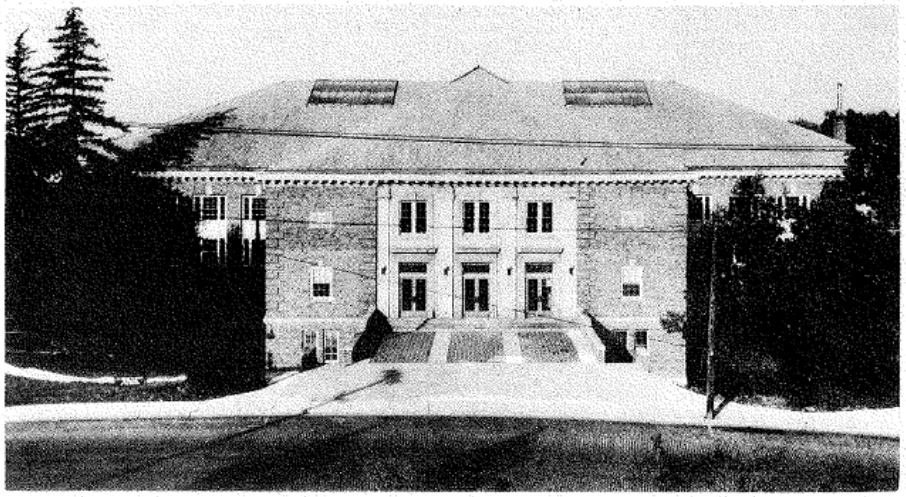
(4) Speech & Hearing BLDG 4



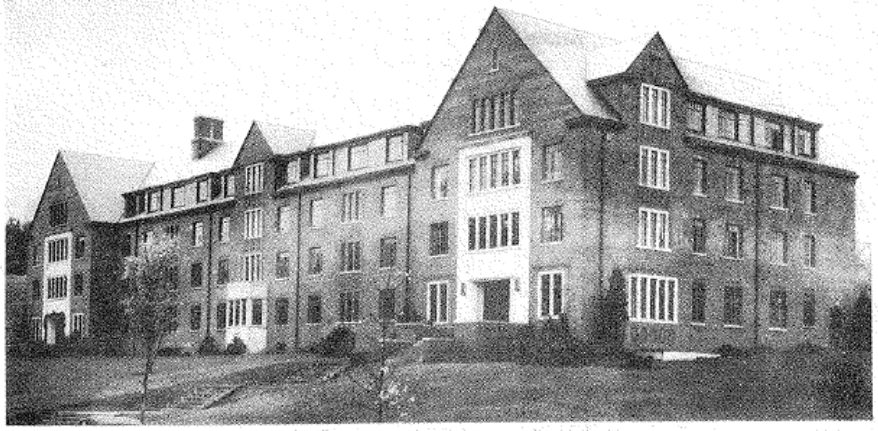
VIEW FROM NORTHEAST



VIEW FROM NORTHEAST



VIEW FROM EAST

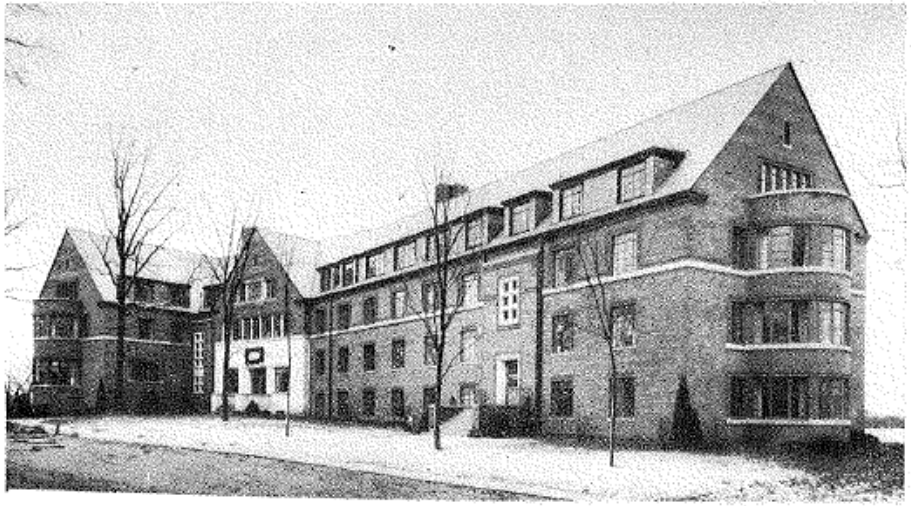


VIEW FROM NORTHEAST

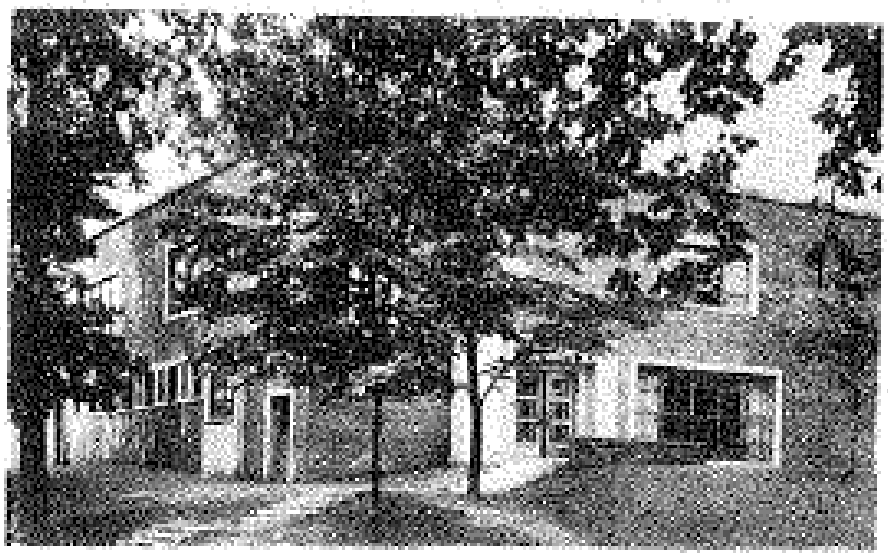
(1) BLDG 5 – **Mend Gym/Oakland Gym**
(3) BLDG 7 Spindler

B

(2) BLDG 6 VanderCook
(4) BLDG 8 Little Theater



VIEW FROM SOUTHEAST



VIEW FROM SOUTHEAST

VIEW FROM NORTHWEST

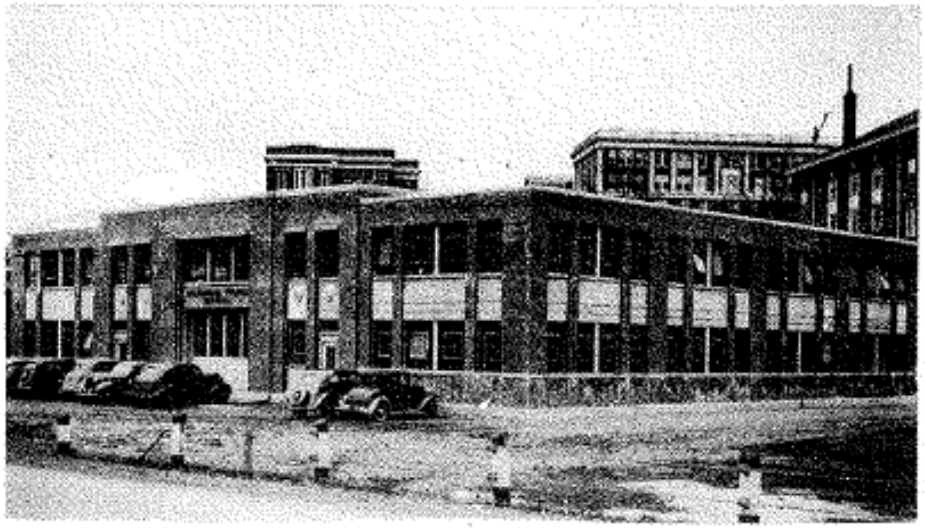
(1) BLDG 9 – Walwood Union

(3) BLDG 11 Printing Services Building

C

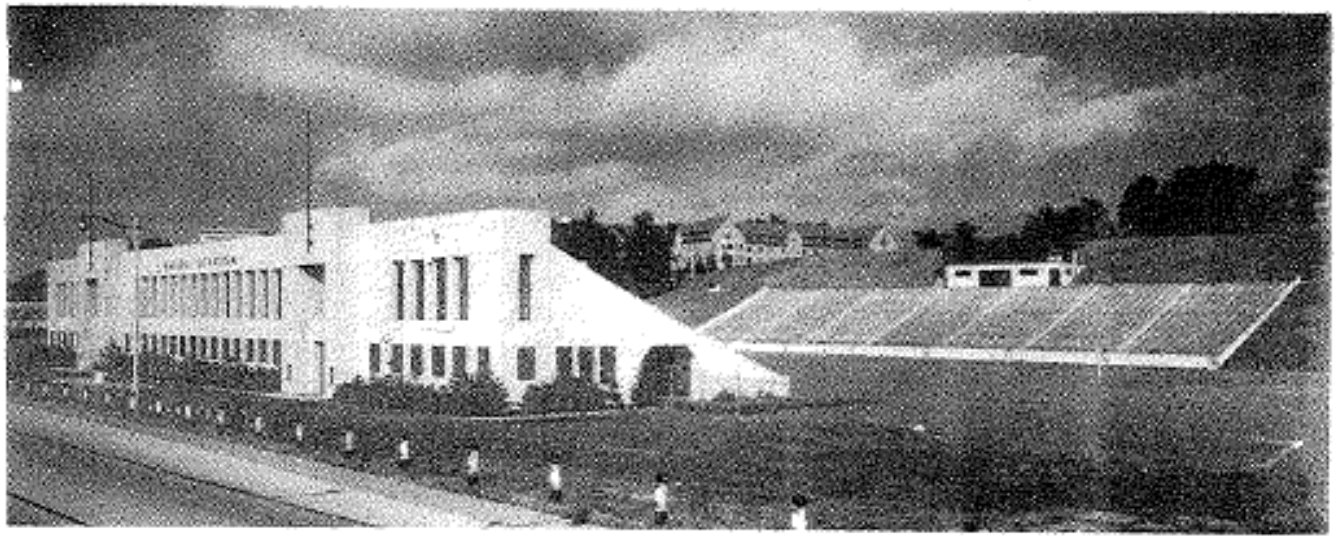
(2) BLDG 10 Heating Plant and Shop

(4) BLDG 12 Manual Arts Building



VIEW FROM WEST

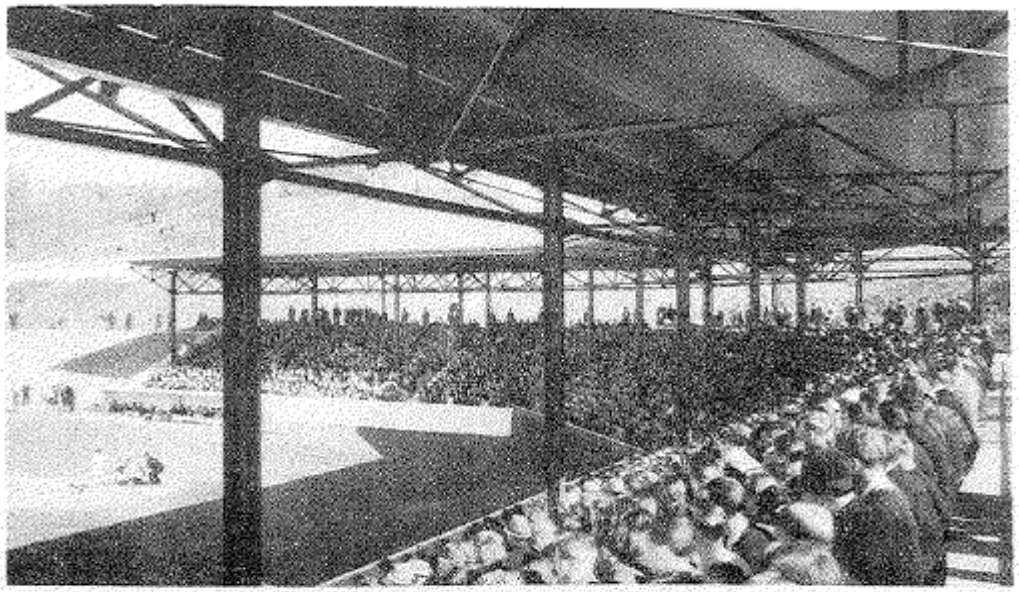
VIEW FROM NORTHEAST



VIEW FROM SOUTHWEST

(1) BLDG 13 Waldo Stadium
(3) BLDG 14 Hyames Field (Robert Bobb Field) Covered grandstand

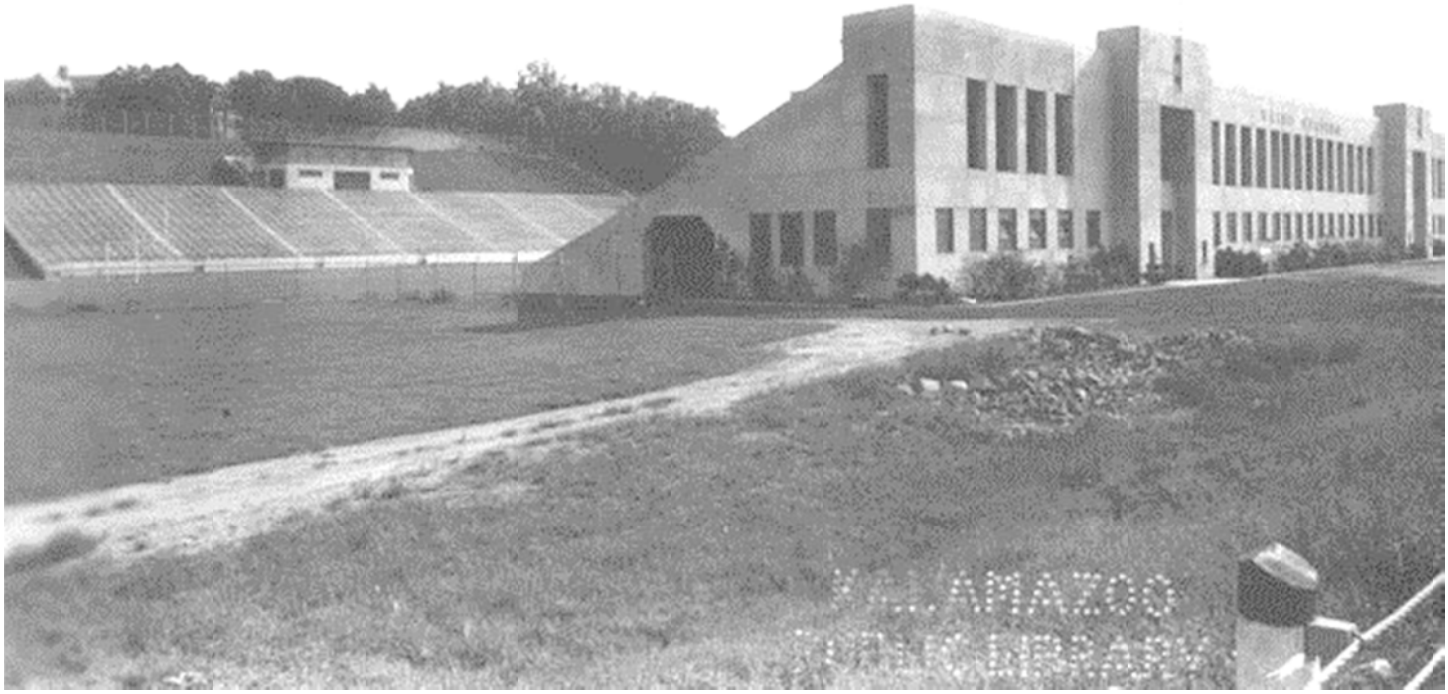
D



VIEW FROM NORTHWEST

(1) **North Hall about 1940**
(3) North Hall 2007

(2) **North Hall Winter 2016**
(4) North Hall 2007 – southeast corner



WALDO STADIUM – ABOVE ca 1940 BELOW - April 4, 2016

WMU East Campus 1997 Aerial

X=razed

x=partly razed roof-Hyames

xx = large addition - Seelye Center

This map is neither a legally recorded map nor a survey and is not intended to be used as one. This map is a compilation of records, information and data located in various city, county, state and federal offices and other sources regarding the area shown, and is to be used for reference purposes only. Map Created: 4/5/2016

WMU East Campus 1997 Aerial

This map is neither a legally recorded map nor a survey and is not intended to be used as one. This map is a compilation of records, information and data located in various city, county, state and federal offices and other sources regarding the area shown, and is to be used for reference purposes only. Map Created: 4/5/2016

WMU 2013 Aerial

This map is neither a legally recorded map nor a survey and is not intended to be used as one. This map is a compilation of records, information and data located in various city, county, state and federal offices and other sources regarding the area shown, and is to be used for reference purposes only. Map Created: 4/5/2016

KALAMAZOO HISTORIC PRESERVATION COMMISSION

CITY HALL - 241 W. South – Community Room – 2nd floor

Tuesday, April 12, 2016 – 6:00pm

HPC meeting in November will be on Wednesday November 9 to accommodate elections.

I. **Call to Order – 7:00 pm**

II. **Approval of Absences:**

III. **Approval of Agenda:**

IV. **Introduction of Guests:**

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

VI. **Financial Report**
   a. City (Dix) **(ITEM A summary, ITEM B – ledger pages)**

VII. **Action and Discussion Items**
   a. Work Plan Reports from Team Leaders
      i. Sustainability (SU) – Stevens (Hidden Kalamazoo Tour)
      ii. Preservation Month (PM) – Holewinski –
      iii. Iannelli Fountain (IF)
         1. Fundraising
         2. Planning
         3. Education – Brose
      iv. Operations (O) – Wright
      v. Sites (SI) – Aardema
      vi. Designation (D) – Aardema

VIII. **Old/New Business**
   a. Appoint a study committee to revise Chapter 16 for new historic resources , to identify new historic resources to be studied and changes to the ordinance if needed– sub quorum
   b. Give official approval for the short documentary "1884" produced with help from the HPC to celebrate Kalamazoo's 125th anniversary as a city, to be posted on the Kalamazoo Public Library Local History Room website.
   c. Confirm Historic Preservation Awards. **(ITEM C)**

IX. **Approval of meeting notes:** March 10, 2016 **(Meeting notes unavailable)**

X. **Correspondence**

XI. **Coordinators Reports on non-agenda items**
   a. Coordinators monthly report **(ITEM D)**
   b. 1st quarter Section 106 reviews **(ITEM E)**
   c.

6:55PM – short break

XII. **National Register Nominations – Certified Local Government Report**
   a. Fountain of the Pioneers – Bronson Park **(ITEM F)**
      i. Presentation of nomination by Sharon Ferraro (15 minutes), questions from the commission, comments from the public (limited to 4 minutes each)
      ii. Deliberation and decision

   b. Western State Normal School Historic District (Additional Documentation) **(ITEM G)**
   c. Administration Building (Name Change/Additional Documentation for East Hall) **(ITEM H)**

i. Presentation of nominations by Gene Hopkins and Greg Jones of Hopkins/Burns (15 minutes each), questions from the commission, comments from the public (limited to 4 minutes each)
ii. Deliberation and decision

XIII. Citizen Comments on NON-agenda items*

XIV. Commissioner Comments **Adjourn** **9:00 PM**

HPC meeting in November will be on Wednesday November 9 to accommodate elections.

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.

KALAMAZOO HISTORIC PRESERVATION COMMISSION GOALS FOR 2015-2016

PRESERVATION MONTH 2016 Leader: Vacant

GOAL: Present a diverse variety of events to celebrate Preservation Month in May and promote sustainability for the HPC

1. Committee to develop activities & budgets
2. Schedule & promote/publicize events
3. Preservation Awards committee to decide awards
4. Create work schedules, recruit & train volunteers
5. Complete events
6. Post event debrief presented to HPC
7. Form committee for next year

FOUNTAIN OF THE PIONEERS Leader: David Brose –

HIGHEST PRIORITY GOAL: Restoration & Public Education by 2017 -

Fundraising

~~1. Secure full funding for Campaign management and implementation (2015)~~
~~2. Develop broad and diverse participation on Campaign Planning Committee, (2015-16)~~
~~3. Integrate Capital Campaign planning with Bronson Park Master Plan (2015)~~
~~4. Restructure combined BPMP/FOTP funding goals/schedules with counsel and fiduciary (2016)~~
~~5. Assemble Campaign Committee (2015-16)~~
~~6. Secure *pro bono* contributions (design, printing, *etc.*) (2016)~~
7. Research and submit other private organization grant applications: 2014-2017.
8. Submit public agency grant applications: 2015-2017.
9. Implement tiered public fund raising (2016 - 2017)
10. Celebrate Fund-raising success and launch endowed interpretive programs — monitor work on Fountain complex (2017)

Public Education

~~a) Establish technical Sub-committee to develop and coordinate communication systems (2015)~~
b) Develop and coordinate virtual and physical educational content with Gun Lake Band, KPS, KHPC (2015-16)
c) Coordinate completed Reservation Marker design and structure with property managers (2016)
d) Implement and evaluate NextExitHistory presentations (2015-16)
e) Develop policies and procedures for ongoing and endowed public interpretation and programming in Bronson Park (2016)

NRHP Nomination

a. Submit NATIONAL level NRHP nomination to SHPO (2015-16)

DESIGNATION Leader: Curt Aardema

GOAL: Enhance Local Historic Districts and National Register designated properties to add development potential and protect important resources.

1. Create a simple process for property owners interested in local or national designation.
2. Research new properties for potential designation.
3. Engage owners of 3 potential sites for local and/or national designation annually.
4. Identify funding sources to assist property owners or the HPC in preparing documentation.
5. Invite property owners to consider local or national designation based on research.

LOCAL DESIGNATION

Isaac Brown House, Woodside Properties, Park Club, South Rose/Cedar Area, Gibson Factory and smokestack, New Single Resource Properties?

NATIONAL REGISTER DESIGNATION

State Theater, Fifth Third, Bronson/Upjohn Headquarters, Kalamazoo Gazette Building, Neighborhood Expansion Opportunities, Update Bronson Park NR HD, Update East Campus NR HD, Gibson Factory and smokestack

SUSTAINABILITY Leader: Lynn Stevens

1. Interviewing and writing features promoting adaptive use and rehabilitation projects as examples of how preservation can be profitable. These could be used in seeking coverage from various media for this year's tour and on the website.
2. Expand outreach to people interested in Native American history to support the fountain education projects.
3. Provide support to oversight of the Lost & Found Book sales and O'Connor Fund for Historic Preservation.

OPERATIONS Leader: Chris Wright

1. Meeting quarterly or as needed with Laura Lam and Curt to discuss KHPC activities
2. With the changes in the way that's the Preservation Coordinators position is funded to try and keep up with what she will not be able to do anymore.
3. Ensuring quorum at meetings
4. Conduct O'Connor fund appeal in November
5. Help create monthly agendas with coordinator
6. Oversight and update of operational plans monthly
7. Ensure succession plan for HPC
8. Monitor funding of Preservation Coordinator and City budget (2015-2016

SITES Leader: Curt Aardema **HISTORIC SCHOOLS INITIATIVE**

GOAL: Inform the Kalamazoo community about the history, value, sustainability and significance of preserving local buildings designed for education.

1. Compile information related to the schools on the list. Concentrate on the Lincoln School.
2. Establish a communication link with local school administrators.
3. Establish a program and presentation to share with school teachers, students, administrators, parents, etc.

Form No 10-300 (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY
RECEIVED
DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC: East Hall

AND/OR COMMON:

2 LOCATION

STREET & NUMBER: Oakland Drive

CITY, TOWN: Kalamazoo — VICINITY OF — NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT: 3

STATE: Michigan — CODE: 26 — COUNTY: Kalamazoo — CODE: 077

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
__DISTRICT	X PUBLIC	X OCCUPIED	__AGRICULTURE	__MUSEUM
X BUILDING(S)	__PRIVATE	__UNOCCUPIED	__COMMERCIAL	__PARK
__STRUCTURE	__BOTH	__WORK IN PROGRESS	X EDUCATIONAL	__PRIVATE RESIDENCE
__SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	__ENTERTAINMENT	__RELIGIOUS
__OBJECT	__IN PROCESS	X YES: RESTRICTED	__GOVERNMENT	__SCIENTIFIC
	__BEING CONSIDERED	__YES: UNRESTRICTED	__INDUSTRIAL	__TRANSPORTATION
		__NO	__MILITARY	__OTHER:

4 OWNER OF PROPERTY

NAME: Western Michigan University

STREET & NUMBER:

CITY, TOWN: Kalamazoo — VICINITY OF — STATE: Michigan 49008

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: Kalamazoo County Register of Deeds Office

STREET & NUMBER: 100 W. Michigan, Suite 310

CITY, TOWN: Kalamazoo — STATE: Michigan 49007

6 REPRESENTATION IN EXISTING SURVEYS

TITLE: Michigan State Register of Historic Sites

DATE: May 1977 — __FEDERAL X STATE __COUNTY __LOCAL

DEPOSITORY FOR SURVEY RECORDS: Michigan History Division, Michigan Department of State

CITY, TOWN: Lansing — STATE: Michigan 48918

PERIOD

__PREHISTORIC
__1400-1499
__1500-1599
__1600-1699
__1700-1799
__1800-1899
X 1900-

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

__ARCHEOLOGY-PREHISTORIC
__ARCHEOLOGY-HISTORIC
__AGRICULTURE
X ARCHITECTURE
__ART
__COMMERCE
__COMMUNICATIONS
__COMMUNITY PLANNING
__CONSERVATION
__ECONOMICS
X EDUCATION
__ENGINEERING
__EXPLORATION/SETTLEMENT
__INDUSTRY
__INVENTION
X LANDSCAPE ARCHITECTURE
__LAW
__LITERATURE
__MILITARY
__MUSIC
__PHILOSOPHY
__POLITICS/GOVERNMENT
__RELIGION
__SCIENCE
__SCULPTURE
__SOCIAL/HUMANITARIAN
__THEATER
__TRANSPORTATION
__OTHER (SPECIFY)

SPECIFIC DATES 1904-1909 BUILDER/ARCHITECT E. W. Arnold

STATEMENT OF SIGNIFICANCE

East Hall, constructed from 1904 to 1909, is significant as the original complex of education buildings constructed for Michigan's Western State Normal School, as an example of Georgian Revival Style architecture, and as a structure sited and landscaped by the nationally known firm of Olmsted Brothers.

By 1900 southwestern Michigan possessed approximately one fifth of the state's population, but that region, unlike the northern, central, and eastern portions of the state, had no publicly supported institution for teacher training. Michigan legislators managed to right this imbalance in 1903 by providing for the creation of Western State Normal School. Empowered to select an appropriate location for the school, the State Board of Education chose Kalamazoo after citizens of that community agreed to donate a twenty acre site, to provide it with power, water, and sewers, and to contribute $40,000 for campus development and construction. Thus began a close cooperation between town and school which has continued to the present.

The dedication of the Administration Building in 1905 was marked by presentations from the Kalamazoo superintendent of city schools, the president of the State Board of Education, and the governor. People from Kalamazoo and from the state at large continued to support Western which already had an enrollment of more than 500 students by the time of the Campus School's completion in 1909. Before and after World War I compatibly designed campus buildings were constructed on Prospect Hill to the north and west of East Hall. During that era Western became one of the nation's leading teacher colleges. A building expansion program on the west campus was begun in 1944, and increasing enrollment and expanding course offerings led to Western's designation as a university in 1957. Despite these developments, East Hall has continued to fulfill the integrity of its educational function by providing Western with 54,000 square feet of classroom, office, and gymnasium space.

Early in 1904 the Michigan State Board of Education chose E. W. Arnold of Battle Creek as architect for the complex which would become known as East Hall.[1] The Board selected Arnold's Plan B; his design of great arched doorways, pedimented porticoes, classical cornices, and symmetrically placed pilasters provides a fine example of the Georgian Revival Style of architecture which had become popular in America at the beginning of the twentieth century. The construction contract for the building was awarded to the local company of George Rickman & Sons.

1. E. W. Arnold was listed as an architect in the Detroit City Directories of the 1890s during which time he designed the handsome Waterman Gymnasium for the University of Michigan in Ann Arbor. In spite of sustained opposition from Michigan's State Historic Preservation Office, Waterman Gymnasium was razed during the spring of 1977; therefore East Hall is now the only surviving example of Arnold's work which has been identified by the Michigan Preservation Office.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

East Hall, Building Floor Plans, Campus Planning and Extension, Western Michigan University.

Knauss, James O., The First Fifty Years: A History of Western Michigan College of Education, 1903-1953, Kalamazoo, 1953.

Olmsted Brothers, Preliminary Plans for Western State Normal School, University Archives and Regional History Collections, Western Michigan University.

Twelfth Biennial Report of the State Board of Education of the State of Michigan, Lansing, 1905.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 8.7

UTM REFERENCES

	ZONE	EASTING	NORTHING
A	16	615 800	4682 440
B	16	615 800	4682 140
C	16	615 640	4682 210
D	16	615 640	4682 380

VERBAL BOUNDARY DESCRIPTION

East Hall and its grounds landscaped by Olmsted Brothers are bounded by a line which begins at the intersection between Cedar and Davis Streets and runs south for 990 feet along Davis Street, then runs northwest for 660 feet to the southwest corner of East Hall, then runs north for 480 feet to the northwest corner of East Hall, and then runs northeast for 660 feet to close with the intersection of Cedar and Davis Streets.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE John R. Kern, Historic Preservation Coordinator

ORGANIZATION Michigan History Division DATE 9/19/77

STREET & NUMBER Michigan Department of State TELEPHONE (517) 373-0510

CITY OR TOWN Lansing STATE Michigan 48918

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE ___ LOCAL X

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE Director, Michigan History Division
State Historic Preservation Officer DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST: DATE

KEEPER OF THE NATIONAL REGISTER

GPO 892-453

State Normal School
Kalamazoo, Michigan

PRINCIPAL'S OFFICE

February 28th, 1907.

Hon. Grant Hudson,

Lansing, Mich.

My dear Mr. Hudson:--

In fulfillment of my promise to write you regarding the training building, I will say at the outset that the training school is everywhere in this country regarded as the institutional center, about which the other activities of a normal school are naturally and necessarily grouped. So fixed is the idea, that everywhere, outside of Michigan, during the past ten years, an adequate training building has always been provided with the first organization of a new normal school. At De Kalb Illinois, where a normal was organized seven years ago, the original equipment included splendid quarters for practice work, the total investment at the outset amounting to more than two hundred thousand dollars. Another normal was established at Macomb, Illinois four years ago, with training school quarters provided for the opening year, and in the four years there has been an investment of four hundred and five thousand dollars in buildings. At Cape Girardeau, Missouri, there has been an investment of three hundred and sixty thousand dollars during the last four years, the equipment including up-to-date quarters for practise work. At Springfield, Missouri, a school which is just now being established, the authorities are expecting two hundred and fifty thousand dollars from this session of the legislature for build-

Kalamazoo, Michigan
PRINCIPAL'S OFFICE

schools of the west with which I am familiar where the critic teacher has the double work and responsibility of teaching little children and training students teachers is there a larger number than thirty in each room. Furthermore there is not a single room in the Vine Street building, aside from halls and stairways, where either a critic teacher or a student teacher can take a small group of children for a recitation. Still farther, while our relations with the authorities and teachers of the city schools are pleasant, we are nevertheless to a certain extent restrained by the regulations that are provided for the entire city system. There is not a man in the United States at all familiar with the conditions under which the training of teachers can satisfactorily progress who would not regard the present situation as exceedingly unfortunate from the standpoint of students, critic teachers, training school children and the Normal School as a whole.

The State has invested in this school up to the present time for building purposes, $90,000 which is less than one half the sum devoted to the establishment of any new normal school(other tham Marquette) in our western states during the past ten years. The sum originally appropriated for the Western Normal was $30,000 and against this the city of Kalamazoo appropriated $70,000 with the expectation which was very prominently put before the people who voted this money that the state would make good in the establishment and support of a well equipped and up-to-date normal school.

Western State Normal School
Kalamazoo, Michigan

PRINCIPAL'S OFFICE

5.

and development of the school, I am with best wishes,

Yours very truly,

D. B. Waldo

ATTORNEY AT LAW
[illegible] BLOCK
VICKSBURG, MICH.

June 9th.,1905.

D. B. Waldo,

Kalamazoo, Mich.,

Dear Sir,-

I take pleasure in informing you that your appropriation bill was finally passed just as introduced ,although I had a hard time before the Senate finance Committee on the last day to get the item for the new building through,as has been the policy to cut off all new buildings for State institutions except where actually indispensable , but I finally got the committeee to let it out just as it was . They thought you could get along two years without any further new buildings except your main building . The bill was given immediate effect so that you know just what can be done. I am very glad we were able to gt the matter through in as good shape as we have.

Yours truly,

J R Crosby

MATHEMATICS:
S. C. Davisson,
D. A. Rothrock,
U. S. Hanna,
E. A. Hinkle,
H. C. Brandon,
D. J. Crittenberger.

BLOOMINGTON, Feb. 10, 19

Principal D. B. Waldo,
Kalamazoo, Mich.

My Dear Mr. Waldo:

Permit me to acknowledge your letter of 2nd inst. I can assure you that it affords me great pleasure to know of the real progress which the "Western State Normal" is making, and especially glad am I to know of the bright prospects which are yet in store. Next year should surely show wonderful progress, with an enrollment, let me say, of 500 (sure). [Then that elegant building so ideal in location!] Surely, you are to be congratulated, and not only you, but the state of Michigan which is so fortunate in having your services.

As for myself, I have little to

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: _Administration Building (Name Change/Boundary Decrease/Additional Documentation for East Hall)__

Other names/site number: _East Hall, Heritage Hall_____

Name of related multiple property listing**:**

_____

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

2. Location

Street & number: _East Campus Drive, Western Michigan University_____

City or town: _Kalamazoo__ State: _Michigan___ 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 ___ 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 ___ 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:

___A ___B ___C ___D

Signature of certifying official/Title: **Date**

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

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

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 X

Public – Federal ☐

Category of Property

(Check only **one** box.)

Building(s) X

District ☐

Site ☐

Structure ☐

Object ☐

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	Total

Number of contributing resources previously listed in the National Register 1

6. Function or Use
Historic Functions
(Enter categories from instructions.)
EDUCATION/college

Current Functions
(Enter categories from instructions.)
EDUCATION/college

7. Description

Architectural Classification
(Enter categories from instructions.)
_Classical Revival____
_____
_____
_____
_____

Materials: (enter categories from instructions.)
Principal exterior materials of the property: brick, limestone, pressed metal, 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.)

Introduction
This nomination is an update to an existing nomination for a property already listed in the National Register of Historic Places. This property was originally listed in the register under the name East Hall in 1978 (NRIS ID # 78001501).

This update is being submitted to address several issues:

- Changes the historic name of the structure from "East Hall" to "Administration Building," its name from 1905 until 1952.
- Reflects changes to the structure since it was first listed, including razed portions, and rehabilitation of, and additions to, the structure.
- Provides a clarification of the role of the Olmsted Brothers' involvement in the landscape design at the Administration Building, which was more limited than presented in the original national register nomination.
- Revises the boundary description to a much reduced parcel that includes little more than the building's immediate site.
- This new nomination update was initiated at the request of Western Michigan University in response to a request that the building be delisted due to loss of integrity.

Summary Paragraph

Completed in 1904, the Classical Revival style Administration Building was the first building constructed on the Western State Normal School (present-day Western Michigan University) campus. It is located on the top of Prospect Hill above the city of Kalamazoo, Michigan, looking east, on a site originally selected by the noted landscape designers the Olmsted Brothers. It is a two-story building with a basement that is half above grade, built on a reinforced concrete structural frame and foundation. The 92 ft. x 135 ft. building features a prominent east-facing portico, and its materials are red brick highlighted by cream colored brick piers, a pressed metal cornice, and a prominent central cupola. Under the east portico roof is a large ornate arched cast iron-framed window and double door entry assembly. The building has double hung windows. The building features a limestone water table above the basement windows, with a brick base. The roof is shallow sloped with end gables. A 2015 rehabilitation removed a 1908 addition, an originally separate 1909 building and a 1947 link, and returned the original building to its 1904 appearance. Small 26 ft. by 54 ft. wings added to the north and south ends contain stairs, elevators and bathroom facilities, and there is a new 23 ft. by 26 ft. entry enclosure on the west. The building site is open all around the Administration Building. New construction has provided walkways around the site. The east-facing hill below the building is a large grassy slope with play fields on the flat area at the bottom along Davis Street.

Narrative Description

The Administration Building was the first building constructed on the campus of Western State Normal School (Western Michigan University). The building was placed prominently on the crest of Prospect Hill with a commanding view of the city of Kalamazoo to the east. The symmetrical building was located on axis with West Walnut Street in the residential neighborhood below. The hill below the building to the east originally featured a landscaped formal walkway/plaza providing a formal approach to the dramatic main entrance of the building from the neighborhood below.

The building was designed by architect E. W. Arnold of Battle Creek. The siting of the Administration Building was determined by the nationally renowned firm Olmsted Brothers from Brookline, Massachusetts. Construction of the Administration Building began in the spring of 1904, and the building was open for fall semester classes on September 1, 1905. The building contained offices, classrooms, and a small assembly room.

The Administration Building is a monumental brick building two stories high with a full basement. Measuring 135 feet long in the north-south direction by 92 feet wide, the building is approximately 46 feet in height to the peak of the roof, with an 11 ft. x 11 ft. octagonal cupola extending an additional 22 feet above the roof. The main floor is elevated six feet above grade and is the middle floor of the building's three levels. The basement is partially above grade with the basement floor approximately four feet below grade.

The primary style of the building is Classical Revival, with its characteristic symmetrical façades, full height front façade columned portico, prominent piers that divide the east and west façades and modillion and dentil decorated cornice. When originally built, it featured a pressed metal balustrade around the perimeter of the roof line, also characteristic of the style.

The building's exterior is most strongly characterized by its prominent pedimented east portico supported by six freestanding Ionic columns, and the central octagonal cupola with windows on all eight sides. The portico is flanked by piers with Ionic capitals which delimit a symmetrical five-bay wide arrangement of wings and bays. Under the portico roof is the main entrance, with its round arched doorway and window assembly in a filigreed cast iron frame, set in a limestone arched opening with quoin-like accents.

The exterior walls are built of brick through their full depth. The face brick is a terra cotta red, with contrasting cream-colored engaged piers with unpainted, partially weathered stamped copper Ionic capitals. Evidence of previous stone or cast concrete column capitals was observed during the 2015 restoration, suggesting that the copper capitals are replacements. The lack of a total verdigris patina on the capitals also suggests that the capitals are modern replacements. Exterior trim detailing is limestone, with cast concrete pier bases. A limestone water table forms a band around the perimeter of the building just above the deeply set basement windows and forms a cap on a brick base that is faced with a blend of tan to brown bricks with an ironspot glaze. Windows have several configurations (double-hung, fixed sash, one-over-one, four-over-four, and six-over-six). The original windows were double hung with cast iron sills. The current windows are aluminum single hung units, with daylight areas, muntin arrangements, and widths that match the configuration of the original windows.

The façades are topped with a modillion and dentil-decorated pressed metal cornice that is continuous around the perimeter of the building. The roof is a low-pitched gabled roof with built-in gutters and exposed external downspouts. Undated archival photos suggest that the building had a standing seam metal roof at some point. It is known that by the 1990s the roof had been replaced by a conventional built-up roof. The current roof is a CPE membrane installed during the rehabilitation in 2015. The building is constructed on a reinforced concrete structural frame and concrete foundation walls and footings.

On the elevation the building features a three-sided central "bay," which, according to the original 1903 master plan would be connected to a future building to the west. But at the time of the Administration Building's completion, it featured only a simple utilitarian door and utilitarian stairway to grade.

A 160 foot long, two-story addition attached to the north end of the building, known as the Gymnasium Building, was completed in May of 1908. It extended the Administration Building northward with a new classroom wing, which terminated at the new gymnasium. The style was identical to the Administration Building. It featured another east-facing portico, nearly identical to the one on the original portion of the building. This addition housed additional offices and classrooms. The gymnasium had a track suspended from steel trusses. In its day the gymnasium was considered innovative and well-equipped. At the north end of the new wing was a cross gable oriented east-west. The west face of this gable and the wall below was a plain flat brick wall from ground to eave. It was oddly unornamented and from a design perspective looked incomplete. It is speculated that this wall was intended to be temporary, or eventually covered. This would be consistent with E. W. Arnold's original 1903 master plan for the hilltop which

envisioned a series of interconnected buildings surrounding a courtyard. At this location, another building running east-west would attach to the gymnasium building and form the north end of the four-building complex.

In 1909, the Training School Building was constructed 50 feet to the south of the original building. The building was approximately 130 feet in length and width and contained classrooms arranged around a large steel trussed central rotunda. Again, this addition matched the style of the earlier buildings; however, it was detached from them, which was a significant departure from the 1903 master plan and seemed to suggest an abandonment of the original four interconnected building concept. The new east façade included a portico that mirrored the portico on the Gymnasium Wing, which at a glance appeared to create a symmetrical three portico façade looking down from Prospect Hill. However, the missing link between the Administration Building and the Training School belied this appearance.

In 1915 the Science Building (later known as West Hall) was built approximately 100 feet directly west of the Gymnasium Building. This building was a fully independent free standing structure with a formal entrance facing east across the open space between it and the Gymnasium. It made no attempt to link to the Gymnasium, and its design and plan essentially offered no possibility of connecting to the Gymnasium Building. It appears that the original 1903 concept of the interconnected buildings around a courtyard had finally been abandoned. The Science Building was in the Classical Revival style, and although its cornice was nearly identical to that on the Administration Building grouping, other details were different enough to define it as a separately conceived design.

A new Library Building (later known as North Hall) was built at the north end of the hill in 1924, roughly centered on the space between the Administration Building group and the Science Building. This building also exhibited the abandonment of the original concept of the interconnected buildings around a courtyard, as it was an independent building with a formal south facing entrance, and a plan and elevation design that precluded any connections to other buildings. The Library Building reflected the Classical Revival style that echoed the other buildings in the area, but it also included Georgian influences, as well as Italian Renaissance-inspired detailing at the front entrance.

Fourteen years later the last building was built on the top of Prospect Hill. The Health and Personnel Building (later known as the Speech and Hearing Building) was built in 1939 approximately 100 feet west of the Training School. Its style was a significant departure from the previous buildings on the hill, featuring an eclectic mix of modernized Georgian details, while still including some Classical/Colonial Revival, and even Art Deco influences. This building faced east toward the open space around which the the hilltop site's buildings were now organized.

In the 35 years between the construction of the Administration Building and the Health and Personnel Building, the organization of the hilltop gradually departed from E. W. Arnold's original interconnected buildings around a central courtyard plan, into one of separate independent buildings with independent entrances facing the center of the hill. The effect on the

Administration Building was significant. It had been designed based on the original 1903 concept of a ring of interconnected buildings around a courtyard. It was clearly the design intent that the site would be approached formally from the east with entrances at the porticos, which would then permit internal access to the entire complex. When the ring was complete, there would also be formal entrances on the north, south and west sides. This grouping assumed an outward focus for the complex.

However, the ring concept was abandoned and buildings began to be built with an inward orientation facing into the common space. The common space became the site arrival point and the area where people moved between buildings. This was exacerbated by the introduction of a vehicular road – and eventually parking – between the east and west buildings. As a result, the Administration Building's original east portico entrance concept no longer worked. The function of the east portico as the entry to the building – and the entire complex – was significantly diminished, and in effect, the Administration Building's "back door" became the primary functional main entrance for many people visiting the site approaching the building from one of the other buildings or from the drive and parking located between the east and west buildings..

Similarly, the original landscape plan for the project was never fully implemented. The noted Olmsted Brothers landscape design firm that had been hired to select the Administration Building's site, also developed a landscape plan for the site. In 1904 their plan was accepted and some initial site clearing and grading was done based on the plan. However, costs for the work were too high, and the remainder of the plan was never implemented. Western's attempts to obtain funds to implement their plan were unsuccessful, and for years ad-hoc landscaping was done by volunteers and staff members. It was not until 1921 that the site would be professionally landscaped, and by then the Olmsted plan had been abandoned.

Likely in response to to the inelegant approach to the administration building, in 1947 a link between the Administration and Training School Buildings was added. The brick and limestone building that was constructed at that time was not a continuation of the Administration Building in either style or configuration or scale. It was only two stories in height, and was set back from both the east and west elevations. Its style was more contemporary than the earlier buildings, and could better be described as a Stripped Classical style, with modernized simplified versions of classical details. Although it contained some support and maintenance spaces, it functioned primarily as an entrance and stairway structure, providing a formal common entrance to the Administration Building/Gymnasium Building/Training School grouping which by then was collectively referred to as the Administration Building.

The Administration Building remained largely unchanged until 1979 when the east façade was altered by the removal of the monumental and character-defining east porticos on the Gymnasium Building and Training School Buildings. The monumental stairs at those wings were also removed and replaced with smaller precast stairs with rough 2 x 4 handrails. Where portico roofs were removed from the main body of the buildings, stucco panels were provided to cover the exposed rough construction. These changes diminished the integrity and historical character of the east façade of the grouping of buildings.

At the same time that the porticos were removed, the columns of the Administration Building's remaining center portico were replaced with concealed steel columns wrapped with cement plaster on metal lath, forming the visible column shafts. The plaster columns are cylinders, lacking the tapering or entasis that would be expected in Ionic columns. Also as part of this project, the basement space under the center portico stairs was filled with sand and new concrete monumental steps were constructed.

Other alterations since the original construction included replacement of the original standing seam metal roofing with built-up roofing, removal of pressed metal balustrades along the built-in gutters, and removal of large scale exterior light fixtures.

In 2013, the Gymnasium Building, Training School, and the 1947 link between the Administration Building and Training school were demolished, retaining the original 1904 Administration Building. Between 2014 and 2015 the Administration Building was rehabilitated to serve as Western Michigan University's Alumni Center, and renamed Heritage Hall. The rehabilitation included restoration of the exterior to its original 1904 appearance. New small additions were constructed to the north and south of the building to provide egress stairs, elevators and code compliant toilet rooms, and on the west to provide a new accessible entry.

Prior to 2015, the landscape around the Administration Building had been neglected for many years. The former formal pedestrian approach leading up to the building's main east portico that was generally based on the Olmsted Brothers original concept disappeared decades ago. Plantings had been neglected, the hill had become overgrown, and the walkways near the building were compromised by the addition of parking and other incremental changes over the years. The recent rehabilitation of the Administration Building resulted in clearing of overgrowth of vegetation on the hill to restore the iconic view to the building envisioned by E. W. Arnold and the Olmsted Brothers. New construction has included a new system of walkways throughout the site that reflect the general spirit, if not the letter, of the Olmsted concept. New plantings have been introduced and bring back the Olmsteds' casual park-like low maintenance character. The east-facing hill below the building remains as a grassy slope with play fields on the flat area at the bottom along Davis Street.

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.)

- [x] 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.
- [x] 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.)
1. Education
2. Architecture

Period of Significance
1904 – 1952

Significant Dates
1904, 1905, 1952

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Ernest W. Arnold

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 Administration Building is the first educational building constructed for Michigan's Western State Normal School (the present–day Western Michigan University), the fourth and final normal school founded by the state government in Michigan. Classes were first held in the Administration Building in 1905, and the building housed the school's administrative offices from 1905 to 1952. It is the work of Battle Creek architect Ernest W. Arnold, who was responsible for many higher education structures around the state of Michigan in the early twentieth century, and was sited by the nationally renowned firm of the Olmsted Brothers of Brookline, Massachusetts. The building is a notable example of the Classical Revival style, featuring the style's signature dominant portico overlooking the city of Kalamazoo. It is a fine representative example of early twentieth-century educational buildings in Michigan.

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

Criterion A

Education

The Administration Building was the first structure built at the Western State Normal School, and housed its administrative functions for nearly 50 years, during the school's first era of development. During that time, it served as the center of Western's operations and campus life.

The Western State Normal School was established as the fourth and final normal school founded by the state government in Michigan, after the schools in Ypsilanti (1849), Mount Pleasant (1892), and Marquette (1899). The Western State Normal School's first classes were held in 1904 in buildings owned by the Kalamazoo Public Schools. In September, 1905, Western moved their administrative offices to the Administration Building and for the first time held classes there. The Administration Building served as the school's primary general classroom/and central administrative office building until 1952 when the function that gave the building its name moved to a new structure on the new West Campus.

Responding to the demand for trained teachers, the state lawmakers before the turn of the century had established normal schools in Ypsilanti (State Normal School – 1849), Mount Pleasant (Central State Normal School – 1892), and Marquette (Northern State Normal School – 1899). With these institutions serving southeast Michigan, the northern Lower Peninsula, and the entire Upper Peninsula respectively, southwest Michigan was left without a teachers training school. Establishment of a school in Kalamazoo provided the rapidly developing southwest Michigan area with a much needed teacher training school.

The act establishing Western State Normal School as the fourth and final normal school in the state of Michigan was approved by Governor Bliss on May 27, 1903. Representative Henry B. Vandercook of Grand Rapids led the movement which resulted in the passage of the bill. The State Board of Education, entrusted with the responsibility for selecting the site for the school,

voted on August 28, 1903, in favor of Kalamazoo. Between 1903 and 1942, as the institution's program and organization evolved, Western significantly contributed to the development of advanced education in the State of Michigan.

Multiple communities vied for the opportunity to be selected as the site of the new school – Allegan, Muskegon, Grand Rapids, Decatur, Three Oaks, Hastings and Kalamazoo. The selection of Kalamazoo as the site was due partly to its central location and to the inducements which were offered by the City of Kalamazoo. The city agreed to provide twenty acres of land, facilities for gas and lights, grade the streets adjacent to the site, lay cement sidewalks, permit the use of the public school buildings until such time as the state could build a training school, pay one-half of the salaries of teachers employed in the training school as long as the public schools were used, and appropriate $40,000 for building purposes. On October 19, 1903, a special election was held and the citizens of Kalamazoo, by margin of almost eight to one, authorized borrowing $70,000 and issuing bonds to carry out this agreement.

Dwight B. Waldo was selected by the State Board of Education as "principal" of the new school; within a few years his title was changed to "president." Waldo served as head of Western State Normal School for thirty-two years. A native of New York, he spent his boyhood in Plainwell where he clerked in his father's grocery store. He attended Albion College, and later, Harvard University. After teaching in several schools and colleges, Waldo was chosen in 1899 as principal of the newly established Northern State Normal School in Marquette. It was from this position that he came to Kalamazoo. Waldo was eminently successful in obtaining appropriations from the legislature for the school. He assembled an able faculty, and soon won the respect of the entire community.

"The development of the curricula during the Waldo Era falls into two general periods: from 1904 to 1917, and from 1917 to 1936. The first period was marked by an increase in the number of curricula offered and by a very rapid rise in the educational requirements of rural teachers. The second period was dominated by the increasing length of time required to complete the various curricula, in other words, the development of a teachers college." [1]

"The task of finding classroom facilities for the new institution was made easy for Waldo by the cordial assistance of the authorities of the Kalamazoo public school system." [2] The school system agreed to provide classroom space for Western for a five-year period while the school obtained property and built facilities for their permanent use. After consideration of several sites, the landscape design firm Olmsted Brothers of Brookline, Massachusetts, selected Prospect Hill for the site of Western's campus. Battle Creek architect Ernest W. Arnold was selected to design the first building. Grading of the hill top and construction of the Administration Building began in 1904.

With Kalamazoo's facilities available, the start of classes at Western did not need to wait for construction of facilities to be complete. In the meantime, classes met in the Kalamazoo High

[1] Knauss, James O. The First Fifty Years: A History of Western Michigan College of Education 1903-1953. Kalamazoo, MI: Western Michigan College of Education, 1953. p. 45.
[2] Ibid. p. 11.

School located in the nearby Vine Neighborhood. In 1904, there were three general courses offered at the school: a life certificate course, a three-year certificate course, and a rural school course. The life certificate course at Western State Normal School was a two-year program. As its name indicates, those who successfully completed this course received a teachers' certificate valid in the State of Michigan for one's lifetime. Likewise, those who completed the three-year certificate course received a teachers' certificate in Michigan valid for three years, which could then be renewed for another three years. The majority of subsequent curricular developments at Western relate to the modifications of the life certificate course and the eventual discontinuation of the three-year certificate course.

Unique to Western was the provision of the first rural school department of any normal school in the nation. The rural school department prepared teachers to teach in one-room schools. Training teachers on all subjects for all grades, the department existed into the 1950s when rural one room schools were becoming extinct. Dr. Ernest Burnham headed this department for many years. Among other well-known faculty members of Western were Marion Sherwood, Leslie Wood, John Fox, Harper C. Maybee, John Everett, George Sprau, H. Glenn Henderson, William McCracken, Harry Greenwall, Smith Burnham and Floyd Moore.

In September 1905 the administration offices moved into their new home on the hill, and the first building on the campus of Michigan's final Normal School took its place as the centerpiece of the campus. This original building also housed classrooms, laboratories, and a library room.

Some functions still remained in Kalamazoo school buildings – the Department of Manual Training and the training school. It was clear to the State Board, President Waldo and faculty that additional facilities were necessary for the institution. Funds were appropriated, and by 1908 the original Administration Building was expanded to include a new gymnasium and additional classrooms. Also at this time a two-track inclined cable car (funicular) was completed, easing the approach up and down the hill.

However, the institution's space needs were still not fully met. "The erection of one more building was urgent if the state was to meet its obligations with the Kalamazoo Board of Education… the city school board promised training facilities to Western for a maximum period of five years."[3] Conditions and options were discussed, and in 1908 funds were obtained from the state to construct a new training school building on the hill south of the original Administration Building (completed 1909). With the completion of the Training School, the original 1904 Administration Building now architecturally, functionally and administratively anchored a grouping of buildings containing all of the university's programs and administration functions.

In 1908, "differentiation appeared in the life certificate course, when students were told to follow schedules that would prepare them to teach in [certain grades]. This departure forms the beginning of what later developed into the early elementary, later elementary, junior and senior

[3] Ibid. p. 23.

high school curricula."[4] The rural school work also changed in 1908; an advanced course was added to the curriculum, as well as the establishment of a rural observation school.

Between 1908 and 1913 there was no new construction on campus. However, by 1913 the lack of space for the quickly growing science courses that were responding to the educational needs of Michigan's teachers, and the changes in Western's curriculum could no longer be ignored by the state. The legislature finally passed a bill providing funds for the construction of a new science building (completed 1915), as well as a new central heating plant (completed 1914). In 1915 Governor Ferris approved a bill granting Western additional funds for the construction of four new buildings: an auditorium and conservatory, a library building, a manual training building, and an addition to the gymnasium. However, the timing was unfortunate as World War I intervened – building material was not available and construction costs were too high.

In 1917, just prior to the U. S. involvement in WWI, an increased number of courses with expanded content were being offered. Also at this time, the "State board of Education, sensing the demand for more thoroughly prepared teachers, authorized the normal schools of Michigan to offer another year of work beyond the two required for a life certificate. This was the first step leading to lengthened teacher preparation. At first this third year was not obligatory for the students, but…it was made so in the next decade."[5] Following up on the latest innovation, in 1918 the State Board of Education granted degree privileges to the normal schools. Western began offering four-year Bachelor of Arts degrees at this time, putting further pressure on existing campus facilities. Between 1913 and 1917 the school obtained additional properties in recognition of the need for expansion of campus facilities beyond Prospect Hill.

Construction activity picked up again after the war and in 1921 the Manual Training Building was completed. This was the first permanent building constructed outside of the original hilltop campus.

By 1923 the library collection that had been housed in the Administration Building since its opening had significantly outgrown its home. Construction of a new library was given priority and by 1924 the new Library Building at the north end of Prospect Hill was complete. Construction activity was also occurring west of the hill for the new Men's Gymnasium, which was completed within one year (1925). During this period of construction on campus, significant growth was also occurring in the training school facilities off campus in the surrounding communities.

In a 1923 article entitled, *"Should the Two Year Normal Schools Become Four Year Teachers Colleges? Why?"* President Waldo expressed his strong support for the increase in education and preparation time for teachers. "The brevity of training in two-year normal causes a tendency to turn out artisans rather than artists… The four-year teacher-training institution will not be looked down upon by the universities, land grant colleges and private colleges… The teachers' colleges will attract a strong staff of competent instructors, because trained scholarly teachers of

[4] Ibid. p. 47.
[5] Ibid. p. 51-52.

attractive personality prefer to teach in institutions of high scholastic standards."[6] In 1927 the state legislature recognized the progressive curricular changes occurring in the normal schools and passed a law making them teachers' colleges. This also marked the first name change for the institution – Western State Teachers College.

In the years that followed, leading up to the end of the Waldo Era (1936), curricular developments continued "in raising the minimum standards of teacher preparation, and the basis was laid for further development in non-teaching fields."[7] Between 1928 and 1932, revisions enforced by the State Board were made to the requirements for obtaining a life certificate. By 1936, "all applicants for life certificates were without exception compelled to have completed four years of college work."[8] Curricular changes were also made for the growing trend of graduates who were entering other lines of work or students not seeking teacher-training. In 1934, "the State Board… gave the state colleges of education the right to grant the general degrees of Bachelor of Arts and Bachelor of Science to students who had completed four years of approved college work even if they had not taken any courses in the professional education groups… This ruling of the State Board then became the basis of the later development of the institution."[9]

In the summer of 1936, Paul V. Sangren was elected president of Western State Teachers College. Sangren was a natural and wise selection as successor. Despite his young age of thirty-eight, Sangren was experienced and very familiar with the education department and the institution at Western. He first arrived at Western State Normal School in 1923 as an instructor in the education department. Four years later he was appointed as chairman of that same department. In 1934, in the new office of dean of administration, he began working more closely with President Waldo. Together, the two men successfully led a campaign to convince the Michigan governor at the time to keep Western State Teachers College open.

"When Sangren assumed his duties as president of Western State Teachers College on September 1, 1936, the school was just beginning to emerge from the doldrums of the world-wide depression. Institutional life had never been static for any long period of time, and now as student enrollment began to increase, change was almost inevitable… Curricular and departmental developments were in four main directions: a numerical increase in educational certificates, a very rapid increase in the non-teaching curricula, the appearance of general education courses, and a further attempt to secure greater mutual appreciation on the part of the professional educators and the academic teachers."[10]

Within the first year of President Sangren's term the State Board announced new requirements for obtaining a life certificate, as well as modifications to state limited renewal certificates. Now to be eligible for a permanent certificate, one was required to complete four years of college training to receive a provisional certificate, in addition to an increased set amount of subsequent

[6] Ibid. p. 54.
[7] Ibid. p. 57.
[8] Ibid. p. 55.
[9] Ibid. p. 56.
[10] Ibid. p. 66.

teaching time (practicing in the field) or acceptable resident college credit hours. In order to renew a state limited renewal certificate, one was required to complete an increased set amount of acceptable resident college credit hours. The qualifications for teaching in the State of Michigan, like many other states, were only increasing.

Along with increased qualifications came questions and concerns regarding the level at which one would complete these requirements. "The State Board on February 21, 1938, asked the regents of the University of Michigan to consider the possibilities of establishing a graduate division in each of the teachers' colleges in cooperation with the graduate school of the university… The resulting plan was approved by the State Board on July 29, 1938. This provided for a graduate division in each of the teachers' colleges. The courses offered and the instructors had to be approved by the University of Michigan… The master's degree in education was conferred by the university on a candidate who had satisfactorily completed twenty-four semester hours of graduate work and had written an acceptable thesis, or thirty semester hours without any thesis."[11] By February 1939, Western State Teachers College had officially formed its graduate division, and in cooperation with the University of Michigan, began its first graduate program in teacher education. With modest beginnings (only four courses and 111 students), the graduate division steadily increased by the following session (11 courses and 154 students), and during the following decade had significantly grown (28 courses and 209 students). By September 1952 Western's graduate division was completely separated from the University of Michigan, and the teachers' college was allowed to grant its own master's degrees.

The years 1939 through 1942 marked the beginning of numerous curricular developments that would significantly shift the offerings and organization of the institution. In 1939 the American Council on Education selected Western as one of seven American teachers' colleges to participate in a major national three-year study of teacher education. In 1941 the school was again renamed and became Western Michigan College of Education, and by 1942 implementation of several findings from this study had begun.

"The results of this study were many… changes [were] made in the area of professional education, the attempt to develop the general education field, and the increase in breadth of knowledge on the part of many members of the faculty. The most striking curricular development growing directly out of the Teacher Education Study occurred in the elementary and secondary curricula. In 1939 there were still four of these, an early and a later elementary, a junior and a senior high. The latter were united in 1940 to form the secondary curriculum, and the former two years later [1942] to form the elementary curriculum… The professional education committee of the Teacher Education Study…recommended a drastic regrouping of the professional education courses required in these curricula. The basic change consisted of the introduction of a so-called "fifteen unit block" or "free semester," during which the student's entire time would be devoted to directed teaching and the related problems."[12] Starting in 1942, Western also experienced a great expansion of curricula in the non-teaching fields. In 1936 prior to the study, there were ten non-teaching courses (general and pre-professional) offered by

[11] Ibid. p. 67-68.
[12] Ibid. p. 70-71.

Western. By September 1952 the institution's non-teaching course offerings had grown to thirty-four (general, pre-professional, and terminal).

Concurrent with these curricular developments and enrollment growth, this period of President Sangren's administration also experienced a significant amount of construction. The first new (women's) dormitory and social activities center on campus was Walwood Hall Union Building, completed in 1938. Several buildings were completed in 1939, including the men's dormitory and a health services and education building (Vandercook Hall for Men and Health and Personnel Building). Funding for a new athletic facility was approved in 1936, and by 1939 construction of both Waldo Stadium and Hyames Field were complete. Enrollment continued to grow, thus prompting the need for another (women's) dormitory to be constructed on campus. Within one year construction began and was completed on Spindler Hall for Women (1940). Construction began on two more buildings in 1940. The Mechanical Trades Building, located near the Manual Arts Building was completed in 1940. The Theatre, "a music and dramatic arts building,"[13] was completed in 1942.

The "revolution of the curricula since 1936 shows the rapid diversification of Western's offerings… [and] it is apparent that the new motto of the school, "That all may learn," adopted in 1944, was the goal of the administration."[14] Increasing enrollment and the addition of new departments and courses during the 1940s and 1950s made Western a multi-purpose institution. The evolving role and mission of the college clearly presaged the need for additional campus expansion. However, World War II intervened, and construction on campus came to a complete stop from 1942 to 1946.

However, the seeds for postwar expansion had already been sown and it was clear that the 68.8 acre campus that had largely been established by 1923 and had accommodated the institution's growth since then would no longer accommodate the university's facility needs. When construction resumed after the war, campus expansion occurred on land acquired west of the Michigan Central Railroad tracks in 1944. In 1948 the first significant new structure was built on what was now called West Campus, and thus the 47-year growth period of the original East Campus ended. In 1952 the School's administrative offices moved from the original Administration Building to new facilities on West Campus, and the old building was renamed East Hall.

In 1955 Western Michigan College of Education was renamed Western Michigan College. In 1956 the college reorganized into five schools: School of Applied Arts and Sciences, School of Business, School of Education, School of Liberal Arts and Sciences, and the School of Graduate Studies. This diversification and reorganization led to the college's designation as a university by an act of the legislature in 1957, and it became Western Michigan University.

[13] Ibid. p. 39.
[14] Ibid. p. 75.

Today the Administration Building stands as it did in 1905 when it became the first building on the institution's campus and housed the school's first classes and its administrative offices, the institutional functions that would remain there for the next 47 years.

Criterion C

The Western State Normal School Administration Building is significant in the field of architecture as an expression of the Classical Revival style of architecture, as the work of noted higher education architect Ernest W. Arnold, and for being the centerpiece of the Prospect Hill site selected by the nationally renowned firm of the Olmsted Brothers (John Charles and Frederick Law Olmsted, Jr., sons of Frederick Law Olmsted), of Brookline, Massachusetts. It is notable for its commanding architectural presence and iconic image standing high above the city of Kalamazoo since 1904.

Architecture

The Administration Building is significant as an example of the work of architect Ernest W. Arnold, a noted designer of secondary education buildings in Michigan in the early part of the twentieth century, and as a notable example of Classical Revival architecture within Michigan's southwestern Lower Peninsula region.

Battle Creek architect Ernest W. Arnold was born 1850 near Chatham, Ontario. He went to Detroit as a young man to work for C. K. (Cyrus) Porter, later working with Porter in Erie, Pennsylvania, and Buffalo, New York. Arnold moved to Bay City in the early 1880s and in 1881 was partnered with George Watkins and Oliver Hidden, practicing as Watkins, Hidden and Arnold. By 1883 he had formed a company under his own name, E. W. Arnold and Co., in partnership with Philip C. Floeter. He moved to Detroit in 1884 and and formed a practice with his former partner, George Watkins, under the name Watkins and Arnold. By 1889, Arnold was in practice by himself in Detroit. From 1897 to about 1900, he worked as a civil engineer for the Grand Trunk Railway, and then moved back into private practice under his own name. [15,16,17,18]

Arnold eventually moved his practice to Battle Creek, with his name first appearing in Battle Creek directories in 1907. He continued to be listed there until at least 1925. In addition to his design work, he served his profession through membership in professional organizations, notably serving as a Director of the Michigan Society of Architects. He was named a Fellow of the American Institute of Architects in 1889. Arnold died in 1927. [19,20,21,22]

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[15] "E. W. Arnold Passes Away," Obituary, Battle Creek Enquirer & Evening News Feb. 19, 1927.
[16] Bay City/West Bay City Directories, 1881 and 1883.
[17] Detroit City Directory, 1887.
[18] National Register Nomination, Battle Creek City Hall, Curtis H. Warfield, and Robert O. Christensen, March 1984.

[19] "E. W. Arnold Passes Away," Obituary, Battle Creek Enquirer & Evening News Feb. 19, 1927.
[20] Battle Creek City directories, 1907-27.
[21] National Register Nomination, Battle Creek City Hall, Curtis H. Warfield, and Robert O. Christensen, March 1984.
[22] American Institute of Architects, College of Fellows History and Directory, Year 2015 Edition.

Arnold's work included institutional, church, and commercial buildings in central, southwest and southeast Michigan, as well as collegiate structures throughout the state. Notable among his works is the Battle Creek City Hall, built in 1914, and still in use today.

Starting in the early 1900s, Arnold embarked on a 17-year period where he "designed all the normal schools for the state of Michigan…"[23] In addition to his work at Western, he designed structures for State Normal School (Ypsilanti), Central State Normal School (Mount Pleasant), and Northern State Normal School (Marquette). At the Ypsilanti school (the present day Eastern Michigan University), Arnold designed a Training School, built in 1895, and a Natural Science Building, completed in 1903. Both of these structures survive today as Welch Hall and Scherzer Hall respectively. At Western he designed the Administration Building (1904) and its two additions (1908, 1909), the Heating Plant (1914), and the Science Building (also known as West Hall) (1915).

Arnold and the Olmsted Brothers began working at Western at approximately the same time. On November 27, 1903 the Olmsteds selected the dramatic location on the crest of Prospect Hill where the Administration Building would be constructed. During the same time period, Arnold worked on the development of a master plan for the newly selected hilltop site.

It is not clear whether Arnold and the Olmsteds collaborated on the initial concept for the new building to be built on the new site. However it was observed that they both "sought to establish for a Midwestern normal school that air of dignity and purpose often associated with older, well-established colleges and universities."[24] In America during the late nineteenth century and early twentieth century this meant designing buildings and spaces closely modeled after classical styles and forms. Classical Revival was one of the most prevalent styles of this period, popularized in part by the World's Columbian Exposition of 1893 in Chicago with its celebration of Classical Revival planning and design. The style was popular for public buildings, including schools.

Arnold's original campus master plan, delivered in 1903, was a response to this. It was based on Classical Revival planning concepts, and consisted of four interconnected buildings arranged in a square around a central courtyard (quadrangle) (Refer to Exhibit A). Although no building elevations survive, the master plan shows columns that suggest that the linked buildings would eventually have dramatic porticos on the east elevation, and lesser columned porticos on the west side of the quadrangle.

The Administration Building, the central building on the east side of this proposed quadrangle, with the prominent presence atop Prospect Hill was the first part of this plan to be implemented. Designed by Arnold, it was started on May 16, 1904, and occupied on September 1, 1905 when the Administrative offices for the school moved from a Kalamazoo College building.

[23] "E. W. Arnold Passes Away," Obituary, Battle Creek Enquirer & Evening News Feb. 19, 1927.
[24] East Campus Study Committee. Final Report: A Response to the President's Charge Related to the Future of the University's East Campus. Kalamazoo, MI: Western Michigan University, June 1989. p. 49.

The building is a monumental Classical Revival building, with its characteristic symmetrical façades, full height front façade columned portico, and denticulated cornice. When originally built, it featured a pressed metal balustrade around the perimeter of the roof line, also characteristic of the style.

The building's exterior is most strongly characterized by a prominent pedimented classical portico supported by six freestanding Ionic columns, and the central octagonal pressed metal cupola with windows on all eight sides. The portico is flanked by piers with Ionic capitals which delimit a symmetrical five-bay wide arrangement of wings and bays. Under the portico roof is the main entrance, with its round arched doorway and window assembly in a filigreed cast iron frame, set in a limestone arched opening with quoin-like accents. A limestone water table forms a band around the perimeter of the building just above the deeply set basement windows and forms a cap on a brick base that is faced with a blend of tan to brown bricks with an ironspot glaze. Windows have several configurations (double-hung, fixed sash, one-over-one, four-over-four, and six-over-six). The original windows were double hung with cast iron sills.

All of these characteristics, combined with the scale and prominence of the building mass, make it a sterling example of Classical Revival influenced collegiate architecture of the early twentieth-century.

The Administration Building stands as one of the leading Classical Revival buildings in the southwest Michigan region. Among other notable examples of the style in the region such as the former Kellogg Sanitarium complex (now the Hart-Dole-Inouye Federal Center) and the former Post Office/Federal Buildings in Battle Creek and Grand Rapids, the Administration Building is notable as a restrained example of the style. Although it possesses the monumental hallmarks of the style, its use of brick as a primary material lessens the scale of the buildings in contrast to the imposing limestone image of other examples of the style in the region. Arnold's own Battle Creek City Hall, while still a large Classical revival building, shares the Administration Building's use of brick, giving it a similar, more human scale.

The Administration Building was the first and only portion of Arnold's 1903 master plan that was constructed, as a later 1906 revision of the master plan began to depart from the original 1903 master plan, in detail and program (Refer to Exhibit C). Two subsequent structures, (Gymnasium Building and Training School) were built near or attached to the Administration Building over the next several years, and although designed by Arnold, each departed further and further from this original concept in arrangement, relationship to one another, and architectural style. Most notably, instead of the linked group of buildings around a center courtyard, later buildings were sited as significantly separated independent, free-standing structures laid out to along three sides of a common space. The Administration Building formed the east side, the Science Building (West Hall) and the Health and Personnel Building (Speech and Hearing Center) formed the west side, and the Library (North Hall) the north side.

The original Administration Building still stands on the hill overlooking the City of Kalamazoo as it did in 1905, with the same architectural image and character-defining Classical Revival features.

Exhibit A: 1903 Original Master Plan, E.W. Arnold

A detail from the WMU Facilities Management Campus Planning History

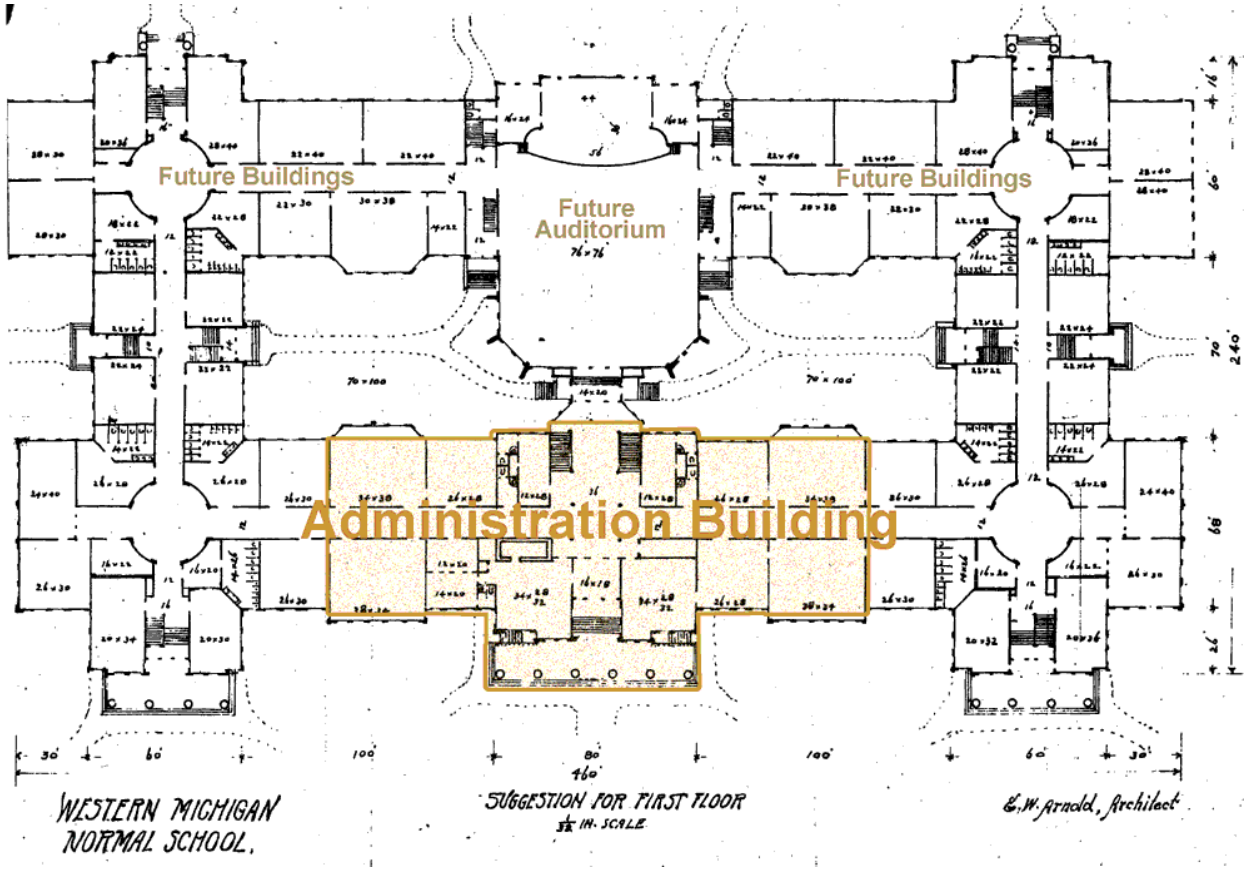


Exhibit B: 1904 Original Landscape Plan, Olmsted Brothers

A detail from the WMU Facilities Management Campus Planning History

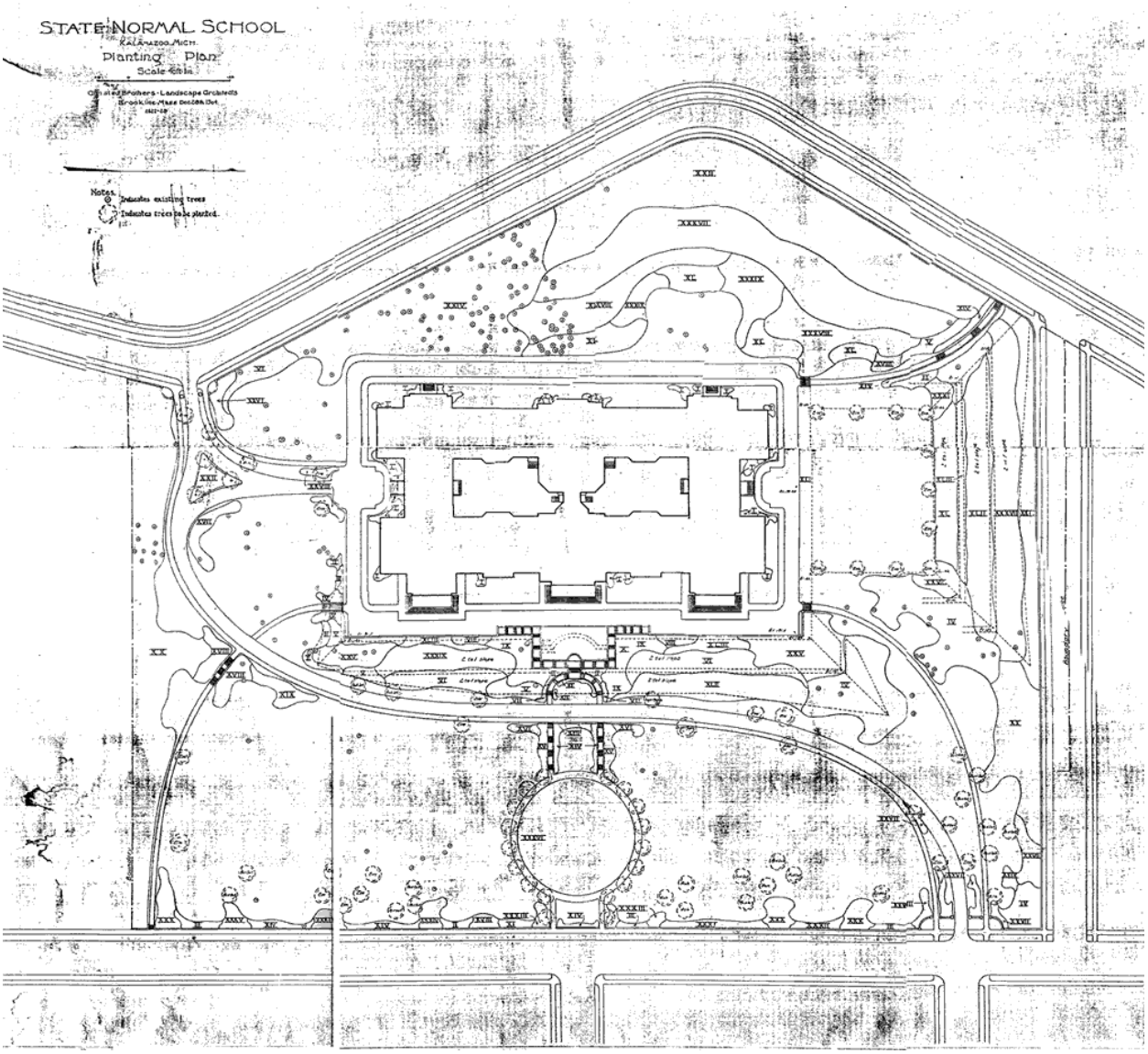


Exhibit C: 1906 Proposed Additions to the Original Master Plan, E.W. Arnold

A detail from the WMU Facilities Management Campus Planning History

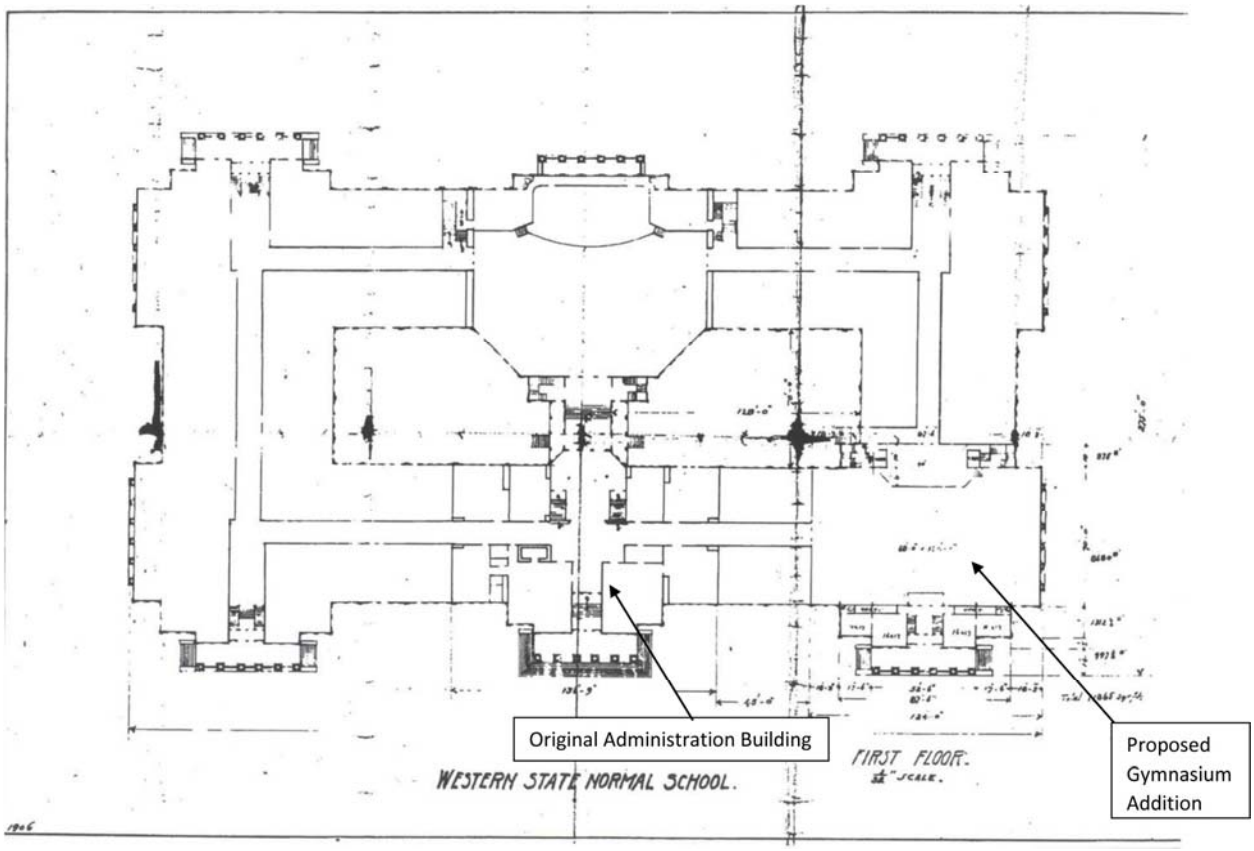
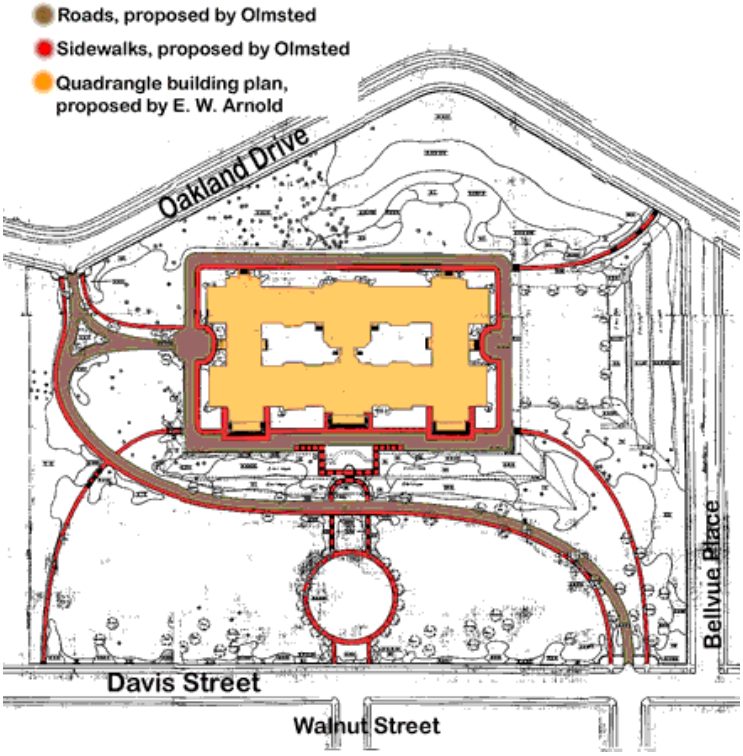
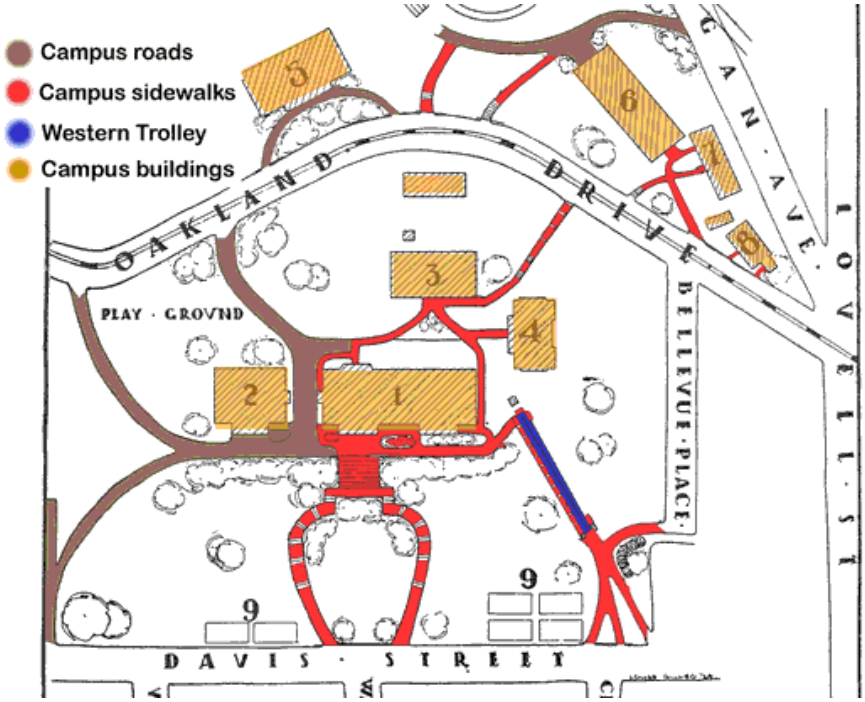


Exhibit D: Landscape Plan Comparison
1904-Proposed (top image) vs. 1925-Actual (bottom image)

Details from the WMU Facilities Management Campus Planning History





9. Major Bibliographical References

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

Historic American Buildings Survey for Western State Normal School, East Hall, HABS No. MI-448-A

The Kalamazoo Normal Record, Vol. 6, Issue 10, July, 1916. Kalamazoo, MI: The faculty and Students of the Western State Normal School, 1916.

Knauss, James O. The First Fifty Years, A History of Western Michigan College of Education 1903-1953. Kalamazoo: Western Michigan College of Education. 1953.

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National Register Multiple Resource Nomination for Kalamazoo, Michigan, 1990.

Olmsted Brothers, Preliminary Plans for Western State Normal School, University Archives and Regional History Collections, Western Michigan University.

Twelfth Biennial Report of the State Board of Education of the State of Michigan, Lansing, 1905.

Western Michigan College of Education. A Conspectus of the Physical Plant. 1945., University Archives and Regional History Collections, Western Michigan University.

OTHER SOURCES:

Western Michigan University Regional Archives:
Photography files.

Western Michigan University Facilities Management:
Website (Planning, campus maps, campus history, etc.)

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
_X__ previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
_X__ recorded by Historic American Buildings Survey #_MI-448-A__
____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
_X__ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property _Less than one acre_

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 42.286337 Longitude: -85.597129

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

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

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

The boundary forms a rectangle 250 ft long north and south by 150 ft in width east-west centered on the building's midpoint.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries have been drawn to encompass just the original Administration Building site.

11. Form Prepared By

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telephone: 734-424-3344
date: January 29, 2016

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Administration Building
City or Vicinity: Kalamazoo
County: Kalamazoo State: Michigan
Photographer: Varies – see log entries below
Date Photographed: Varies – see log entries below

Photo 1 of 24.
Photographer: Unknown
Date Photographed: c.1903
View of Prospect Hill looking west.
MI_Kalamazoo_Administration Building_0001

Photo 2 of 24.
Photographer: WMC News Magazine
Date Photographed: c.1905
View of the Administration Building during construction, looking south.
MI_Kalamazoo_Administration Building_0002

Photo 3 of 24.
Photographer: Unknown
Date Photographed: c.1905
View of the Administration Building, the first building constructed atop Prospect Hill, looking west.
MI_Kalamazoo_Administration Building_0003

Photo 4 of 24.
Photographer: Unknown
Date Photographed: May 1908
View of two earliest buildings on the hill (left to right: Administration Building and Gymnasium), looking northwest.
MI_Kalamazoo_Administration Building_0004

Photo 5 of 24.
Photographer: Unknown
Date Photographed: After May 1909

View of three earliest buildings on the hill (left to right: Training School, Administration Building, Gymnasium), looking northwest.
MI_Kalamazoo_Administration Building_0005

Photo 6 of 24.
Photographer: Unknown
Date Photographed: Exact date unknown (Library Building is present, thus after 1924).
View of hill top "quad" (left to right: Science Building, Library Building, and Administration Building with later additions), looking north.
MI_Kalamazoo_Administration Building_0006

Photo 7 of 24.
Photographer: Unknown
Date Photographed: c.1930
Aerial view of campus (Historic District) looking west.
MI_Kalamazoo_Administration Building_0007

Photo 8 of 24.
Photographer: Unknown
Date Photographed: c.1941
Aerial view of campus (Historic District), looking east.
MI_Kalamazoo_Administration Building_0008

Photo 9 of 24.
Photographer: Unknown
Date Photographed: Unknown
View of prominent east-facing portico.
MI_Kalamazoo_Administration Building_0009

Photo 10 of 24.
Photographer: Unknown
Date Photographed: Unknown
Detail of cupola from rooftop.
MI_Kalamazoo_Administration Building_0010

Photo 11 of 24.
Photographer: Dietrich Floeter
Date Photographed: June/July 2013
View of Link Addition connecting the Training School (right) and the Administration Building (left), looking east.
MI_Kalamazoo_Administration Building_0011

Photo 12 of 24.
Photographer: Dietrich Floeter
Date Photographed: June/July 2013

View of east elevation showing Training School entry looking northwest.
MI_Kalamazoo_Administration Building_0012

Photo 13 of 24.
Photographer: Dietrich Floeter
Date Photographed: June/July 2013
View of north elevation showing north end of Gymnasium Addition and west façade, looking southeast.
MI_Kalamazoo_Administration Building_0013

Photo 14 of 24.
Photographer: Dietrich Floeter
Date Photographed: June/July 2013
View of west entry of Administration Building, looking southeast.
MI_Kalamazoo_Administration Building_0014

Photo 15 of 24.
Photographer: Dietrich Floeter
Date Photographed: June/July 2013
Detail view of arched east entry, with scale device.
MI_Kalamazoo_Administration Building_0015

Photo 16 of 24.
Photographer: Dietrich Floeter
Date Photographed: June/July 2013
Detail view of cupola from rooftop.
MI_Kalamazoo_Administration Building_0016

Photo 17 of 24.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of Administration Building and minor side additions looking east.
MI_Kalamazoo_Administration Building_0017

Photo 18 of 24.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
View of Administration Building and minor side additions, looking south.
MI_Kalamazoo_Administration Building_0018

Photo 19 of 24.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
View of Administration Building and minor side additions, looking north.

MI_Kalamazoo_Administration Building_0019

Photo 20 of 24.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
View of Administration Building and minor side additions, looking west.
MI_Kalamazoo_Administration Building_0020

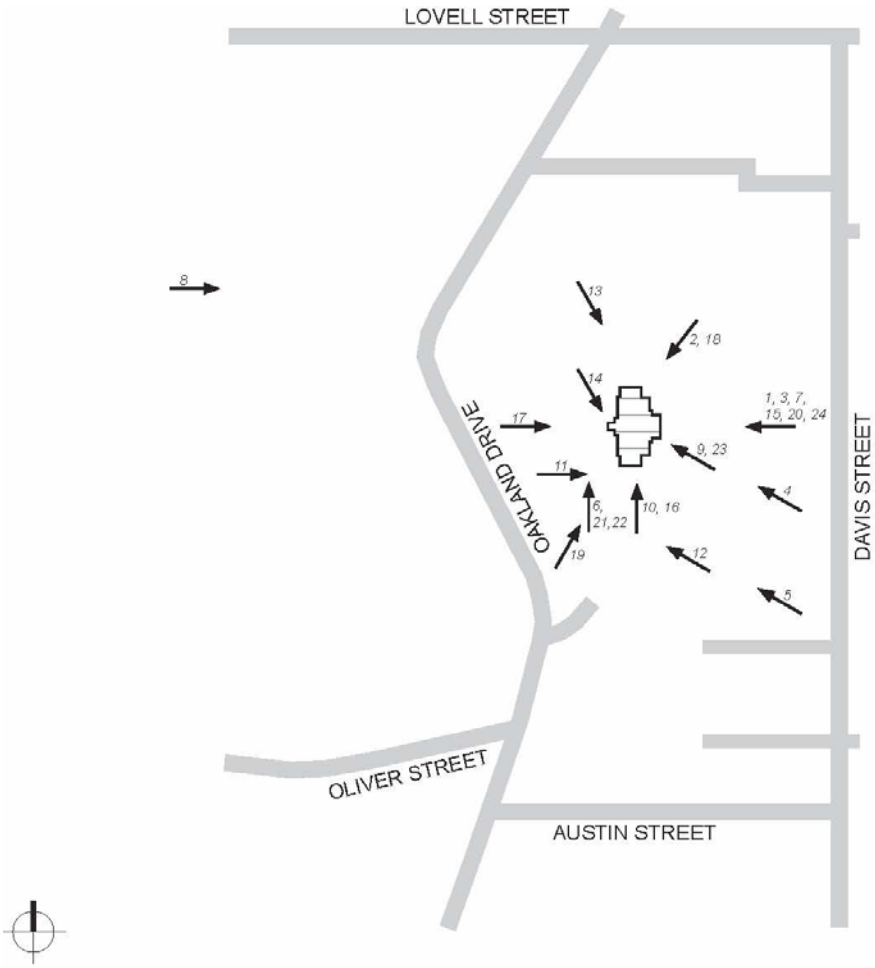
Photo 21 of 24.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of hilltop looking north (remaining portion of Library Building at center, Administration Building at right).
MI_Kalamazoo_Administration Building_0021

Photo22 of 24.
Photographer: Jessica Green Quijano
Date Photographed: January 22, 2016
View of hilltop looking north (remaining portion of Library Building at center, Administration Building at right).
MI_Kalamazoo_Administration Building_0022

Photo 23 of 24.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
View of prominent east-facing portico.
MI_Kalamazoo_Administration Building_0023

Photo 24 of 24.
Photographer: Gregory A. Jones
Date Photographed: January 22, 2016
Detail view of arched east entry.
MI_Kalamazoo_Administration Building_0024

Diagram: Photograph Key



LEGEND

10 BUILDING IDENTIFICATION NUMBER

3 PHOTOGRAPH NUMBER AND DIRECTION OF VIEW

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.

Administration Building/East Hall/ Heritage Hall – ABOVE 1904

BELOW –2016

Administration Building/East Hall/ Heritage Hall – ABOVE 2007 BELOW – March 29, 2016

Administration Building/East Hall/ Heritage Hall – ABOVE 1904

BELOW –2016

Administration Building/East Hall/ Heritage Hall – ABOVE 2007 BELOW – March 29, 2016