1. NAME OF PROPERTY

Historic Name: Gaukler Pointe (Edsel and Eleanor Ford House)

Other Name/Site Number: Edsel & Eleanor Ford House

2. LOCATION

Street & Number: 1100 Lake Shore Road Not for publication:

City/Town: Grosse Pointe Shores and St. Clair Shores Vicinity:

State: MI County: Macomb Code: 099 Zip Code: 48236

3. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	X	Building(s):	___
Public-Local:	___	District:	X
Public-State:	___	Site:	___
Public-Federal:	___	Structure:	___
		Object:	___

Number of Resources within Property

Contributing	Noncontributing	
5	4	buildings
1	0	sites
16	1	structures
1	0	objects
23	5	Total

Number of Contributing Resources Previously Listed in the National Register: 7

Name of Related Multiple Property Listing:

DRAFT

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, 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.

Signature of Certifying Official Date

State or Federal Agency and Bureau

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

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
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

6. FUNCTION OR USE

Historic:	DOMESTIC	Sub:	single family multifamily secondary structure
	LANDSCAPE		garden conservation area
	RECREATION		sports facility
	INDUSTRY/PROCESSING/EXTRACTION		energy facility
Current:	RECREATION AND CULTURE	Sub:	museum
	LANDSCAPE		garden conservation area

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: LATE 19TH & EARLY 20TH AMERICAN MOVEMENTS/Prairie School
LATE 19TH & 20TH CENTURY REVIVALS/Tudor Revival
MODERN MOVEMENT/Moderne

MATERIALS:
Foundation: Stone; Brick
Walls: Stone; Brick; Stucco; Wood; Metal
Roof: Stone; Terra cotta; Metal
Other:

SUMMARY

Gaukler Pointe, the 87-acre estate of automobile executive Edsel Ford and his wife Eleanor, straddles the border between the towns of Grosse Pointe Shores and St. Clair Shores and is located along Lake St. Clair. The estate is approximately 15 miles northeast of Detroit and 18 miles northeast of the Ford Motor Company River Rouge Plant that was the center of the family's wealth. Developed over a period between 1926 to 1940, the primary significance of Gaukler Pointe lies in the transformation of the landscape through the nature-based Prairie Style principles and practice of landscape architect Jens Jensen, and the strong artistic sense, pragmatic vision of his forward-looking clients, Edsel and Eleanor Ford. It is eligible under National Historic Landmark Criterion 4, as one of the finest late expressions of the Prairie Style of landscape design by Jens Jensen, who was one of the nature-based movement's primary proponents, and his son-in-law Marshall Johnson, who made minor changes to the landscape design following Jensen's retirement from active practice. Gaukler Pointe has also long been recognized by scholars of American landscape history as a model County Place estate. The contributions of architect Albert Kahn and industrial designer Walter Dorwin Teague are integral components of the design process and the Fords' vision for comfortable family home and suburban retreat. A table on page 20 summarizes the contributing and noncontributing resources of the estate.

Describe Present and Historic Physical Appearance.

OVERVIEW

Gaukler Pointe sits at a prominent location on Lake St. Clair near the mouth of the Milk River. It is bound on the north and east by Lake St. Clair. The Milk River, flowing into Lake St. Clair is just beyond the western property line of the estate. Nearby development consists of residential homes to the south and west with Lake Front Park in St. Clair Shores to the northwest. Vehicular access to the estate is through the monumental gate lodge located on Lake Shore Road (originally Jefferson Avenue), which runs along the southern boundary of the property. A low stone wall extending on either side of the gate lodge runs along the southern edge of the estate. The main drive starting at the gate lodge follows its historic path winding through the estate to the Main residence at the eastern edge of the estate. A secondary drive intersects with the main drive and leads to the service area (now the Visitor Center) at the west end of the estate. The placement of other landscape features, vegetation, and plant material as well as the topography of the estate closely follows Jensen's original design. Today, the estate retains 87 of the original 125 acres owned by Edsel and Eleanor Ford. Some of the original acreage across Lake Shore Drive was sold for residential development and property at the north end was sold for the development of the Lake Front Park.

The area around Gaukler Pointe and Lake St. Clair in general attracted considerable interest by the early French explorers in the region. In 1679, Father Louis Hennepin described the charms of the area:

> The country between those two lakes from Lake Erie to Lake Huron is very well situated and the soil very fertile. The banks of the strait are vast meadows and the prospect is terminated with some hills covered with vineyards, trees bearing food, fruit, groves and forest, so well disposed that one would think Nature alone could not have made, without the help of art, so charming a prospect.[1]

[1] Quoted in Bruce A. Rubenstein and Lawrence E. Ziewacz, *Michigan: A History of the Great Lakes State* (West Sussex, UK: John Wiley & Sons, 2014), 31.

In 1701, the French explorer Antoine de la Mothe Cadillac founded Fort Pontchartrain du Détroit and invited representatives of Native American tribes in the area, including Miami, Huron, Chippewa (Ojibway) and Potawatomi to settle near the fort. These Native Americans were known to actively use the beach areas around Lake St. Clair for hunting and trading, and they were likely to use Gaukler Pointe as well.[2]

The French divided the land into ribbon farms along the Milk River. These "ribbon" farms were so-named because of their linear character, extending from the rivers and lakes that served as the early routes for transportation. This type of settlement allowed settlers to be much closer in proximity to each other and maximized the numbers of settlers that could be located along a given stretch of shoreline. Settlers often lined their roads and property boundaries with silver maples, and continued the planting of fruit trees and vineyards as was reported to be practiced by the earliest French explorers.[3] Prior to the development of the land by the Fords, the land was actively farmed in the ribbon farm pattern initiated by the French settlers. Lake Shore Drive followed the east shore of the Milk River, crossing near the west end of today's visitor center parking. Several frame farm houses were located on individual parcels.[4]

During the nineteenth century, agricultural uses dominated on what are now the estate properties. By the mid-1800s, the Grosse Pointe region was known for its apple, cherry and pear orchards.[5] By 1910, however, the Grosse Pointe area was attracting wealthy businessmen and professionals who sought attractive sites along the lake for estates and summer retreats that became interspersed with the farms.[6] Between 1911 and 1913, Henry and Clara Ford began purchasing the lands at Gaukler Pointe with the intention of settling there themselves.[7] While deciding what to do with the property, the Fords apparently engaged local farmers to grow wheat, but reserved the right to the grape and fruit harvest.[8] By late 1913, however, they had decided to build their home in Dearborn, Michigan, at what would become known as Fair Lane (NHL, 11-13-66). Henry removed the remaining frame farm houses, including the Dwyer House which stood in what is now the visitor center area of the estate. The Dwyer House was skidded across the frozen Lake St. Clair to the Hillger Subdivision on the east side of the Milk River in 1919.[9] Henry also gave permission for the Michigan State troops to camp on Gaukler Pointe in the late summer of 1919.[10] In 1925, Henry and Clara sold the land to their son and daughter-in-law, Edsel and Eleanor, so that the young family could build a new home.

Edsel and Eleanor engaged landscape architect Jens Jensen to develop designs for the property and architect Albert Kahn to design the residence and auxiliary buildings. It is not clear exactly when Jensen began his design work for the property, but by December 1926, the general layout for the property was recorded on a grading plan.[11] Many features of the landscape's design continued to evolve through the main years of construction, 1927-29, and Jensen's last plan for the property was the planting plan for the children's play house, created in

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[2] Barbara Thompson, "History" *Know your Grosse Pointe.* (Grosse Pointe, Michigan: League of Woman Voters of Grosse Pointe, 2002), 1-2.

[3] Thompson, *Know your Grosse Pointe*, p. 2; Grosse Pointe Farms Historical Advisory Commission, *A Walk through Time: The History and Heritage of Grosse Pointe Farms, Michigan.* 1993. (Grosse Pointe Farms, MI: Grosse Pointe Farms Historical Advisory Commission, 1993), 1-2.

[4] Mason L. Brown & Son, Civil Engineers, "Survey of Part of P.CA.'s 650, 222, 544, and 624 St. Claire Shores, Macomb County and Village of Grosse Pointe Shores, Wayne and Macomb County, Michigan," 1932, Benson Ford Research Center, Dearborn, Michigan.

[5] Grosse Pointe Farms Historical Advisory Commission, *A Walk through Time*, 3.

[6] Ibid., 7.

[7] Ford T. Bryan, *Clara: Mrs. Henry Ford* (Dearborn, Michigan: Ford Books, 2001), 146.

[8] William T. Gregory to E. G. Liebold, 18 July 1919. Benson Ford Research Center, Dearborn, Michigan.

[9] William T. Gregory to E. G. Liebold, 22 August 1919. Benson Ford Research Center, Dearborn, Michigan.

[10] H. N. Kennedy to Henry Ford, 25 August 1919; 6 August 1919. Benson Ford Research Center, Dearborn, Michigan.

[11] Jens Jensen, "A Grading Plan Estate of Mr. Edsel B. Ford, Gaukler Pointe, Macomb Co., Mich." December 1926. Jens Jensen Drawings and Papers, Bentley Historical Library, University of Michigan-Ann Arbor.

1932. Jensen's son-in-law Marshall Johnson continued work on the property after Jensen's retirement in 1934 and produced plans for the New Garden and a revised service drive in 1939-40.[12]

Jensen's design for the property placed the house near the point with prominent views of Lake St. Clair. Such a placement allowed for a variety of other uses to be planned for the landward side of the house—swimming pool, tennis court, formal and informal flower gardens, a large meadow space, and various play spaces for the children. An inlet was dredged along the northern edge of the property to serve as a quiet harbor for Edsel's boats and provide a location for his boathouse (non-extant). The dredged spoils were used to create a protective peninsula that doubled as a bird sanctuary ("Bird Island") while protecting the inlet from the larger lake.

Existing vegetation on the estate property was limited to scattered fruit trees, some lined up along old farm roads or at edges of fields; windbreaks of spruce or pine; and informal groupings of silver maple or weeping willow trees, possibly a remnant from the Dwyer farm.[13] One major feature was a farm lane lined with old silver maple trees. As Jensen developed his design, he incorporated many of these pre-existing trees to meet the Fords' desire for immediate impact, as well as to maintain some ties to the earlier cultural history of the property. In general, though, his design emphasized the additional placement of native trees and shrubs that were likely found naturally on the shorelines of Lake St. Clair and the floodplain on the Milk River.

RESOURCE DESCRIPTIONS

Gaukler Pointe is comprised of an assemblage of buildings and structures set within one encompassing designed landscape. Jensen's landscape design established a multilayered setting for the buildings designed by architect Albert Kahn and the Play house designed by Robert O. Derrick. The **Jensen designed landscape** is counted as one contributing site. For the purposes of documentation and evaluation, the Jensen Designed Landscape can be divided into nine component landscapes, each with distinctive physical qualities, features and cultural resources present that serve specific design intents. The component landscapes are: 1) the Entrance; 2) the Meadow; 3) the residence; 4) the lagoon/Pool; 5) the Lanes; 6) the rose garden; 7) the New Garden; 8) Bird Island; and 9) the Service yard. (See "Component Landscapes Map") Important character-defining features, while not counted as separate contributing resources, are nevertheless important in contributing to the distinctive aspects and qualities of the component landscapes, and to their physical characters. Land use patterns, vegetation, furnishings, decorative details and materials are such features. The component landscapes of the property are best described in sequence as one might experience in visiting for the first time. What follows is a description starting with entrance from Lake Shore Drive.

Component Landscape 1*: *The Entrance
Contributing resources:

- gate lodge, north and south cottages, garage (1 building)
- cottage courtyards (3 structures)
- estate perimeter wall (1 structure)

Access to Gaukler Pointe is restricted to passage through the monumental Tudor Revival style combined **gate lodge and north and south cottages.** This is the first building visitors to the estate see and many visitors wrongly assume that it is the Fords' main residence. Constructed of Briar Hill sandstone from Ohio and well

[12] Jens Jensen, "A Planting Plan, Children's Playhouse, Edsel B. Ford Estate," 1932. Jens Jensen Drawings and Papers, Bentley Historical library, University of Michigan-Ann Arbor; miscellaneous plans by Marshall Johnson for the estate from 1939-1940 are found in the Marshall Johnson Archives, J. Sterling Morton library, Morton Arboretum, Lisle, Illinois.

[13] A Grading Plan, Estate of Mr. Edsel B. Ford, Gaukler Pointe, Macomb Co., Michigan, Deca. 1926. Jens Jensen Drawings and Papers, Bentley Historical library, University of Michigan-Ann Arbor.

preserved, it is a commanding entry to the estate. Slightly south of center is a square crenelated tower. At the base of the tower is an arched opening, secured with a massive wood gate, through which vehicles enter. Attached to the tower on the south is the south cottage, originally the living quarters of head gardener Christian Frolund and his family, and later chief of security Thomas Laughlin and his family. Arthur Fauser, the Ford family chauffer, occupied the north cottage. These two wings have gabled roofs covered with stone shingles and massive stone chimneys topped with chimney pots. A third staff apartment is located in the tower over the archway. On the estate side of the building and attached to the gate lodge is an eight-car garage with an automobile turntable and wash station. Other spaces include security office and storage. The interior of the building has high integrity with leaded glass casement windows, original wood floors, plaster walls and ceilings, stone mantels, and wood trim.

The yards around the gate lodge and North and south cottages are generally quiet spaces following much of the same naturalistic character of the rest of the estate but allowing workers to personalize yard spaces in a limited way: A low stone wall forms **two courtyards** on either side of the drive on the street side of the gate lodge. The Garage has another high stone wall on the estate side of the gate lodge that forms a **courtyard** outside of the garage; it was presumably designed by the Albert Kahn office. Similarly, a low **estate perimeter wall** along the outer edges of the estate is not shown on Jensen's general plans for the property and presumably also was designed by Kahn's office and constructed ca. 1928.

Component Landscape 2: The Meadow
Contributing resources:

- entrance drive and entry court (2 structures)

Jensen created a dramatic entry experience at Gaukler Pointe, situating the house at the end of the long **entrance drive** and its terminating **entry court**. The entrance drive proceeds through more than one component landscape, but will be described here as it facilitates movement through and appreciation of the Meadow. The entrance drive was made of macadam with a surface seeded with gravel to give the appearance of a country road. As visitors come through the gate lodge, their first glimpse east to the house is enframed by a small grove of sugar maple trees, and they see the house at the end of the large open Meadow. The house seems less imposing from a distance with its many-gabled facade set among towering elm trees. Views down the meadow with its irregular borders provide a layering of the larger trees. The repetition of the hawthorn trees in front of the larger trees accentuates the depth of the space with those in the foreground appearing larger and being clearer in detail than those in the distance.

After the glimpse of the house, visitors are led north and west by the curving drive that passes through an open wooded grove with views across the inlet to the peninsula known as Bird Island. The road then curves back to the east, and at the end of the entrance drive is the entry court where visitors are rewarded with views back down the meadow. Although some of the tree composition has changed with time, the general massing of trees and contrast with open spaces provide the same entry experience as planned by Jensen. Originally, the entry court was paved with limestone, contributing to its feeling of being set as a distinct space at the end of the drive. At some point in the past, asphalt paving was added over the original limestone. This has diminished the contrast of the entry court with the rest of the entrance drive even though the spatial quality and views are much as Jensen originally planned.

From the entry court is the spectacular view down The Meadow to the west, one of the most characteristic and dramatic features of a Jensen design. The meadow is set on axis with the path of the setting sun on the summer solstice—much as Jensen did at Henry Ford's Fair Lane estate. When the sun sets on the summer solstice (at roughly 300˚), the entire meadow space is flooded with the sunset's warm light. At Gaukler Pointe, Jensen

integrated a variety of tree plantings along the sides of the meadow to highlight the change in seasons and to capture changing patterns of light. The crabapples and hawthorns flower in spring, while sugar maples and other native trees provide colorful drama in the fall as their foliage changes color. While there has been some senescing of the original plantings, replacements have largely kept the subtle character intended by Jensen intact.

One feature from Jensen's plans, however, that is missing today is the well-developed shrub and understory layer of wildflowers shown under the trees on Jensen's plans. He noted that the woods were to be a mixture of elm (*Ulmus americana*), ash (*Fraxinus americana, F. pennsylvanica*), linden (*Tilia americana*), black cherry (*Prunus serotina*), juneberry (*Amelanchier laevis*), pin cherry (*Prunus pensylvanica*), with small trees such as witch hazel (*Hamamelis virginiana*), pagoda dogwood (*Cornus alternifolia*), and redbud (*Cercis canadensis*) and large shrubs such as sumac (*Rhus glabra*) and sheepberry (*Viburnum lentago*) around the edges of the larger trees.[14] It remains unclear how much if any of this understory may have been planted. Some scholars, such as Robin Karson, have suggested that Jensen simplified the design at the request of the Fords.[15] However, recently discovered film footage of areas at the west end of this forest border near the drive to the workyard area clearly show an understory of shrubs. If the forest understory was planted as shown on Jensen's plans, the shrubs and woodland wildflowers may have been removed to increase visibility for security purposes and to simplify maintenance over time. In either case, the understory under these tall trees has been lawn for most of Gaukler Pointe's history, including a major part of the period of significance.

At the entry court in front of the house, Jensen used large elms to enframe the house as well as the views from the house down the meadow. The original elms in the entry court succumbed to Dutch elm disease; the Ford House (referring to the foundation that owns and manages Gaukler Pointe) has replaced them with the modern disease-resistant cultivar Liberty Elm (*Ulmus americana* 'American Liberty) and will likely try other Dutch elm disease resistant cultivars in the future. Jensen's plans specify trees and shrubs such as flowering dogwood, American plum, sumac, crabapple and lilac in loose clusters at corners around the mansion. While some of these appear to have been planted in the early photographs of the property, it is also clear that plantings of vines (Boston ivy and wintercreeper euonymus) were extensively planted around the house. Some of these appear to have been added by Eleanor Ford, much to Jensen's dismay.[16]

Component Landscape 3: The Residence
Contributing resources:

- residence (1 building)
- terrace (1 structure)
- power house (1 building)
- Service Court/Laundry Yard (1 structure)
- Apple Court (1 structure)

The Tudor Revival **residence** is located at the eastern edge of the estate and sited to take advantage of views of Lake St. Clair and the landscape created by Jensen. The residence is a picturesque design composed of sections of varying sizes and rooflines—a design strategy employed by architect Kahn to reduce the effective mass of the

[14] Jens Jensen "A Planting Plan for Areas North from the residence to Section Line 14 and from the Lake to Section Line D, Estate of Mr. Edsel B. Ford, Gaukler Ponte, Michigan July 1927. Jens Jensen Drawings and Papers, Bentley Historical library, University of Michigan-Ann Arbor.

[15] Robin Karson, *A Genius for Place: American Landscapes of the Country Place Era* (Amherst, Massachusetts: The University of Massachusetts Press, 2007), 247.

[16] Jens Jensen to Alice Bourquin, 1934, Jens Jensen Drawings and Papers, Bentley Historical library, University of Michigan-Ann Arbor. Jensen noted that many of the plantings near the house were selected by Eleanor Ford and were not his own.

house and to create the illusion of having been constructed over a long period of time. The main block of the house, placed with a north-south orientation, is two-and-a-half stories plus basement. The north wing attached perpendicular to the main block likewise is two and a half stories. The south wing is one story in height and placed perpendicular to the main block, so that in plan, the residence forms a C-shape with the opening facing the entry court and the Meadow beyond. The lake-facing side of the house has a loggia with five arched openings and terrace raised two steps above the lawn. On the south end is the Apple Court, an outdoor space formed on three sides by the house and delineated on the fourth side by a low stone balustrade. On the north end of the residence is the Service Court/Laundry Yard located between the residence and the detached power house.

The exterior design of the residence, including details and materials, were inspired by the architecture of the Cotswolds district, an area located west of London which held great fascination for the Fords. Structurally, the house is constructed with reinforced concrete framing and floors faced with four-inch thick Briar Hill sandstone. The gable roofs are covered with stone shingles salvaged from English buildings and supplemented with new stone tiles taken from a quarry in England. Massive stone chimneys topped with clay chimney pots, bay windows, dormers, decorative lead downspouts, and a variety of casement and fixed leaded glass windows, topped with stone hoodmolds, add to the picturesque quality of the exterior. The exterior of the residence is virtually as it was built.

The residence has 60 rooms, including the service-related rooms that are concentrated in the north wing and in the basement (see floor plans labeled with modern room numbers that correspond to the description below). The first floor contains primarily public rooms for the use of the Ford family and their guests. bedroom suites for the family and guests were located on the second floor. The third floor (attic) housed storage, an infirmary ward, and playroom. The basement contained a wine room, a second playroom, storage, vault, and additional service areas. Interior partition walls are constructed of hollow clay tile.

As noted above, the residence has a C-shaped plan with public rooms in the main wing facing the lake to the east, the south wing looking out to the lagoon and the servants' north wing facing the power house and the inlet beyond. In addition to the views, many of the rooms on the first floor have direct access to the outdoors including the courtyards, loggia, and terrace. Vertical circulation within the house is provided at six locations: the main staircase; the children's stairs to the basement; two service stairs and an elevator (extending from basement to attic) in the north wing; and a staircase leading from the second floor to the attica. Finally, there is a shift in grade within the house, with three steps leading from the main wing to the southern wing.

The interior is outfitted with architectural elements, ornamentation, and finishes that complement the design aesthetic of the Tudor Revival style. However, perhaps an indication of the Fords' interest in modernism, the level of period detail and ornamentation in the Ford House is understated compared to other similar houses of the same period such as Meadow Brook Hall in nearby Rochester Hills, Michigan, or Stan Hywet Hall in Akron, Ohio. Public rooms are finished with carved paneling, stone and wood mantels, stained glass, ornamental plaster, and original lighting fixtures. A number of rooms contain authentic architectural elements removed from English buildings and transported to Michigan by the Fords and their architect. In most cases, the original drawings and related documentation for these salvaged materials survive in the archives. Some redesign of rooms occurred during the Ford family occupancy, including four rooms refinished and redecorated in the 1930s by industrial designer and Ford Motor Company collaborator Walter Dorwin Teague. Here, Teague created rich and original designs using a sleek and finely crafted machine-age aesthetic rendered in copper, brass, chrome, leather, light woods, and glass. Significantly, the original interiors and the rooms redesigned by Teague are intact and

have a high level of integrity. The spaces described below are noted on floor plans accompanying this nomination.

Guests visiting the Ford family would have arrived through the **vestibule** located on the west elevation (a secondary entrance known as the children's entrance (room 128) is also located on this side of the house). The vestibule with its stone floor and stone walls leads into the main hall (room 114) containing the main staircase to the second story. Finishes in the main hall include the stone floor, stone walls, and plaster ceiling ornamented with strapwork. The staircase to the second story was salvaged from Lyveden New Bield, a house in Northamptonshire, England, reportedly begun in 1594 but never completed.[17] A French door with an elaborate wrought iron grille by Philadelphia metalworker Samuel Yellin leads to the loggia, terrace, and Lake St. Clair beyond.

The **drawing room** (room 116) is accessed directly from the main hall and is a rectangular room with a bay window facing the lagoon to the south. The flat ceiling has a decorative plaster border. The French style wall paneling is capped with a classical cornice and is painted with gilt highlights. Originally, the drawing room had a classical mantel on the west wall but this was replaced with a Rococo marble mantel topped with a large mirror, both of which were probably installed in the 1950s during a redecoration by Ford family friend and decorator Polly Jessup in 1955.[18] The oak floor is laid in a herringbone pattern. A door opens onto the Apple Court (see page 13 for a description of the Apple Court), with a second door leading to a small flagstone terrace located on the southeast corner of the house. Adjacent to the drawing room is the chamber holding the pipes for the residence's Aeolian organ.

The largest room in the house is the **gallery** (room 118) located on the first floor in the south wing and connected to the main block by the barrel-vaulted cloister (room 117). The most dominant feature of the gallery is the expansive barrel vault with plaster strapwork. The walls are stone. The linenfold paneling on the walls at each end are believed to be from Wollaston Hall in Worcestershire, England.[19] A massive stone fireplace, also from Wollaston Hall, is located on the southern wall. The floor is random width oak flooring. Leaded windows with clear and stained glass and a door on the east wall of the room lead to the Apple Court. Windows (also with clear and stained glass) on the opposite wall look out to the Meadow.

The **library** (room 115) located in the southeast corner of the house has oak paneled walls, a flat plaster ceiling, and random width oak flooring. The Caen stone mantel is believed to have been salvaged from Deene Park, a sixteenth-century house in Northants in Northamptonshire, England.[20] Built-in bookcases line the north and west walls. A bay window faces the lake and a door leads to the terrace.

A long hall extending north from the main hall provides access for additional rooms for family and guests and the service spaces in the north wing. Edsel Ford's **study** (room 126), an intimate room with a relatively low ceiling, is located off this hall. The oak paneling in the study is from Heronden Hall in Kent, England, and has the date "1585" carved into the panel over the fireplace. The ceiling is flat plaster and the floor is random width oak flooring. A bay window with leaded glass looks out onto the Meadow. A door next to the fireplace leads to Edsel's former photography darkroom (room 127, now the men's restroom) and a second door on the opposite wall opens into a private bathroom (room 125).

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[17] Alice Anderegg, "Report on Visit to English Sources of Paneling and References in the Edsel & Eleanor Ford House" (unpublished report, Edsel & Eleanor Ford House Archives, September-October 1980), 1.

[18] George Russel, "Eleanor Clay Ford," transcript of lecture presented at the Edsel & Eleanor Ford House, 6 May 1979.

[19] Alice Anderegg, "Report on Visit to English Sources of Paneling and References in the Edsel & Eleanor Ford House," 2; "Demolition Sale," 12 September 1925 advertisement in the Edsel & Eleanor Ford House Archives.

[20] "The New Home of Mr. and Mrs. Edsel B. Ford," *The Spur* August 1931, n.p.

Industrial designer Walter Dorwin Teague designed the **Modern Room** (room 130) for the Fords in ca.1935 and this room stands in marked contrast to the rest of the house. Teague's belief that design was latent in the machine and it was the designer's task to reveal that design resonated with Ford's own interest in technology, design aesthetics and design for consumption. After collaborating with Teague on several designs for the Ford Motor Company, Ford turned to Teague to bring a similar modern aesthetic into his personal residence. This Art Moderne room (originally a billiard room) is furnished with wall-to-wall carpet and a coved plaster ceiling with recessed lighting. Two walls are covered with tan-colored leather and the other walls are veneered with highly figured light oak. Teague designed a sleek fireplace on the north wall and built-in cabinets (also veneered with oak matching the walls) with rounded corners to create a sleek machine-age aesthetic for the room. Another focal point is a built-in cabinet located in curved niche opposite the fireplace topped with a faceted mirror that reflects a fragmented image of the modern statue displayed within.

Eleanor Ford used the **morning room** (room 112) on the lakeside of the hall primarily as her sitting room. The pine paneling was removed from an eighteenth-century house in Spitalfields, a neighborhood in London. The flat plaster ceiling has a decorative plaster border and the oak floor is laid in a herringbone pattern. A door located next to the fireplace leads to the terrace.

Adjacent to the morning room is the **dining room** (room 111) where the family ate most of its meals. The room has a view of the lake and direct access to the terrace. The flat plaster ceiling has a decorative plaster border and the oak floor is laid in a herringbone pattern. The Fords acquired the pine paneling from the 1740 Treaty Room in the Clock House in Upminster, England.

Beyond the family's rooms on the first floor are the **flower room** (room 131), butler's pantry (room 110), kitchen (room 109), kitchen Pantry (room 108), servants' kitchen (room 105), rooms for the valet and housekeeper (rooms 132 and 134, now staff offices), servants' dining room (room 104), servants' sitting room (room 103, currently staff offices), and the laundry and ironing room (room 101, now conference room and library). Finishes in these service spaces are largely visible, or in the case of some flooring materials in the hall and offices, are likely intact under non-historic carpeting. The pantries and kitchen retain original rubber tile flooring, wood built-in cabinets, plaster ceilings, and tile walls. The flower room has an original slate floor, wainscoting, plaster walls above, and built-in refrigerator. Entrances for staff were provided through a small vestibule located adjacent to the laundry and ironing room and through an exterior door at the end of the first floor hall. Additionally, two doors from the servants' sitting room and dining room lead to a porch on the north elevation of the residence and an exterior door opens into the service stairs located in the northeast corner of the residence.

The main wing and north wing of the second floor (there is no second story over the south wing) contains bedrooms for the family, guests, and staff arranged along double-loaded halls. Mr. and Mrs. Ford's suite is located at the southern end of the main wing and contains a bedroom, bath, and Eleanor's dressing room and sitting room. Bedrooms for daughter Josephine, the governess, guest, and sons' sitting room and bedroom are located on the east side facing the lake. The bedroom for the Fords' eldest son Henry and a guest room are located on the west side with views of the Meadow. In the north wing of the second floor were eight bedrooms for live-in staff, two bathrooms, as well as rooms for linen storage and sewing (now used by museum staff).

As noted above, **Mr. and Mrs. Ford's suite** (rooms 222, 223, 224, 225, 227) is comprised of several rooms. This wing projects from the end of the house and as a result has views of the lake on one side and the Apple Court on the other. The room has a third view, which is the lagoon and swimming pool, seen through the large bay window located on the south wall. The plaster walls have applied molding and the shallow barrel vault plaster ceiling also has an applied decorative border. The bathroom has a marble floor and walls, plaster ceiling

and original fixtures including sink, built-in heater, and lighting fixtures. Mrs. Ford's dressing room is lined with built-in closets, with painted wood paneled doors and mirrors. Mrs. Ford's sitting room has oak flooring laid in a herringbone pattern, painted paneled walls, and a flat plaster ceiling. A red marble mantel in the Rococo style is located on the wall opposite the door.

Josephine's suite is comprised of a bedroom, bathroom, and a walk-in closet (rooms 219, 220, 221). The bedroom has plaster walls with applied molding, oak strip flooring, and a flat plaster ceiling. A canted fireplace is located in the southwest corner of the room. The closet is outfitted with built-in cabinets and the bathroom has a shallow barrel vaulted ceiling, tile walls and floor, and original fixtures.

The governess's room known, as "**Mademoiselle's bedroom**" (room 218), has plaster walls with applied molding, oak strip flooring, and a flat plaster ceiling. A small bathroom (room 217) located adjacent to the bedroom has tile walls and floor, flat plaster ceiling, and original fixtures.

The **yellow guest room** (room 216) originally served as youngest son William's nursery and has direct access to the governess's room. This bedroom has wall-to-wall carpeting, plaster walls with applied molding, and a flat plaster ceiling. A small bathroom (room 215) located adjacent to the bedroom has tile walls and floor, flat plaster ceiling, and original fixtures.

The **boys' bedroom** (room 213) and adjacent **boys' sitting room** (room 214) are also situated on the east side of the main hall with views of Lake St. Clair. Walter Dorwin Teague redecorated this suite in the 1930s in the Art Moderne style. Both rooms have a flat plaster ceiling, with indirect lighting laid in a copper cove around the perimeter of the room, and wall-to-wall carpeting. The walls are flat plaster with a wood dado and built-in furniture that has the streamline qualities of the Art Moderne style. An adjacent bathroom (room 211) features a tile floor and walls, a double sink, and other original fixtures.

Henry's bedroom (room 238) is directly across the hall from that of his younger brothers and has a view of the Meadow. Also redesigned by Walter Dorwin Teague in 1938, it has a shallow plaster vault ceiling with an indirect lighting trough of brass running down the center of the room.[21] The walls are flat plaster with a blond wood dado. Much of the furniture is built-in and also constructed of blond wood to match the walls. An adjacent bathroom (room 236) is unique to the house and features dramatic black and white floor tile, structural glass on the walls and in the shower, and chrome trim.

The **ivory guest room** (room 233, now exhibition space) has a flat plaster ceiling with applied plaster decoration, flat plaster walls, and oak strip flooring.

The **attic** is accessed via a wood staircase located in the northern end of the residence. The attic has a double-loaded corridor, with access to rooms for storage and trunk storage, a playroom, an infirmary, and a nurse's room. Floor finishes include cork flooring laid in a herringbone pattern in the playroom, basket weave oak strip flooring in the corridor, and strip wood flooring in the nurse's room. Walls and ceilings are flat plaster in occupied areas and unfinished in storage rooms.

The **basement** contains storage rooms, a vault, a wine room, pipe space, and service areas arranged on either side of a double-loaded corridor. Access to an underground tunnel leading to the power house is at the northwest corner of the basement. In 1932 Albert Kahn designed the recreation room (room B10) although the

[21] Walter Teague, "Scheme A and Scheme B/Proposed Decorations and Alterations bedroom – Dressing Room and Bath for Henry Ford Jr.," Job No. J102, drawing no. 201, 21 June 1938, Edsel & Eleanor Ford House Archives.

present day appearance of the room may be of a later vintage.[22] The room has indirect lighting, painted wood paneling on the walls, and wall-to-wall carpeting. A mural of a cityscape depicting various forms of transportation (but interestingly the automobile is absent), signed "Bennett" and dated 1932 is mounted on the north wall. This mural is likely by Reginald Bennett (1893-1980), who taught at the Detroit School of Art and the Cranbrook Academy of Art.

On the east side of the residence, grand views across Lake St. Clair are afforded from the **terrace**. The linear terrace extends across the east side of the mansion with cut stone paving and a simple stone wall around the perimeter. Masses of deutzia (*Deutzia gracilis*) were planted on the outside of the stone wall, allowing Jensen to accommodate at least one of the shrub species requested by Eleanor.[23] As with the entry court, large elms were planted near the house to provide some shade for the terrace and enframe views across the lake. Here family members and guests were able to watch as Great Lakes freighters crossed Lake St. Clair in the distance bringing iron ore, coal, or limestone to the steel plants along the Rouge or other locations within the region.

Among the more dramatic trees enframing the views across the lake are several sculpted Austrian or black pine (*Pinus nigra*). These trees have been shaped by winds and ice coming off the lake for many generations. Jensen would have preferred to replace them with elm trees, but apparently kept them initially until other plantings were established.[24] Some 85 years later, they continue to thrive. Other plantings around the lake include Jensen's characteristic hawthorn trees whose horizontal branches echoed the flat prairie landscape in his mind and became a symbol of his work and the Prairie Style in general.

Just beyond the terrace and to the south is the actual Gaukler Pointe. Found here is an open grove of silver maple trees with striking views to the south and across the lake. Some of these trees pre-existed Jensen's design work and still retain their original character.

Northwest of the residence, the Cotswold-style **power house** contained the oil-fired boilers for heating the residence and recreation buildings as well as the water for the swimming pool. The power house also housed vacuum cleaner pumps and tanks, refrigerator machines, circulation pumps, electrical service, and chlorinating tanks for the residence and pool. Many of these utilities connect to the residence at the basement level through a 144-foot long underground tunnel. The power house is constructed of the same Briar Hill sandstone as the residence, with a cross gabled roof covered with stone shingles. Leaded glass casement windows are topped with stone hoodmolds. A massive chimney on the lakeside of the building disguises what is, in fact, a smokestack for the boilers.

Between the residence and the power house is a walled courtyard that currently serves as a parking area for the house. Originally, this area served as the **service court/laundry yard** for the estate. Service areas such as this were quite typical in plans by Jensen and other designers in the early twentieth century and likely provided for automobile access, deliveries, and laundry. Jensen's plans showed flagstone paving for this courtyard. Today, the service court/laundry yard is paved with asphalt, but otherwise maintains the same physical character the space had historically.

On the south side of the house is a small courtyard known as the **Apple Court**. This is a rather simple outdoor courtyard, located just off the gallery and drawing room, which provided important entertaining functions. The

[22] Albert Kahn, "Specifications for playroom," Construction Department (Ford Motor Company) records series, Benson Ford Research Center, Dearborn, Michigan.

[23] Edsel Ford to Jens Jensen. 1929. Jens Jensen Drawings and Papers, Bentley Historical library, University of Michigan-Ann Arbor.

[24] Ibid.

Apple Court was reportedly inspired by a similar outdoor space at Skipton Castle in Yorkshire.[25] It appears to have much the same character as shown on Jensen's original drawings.

Component Landscape 4: The Lagoon/Pool
Contributing resources:

- walkway (1 structure)
- swimming pool (1 structure)
- lagoon (1 structure)
- rock garden (1 structure)
- recreation house (1 building)

Connecting the residence to the lagoon and pool landscape to the southeast is a **walkway** that provides a route from the house to the **swimming pool**.[26] For this connection, Jensen planned a gradual transition from the typical native trees of southeastern Michigan to those of northern Michigan, suggesting a retreat to "up North" as one moved to the pool. The walkway is made of cut limestone and is approximately 4' wide. Along the path is a small irregular grove of white birch trees, backed by evergreen hemlock on a small rise. The intent was to mimic a naturally-occurring stand of white birch. During the planting process, Edsel watched carefully to insure proper spacing and wrote to Jensen when he noticed that the trees were planted in more of a straight line instead of a more artistic arrangement.[27] Jensen instructed his foreman on the project to adjust the trees, creating the looser arrangement that persisted throughout much of the estate's history and has guided recent replanting of this same grove.

Jensen's design for the swimming pool at Gaukler Pointe is similarly meant to provide the impression of being a woodland retreat, yet connected to the larger lake nearby. The irregularly-shaped pool is situated in such a way that views across the length of the pool end in views of Lake St. Clair in the distance. The turquoise color of the painted basin of the pool repeats the colors of the large lake, making the two bodies of water feel connected. The backdrop of trees, shrubs, and woodland wildflowers around the swimming pool continues to maintain much the same character of the space that Jensen intended for the Ford family.

At the north end of the swimming pool, Jensen created a small waterfall with water from the pool overflowing into a small **lagoon.** Stepping stones from the woodland garden around the pool cross the waterfall and lead into a small **rock garden** with views across the lagoon and back to the house. Planted densely with wildflowers, this garden represents the wilder retreat so common in many of Jensen's designs. Originally the lagoon was connected to Lake St. Clair and included a boat landing for Edsel's power boat. After Edsel's death, Eleanor had Marshall Johnson create a berm separating the lagoon from the lake, transforming it into a naturalistic pool and providing more privacy for the lagoon, rock garden, and swimming pool areas.

The **recreation house** is located just west of the swimming pool. It includes changing rooms for those using the swimming pool, an indoor racquetball court, and informal areas for entertaining. The recreation house, built in 1929, is a one-story building constructed of Briar Hill sandstone. The building has a cross-gable roof clad in stone shingles. Leaded glass casement windows, topped with stone hoodmolds and a grouping of four chimneys, add to the overall picturesque effect of this building. On the interior are changing rooms, a sitting room, a kitchen, and a two-story racquetball court for the family's use. A loggia in the wing closest to the

[25] George H. Allen, "Edsel Ford selects a Cotswold house," *House & Garden*, February 1932: 76.
[26] Jens Jensen, "A Plan of the Planting Around Swimming Pool, Estate of Mr. Edsel B. Ford, Gaukler Pointe, Michigan," March 1929. Jens Jensen Drawings and Papers, Bentley Historical Library, University of Michigan-Ann Arbor.
[27] Edsel Ford to Jensen, 3 December 1929, Edsel B. Ford Office Papers, Benson Ford Research Center, Dearborn, Michigan.

swimming pool was originally open, but was enclosed at some point after the period of significance. It features a massive stone fireplace.

Originally, a wooden pergola extended from the recreation house providing a shady seating area and separation between the pool and tennis court. This was removed at some point, although the reasons have long been forgotten. While the space for the tennis court exists here, the court itself and surrounding fence have been removed and replaced with a lawn area.

Component Landscape 5: The Lanes
Contributing resource:

- play house (1 building)

In most Jensen designs, large meadow spaces were bordered by quiet trails and supplemental plantings of flowers and shrubs. At Gaukler Pointe, Jensen repeated this same pattern on the southwest side of the Meadow, and west of the lagoon/Pool landscape. He utilized an avenue of silver maple trees (*Acer saccharinum*) that had formerly lined a farm road on the property to create a walkway, and softened their appearance by planting small groups of serviceberry trees (*Amelanchier laevis*) under them.[28] This walkway is known today as **Maple Lane**. Occasional canopy trees and smaller hawthorn trees were added along the meadow edge of Maple Lane to further separate it from the meadow. Today, the old silver maple trees are exhibiting senescence, and some have already succumbed and have been replaced with young maples of the same species. This is clearly one of the historic features of Gaukler Pointe that will take many years to achieve the appearance known by the Fords during their time on the estate.

Parallel to Maple Lane is **Flower Lane**. In some ways, Flower Lane is like a much smaller version of the Meadow as a "long view" in the Prairie Style tradition. Flower Lane provided an opportunity for Eleanor to include flowers in her favorite colors—blue, yellow and white-—within the overall framework of Jensen's naturalistic design for the rest of the property. Jensen included aconite, anchusa, campanula, coreopsis, delphinium, foxglove, hollyhock, various lilies (candidum, regale, and rubrum), peony, phlox, prairie sage (*Salvia azurea*), shasta daisy, sundrops (*Oenothera fruticosa youngi*), veronica, and yellow daylily (*Hemerocallis flava*).[29] The Flower Lane area also contained numerous cherry trees, now gone, that may have been remnants of earlier orchards on the property. To these Jensen added other flowering trees and shrubs, including flowering dogwood and hawthorn. While the taller trees provide much more shade today than existed in earlier periods, the basic character of Flower Lane remains intact.

Directly west of Flower Lane is the **play house,** designed by Detroit architect Robert O. Derrick and constructed by Gallagher-Flemming Company, also of Detroit. The one-story play house is in two-thirds scale, constructed of wood studs with half timbering, stucco, and brick on the exterior.[30] The gables also have half timbering and low relief depictions of figures from children's nursery rhymes by Detroit sculptor Corrado Parducci (1900-1981). The interior includes a kitchen, living room, bedroom, and bathroom. Interior finishes include random width oak flooring, flat plaster, and knotty pine paneling.

[28] Interestingly, Edsel and Eleanor had requested that Jensen eliminate some plantings of serviceberry, but he chose to keep them here. Edsel Ford to Jens Jensen. 1929. Jens Jensen Drawings and Papers, Bentley Historical library, University of Michigan-Ann Arbor.

[29] Jens Jensen, "A Planting Plan of the Garden Area, Estate of Mr. Edsel B. Ford, Gaukler Pointe, MI, August 7, 1928. Jens Jensen Drawings and Papers, Bentley Historical library, University of Michigan-Ann Arbor.

[30] "Bulletin No. 1 Children's Play house," 9 July 1930, photocopy located in the Edsel & Eleanor Ford House Archives.

The house was a gift to Josephine Ford from her grandmother Clara Ford on Josephine's seventh birthday in 1930. Jensen integrated the play house into his landscape design created in 1932.[31] As with many of Jensen's idealistic designs for schoolyards, such for the Helen Pierce School in Chicago and the proposed Lloyd School Center, Jensen felt that children should be exposed to a variety of gardening experiences, including the growing of food. His landscape plan for the Play house area shows vegetable gardens on the south side of the house, and photographs from the period show that these were planted; however, a second set of photographs a few years later show the garden sodded over with other play equipment around the house in its place. Although the play equipment has been removed, the play house and surrounding areas exist much as they did during the estate's period of significance.

Although primarily known as a designer of naturalistic landscapes, most of Jensen's private estates contained a series of formal geometric gardens where clients desired to grow vegetables, cut flowers, or feature other garden favorites that did not fit within the naturalistic framework he created for much of the property. In addition, clients desired recreational facilities such as tennis courts and children's play yards. On most of his estates, such uses are clustered along the edge of the property, separated from the naturalistic landscape. At Gaukler Pointe, Jensen grouped these uses along the southern border of the property to the south of Flower Lane.

Component Landscape 6: The Rose Garden
Contributing resources:

- garden wall (1 structure)
- fountain (1 object)

Rose gardens have long been a standard feature of American gardens and were plentiful among Country Place Era estates. Edsel's instructions to Jensen were that Eleanor wanted it not to be large but definitely formal.[32] Jensen therefore designed the **rose garden** as a simple circular wheel-like space with a square walled garden frame. This approach allowed the Fords to exhibit modernist features such as the stylized wrought iron gates and the as the antique carved stone fountain imbedded into the wall. This provided continuity between the house and garden in featuring key works of art.

Within the rose garden itself, Jensen created a simple scheme that celebrated flowers long in association with western gardens—lilacs, hollyhocks, violets, and forget-me-nots. Often Jensen included these flowers near the house as a reminder of the kinds of domestic plants settlers brought with them from Europe, or from eastern parts of the United States as settlers pushed across the continent. At Gaukler Pointe, he included lilacs in the four corners of the garden, forget-me-nots, and violets as ground layer plants under the roses, and hollyhocks near the wrought iron entrance gate. While Jensen's selection of rose varieties for the garden included a wide variety of colors including many hot reds, Eleanor insisted on the quiet pastel colors that were ultimately planted.

At the center of the garden is a simple lotus-blossom spray **fountain** surrounded by four cast concrete frogs. According to Elizabeth Gimmler, who worked on the estate design details in Jensen's office, Jensen originally proposed a snake fountain with water spraying out of the snake's mouth. Eleanor Ford objected, and Gimmler came up with the lotus blossom design.[33] Jensen had used very similar frog sculptures in a terrace design for the Staley Manufacturing Company in Decatur, Illinois, and appears to have recycled the idea here. The rose garden

[31] Jens Jensen, "A Planting Plan-Children's Play house, Mr. Edsel B. Ford Estate, Gaukler Pointes, Michigan, January 1932. Jens Jensen Drawings and Papers, Bentley Historical library, University of Michigan-Ann Arbor.
[32] Edsel Ford to Jensen, 21 October 1927, Edsel B. Ford Office Papers, Benson Ford Research Center, Dearborn, Michigan.
[33] Elizabeth Gimmler, interview by Pat Filzen, 17 February 1987. Transcript of interview shared with Robert Grese.

has been meticulously restored to the original roses in recent years and maintains a high degree of historical integrity.

Component Landscape 7: The New Garden
Contributing resources:
- reflecting pool (1 structure)
- trellis (1 structure)

Noncontributing resources: 0

Extending west from the rose garden is the **New Garden**, designed by Marshall Johnson to replace the original children's play field in Jensen's design. In his instructions to Jensen, Edsel had said they would like a "generous playground" for the children—space for baseball and football.[34] Jensen's design had included a play field for the Ford children west of the rose garden. By 1939, sons Henry and Benson were in their twenties, and Josephine and William were teenagers. As part of a retro-fitting of two spaces of the property in 1939-1940, Marshall Johnson redesigned the playfield, keeping the framework as designed by Jensen and inserting the New Garden in the playfield's place. Johnson created a simple garden with a small **reflecting pool** at the center, small flower beds of changing annual flowers, and a post and chain **trellis** structure at the west end of the garden surrounded by a half circle of hemlock trees. The garden has had some minor changes over the years but most, including replacement of the trellis structure, carefully followed Johnson's original drawings, thus maintaining the general integrity of Johnson's design for the space.

Component Landscape 8: Bird Island
One of the pastimes Edsel Ford shared with his parents was bird watching. While Jensen provided trees and shrubs to serve as bird habitat, nowhere were they more purposefully concentrated than on the peninsula, known as "**Bird Island**." In the early design schemes prepared for Gaukler Pointe, Jensen proposed the creation of an island out of the spoils dredged to create the inlet for Edsel's boats and boathouse. As shown in the 1928 planting plan for the island, walking paths on the island were to be connected to the mainland part of the estate via a bridge located just north of the boathouse. In the final stages of the design, for an unknown reason the bridge was eliminated and a strip of land substituted, creating a peninsula instead of an island. Yet, the term "island" has stuck with this part of the estate. Viewed across the inlet from the entrance drive, Jensen planned a mixture of native trees and shrubs for nesting and food habitat at either end of the island and the planting of native wetland/grassland species along the shorelines at an opening midway down the length of the island. Since the time Gaukler Pointe was constructed, however, lake levels have periodically risen dramatically. This has created the need to reinforce many of the estate's shorelines with levees, including the borders of Bird Island. Still the peninsula retains its historical character as a quiet walkway away from busier parts of the estate and provides a stopover place for many migratory and nesting birds.

Component Landscape 9: Service Yard
Contributing resources: 0
Noncontributing resources:
- landscape maintenance building (1 building)
- metal pole building (1 building)
- greenhouse service building/visitor center (1 building)
- north gate house (1 building)
- visitors parking lot (1 structure)

[34] Edsel Ford to Jensen, 21 October 1927, Edsel B. Ford Office Papers, Benson Ford Research Center, Dearborn, Michigan.

Many, if not most, of Jensen's larger private estates were much like small farms incorporating food production into the overall landscape design. For instance, his design for Fair Lane incorporated stables, chicken coops, fruit orchards, nut orchards, and various farm fields. At Gaukler Pointe, a more modestly scaled Service yard incorporated spaces for fruit trees, berries, farm vegetables, and cut flowers and was located in the northwest corner of the property, north of the entrance and northwest of the Meadow. Greenhouses were included to grow plants throughout the year, and a service yard was provided to care for vehicles and for general maintenance of the estate. Jensen clearly felt that for growing fruits, vegetables, and cut flowers a more geometric garden arrangement was appropriate, and this garden was laid out as a series of rectilinear fields separated by fences, hedges, and clipped trees. These productive garden spaces have not been recognized as key themes within Jensen's design work, but they were as carefully thought out and planned as the more naturalistic parts of his estates. He also considered them to be essential parts of the urban fabric, and included prototype "municipal" food gardens as part of his visionary plans for the Greater West Parks in Chicago.[35]

With the exception of a remnant of the original boxwood hedge around the cut-flower garden, virtually all of the original service yard spaces have been changed, converted to parking for current visitors to the estate. Mitigating the impact of this change to Jensen's design, the planting of honey locust trees in the parking lot was meant to echo the original groupings of honey locust trees used by Jensen at intersections of the paths in the vegetable gardens.

There are four buildings on the estate that are noncontributing because of their recent age or compromised integrity. All are located in the former Service yard. The **landscape maintenance building** (1990), an unobtrusive brick building with flat roof, is located on the western edge of the property. A **metal pole building** (1992) is situated at the northwest corner of the estate. The original **greenhouse service building** (ca. 1929) was enlarged in 1990 to house space for visitors, including meeting rooms, educational classrooms, staff offices, workshops, a restaurant, and a gift shop. It is now known as the **visitor center** and is served by the **visitors' parking lot**, constructed in 1988 on the site of the old service yard. Finally, the stone **north gate house** (1990) was constructed to provide controlled access for tour buses. It is located along Lake Shore Drive west of the main gate lodge. All of these buildings and the parking lot are located in the heavily vegetated western section of the estate and have minimal visual impact on the historic quality of the property.

INTEGRITY OF GAUKLER POINTE

Gaukler Pointe has had only two owners—the Ford family for which the estate was built and the Edsel and Eleanor Ford House, the entity that operates the property as a museum. As a result, few changes have been made to the estate and to its original design, materials, workmanship, and setting, which contribute to its national significance. The property survives nearly intact from the period of significance. The estate's primary significance lays in its landscape design, and few changes have been made to the spatial organization of the property or the way in which visitors experience it. Today, visitors enter through the gate lodge as they did when the Fords were in residence and progress through the landscape, glimpsing views of the play house, residence, and Lake St. Clair, as Jensen intended. Likewise, the general massing of trees, contrasted with the Meadow and other open spaces, remains. Some plant materials have been replaced due to senescing or disease, but care has been taken to replace vegetation in kind to preserve the subtle character of Jensen's design. Some trees, such as the Austrian pines, are from the original planting done by Jensen in the 1920s. Other trees, which predate Jensen's work, also remain. The trees, shrubs, and woodland wildflowers around the swimming pool maintain the intimate character the Ford family enjoyed. In recent years, the rose garden has been meticulously restored with shrubs that correspond with the original roses. It maintains a high degree of historical integrity.

[35] Jens Jensen, *A Greater West Park System* (Chicago: West Chicago Park Commissioners, 1920), 39.

Losses to the estate have been relatively few, but include the boathouse destroyed by fire and the removal of the tennis court. Asphalt has replaced flagstone in the entry court and service court/laundry yard, but otherwise these spaces maintain their historic physical and spatial character. The openings of the recreation building loggia have been infilled with sliding glass doors that retain the visual transparency of this space. Most of the original service yard spaces have been altered or demolished to make way for visitor amenities necessary for the property to function as a cultural attraction and museum. The visitor center, north gate house, parking lot, and two maintenance buildings were sited in the heavily vegetated western section of the estate and have minimal visual impact on the historic quality of the rest of the estate.

The exterior of the primary buildings, including the gate lodge and North and south cottages, residence, power house and Play house maintain high integrity in all aspects. Exterior materials of stone, stucco, and wood are well maintained and display fine craftsmanship and artistry. Roofs retain their historic stone and clay tiles. Windows also are original in all cases. The interior of the residence, the primary building, is considered contributing, including the Modern remodeling by Walter Dorwin Teague in the 1930s.

Today, the estate retains 87 of the original 125 acres owned by Edsel and Eleanor Ford. Throughout the estate's history, careful attention has been given to the preservation of the qualities that distinguish the architecture and landscape design with its complex spatial organization, rich display of plantings, lake and meadow views, and specialized landscape features. Since the late 1980s, the owner has sought the assistance of University of Michigan professor Robert Grese, the foremost authority on Jens Jensen, to make recommendations for its continued preservation and management. Grese and Miriam Rutz, professor at Michigan State University, prepared a history and management plan for the property in 1988 that was updated by Grese in 2002.[36] Grese also consulted with Kahn Associates in 1988 to suggest new plantings for the parking area and courtyards of the visitor center.[37] In short, Gaukler Pointe's integrity of location, design, materials, workmanship, and setting reflect its period of significance of 1926 to 1938 and conveys the feeling and association of a model country estate.

[36] Robert E. Grese and Miram E. Rutz, "History and Management Plan for the Grounds of the Edsel and Eleanor Ford House, May 31, 1988" (unpublished report); Robert E. Grese, "Management Plan Review for the Grounds of the Edsel and Eleanor Ford House, October 31, 2002" (unpublished report).

[37] Bob Grese, "Landscape Plan: Courtyards of the Activities Building, Edsel and Eleanor Ford House, Grosse Pointe Shores, Michigan, December 2, 1988" and "Landscape Plan: Grounds of the Activities Building, Edsel and Eleanor Ford House, Grosse Pointe Shores, Michigan, December 4, 1988."

Table of Contributing and Noncontributing Resources

Name/Component Landscape	*Map Key*	*Resource type/eligibility*	*Style*	*Designer*	*Date*
Jens Jensen Landscape	1	1 Site; Contributing	Prairie	Jens Jensen	ca. 1928
Component Landscape 1: The Entrance • gate lodge, north and south cottages, garage • cottage courtyards • estate perimeter wall	 2 3 4	 1 Building; Contributing 3 Structures; Contributing 1 Structure; Contributing	 Tudor Revival	 Albert Kahn Jens Jensen Albert Kahn (attr.)	 1929 1929
Component Landscape 2: The Meadow • entrance drive & entry court	 5,6	 2 Structures; Contributing	 Prairie	Jens Jensen Jens Jensen	ca. 1928 ca. 1928
Component Landscape 3: The residence • residence • terrace • power house • service court/laundry yard • Apple Court	 7 8 9 10 11	 1 Building, Contributing 1 Structure; Contributing 1 Building; Contributing 1 Structure; Contributing 1 Structure; Contributing	 Tudor Revival Tudor Revival Prairie	 Albert Kahn Jens Jensen Albert Kahn Jens Jensen Jens Jensen	 1928 1928 1929 ca. 1928 ca. 1928
Component Landscape 4: The lagoon/Pool • recreation building • swimming pool • walkway from residence to swimming pool • rock garden • lagoon	 12 13 14 15 16	 1 Building; Contributing 1 Structure, Contributing 1 Structure; Contributing 1 Structure; Contributing 1 Structure; Contributing	 Tudor Revival Prairie Prairie Prairie	 Albert Kahn Jens Jensen/Albert Kahn Jens Jensen Jens Jensen/Marshall Johnson	 1929 1929 ca. 1929 1928
Component Landscape 5: The Lanes • play house	 17	 1 Building; Contributing	 Tudor Revival	 Robert Derrick	 1930
Component Landscape 6: The Rose garden • garden wall • fountain	 18 19	 1 Structure; Contributing 1 Object; Contributing			 ca. 1929 ca. 1929
Component Landscape 7: New Garden • reflecting pool • trellis	20 21 22	 1 Structure; Contributing 1 Structure; Contributing		Marshall Johnson Marshall Johnson Marshall Johnson	1939-40 1939-40 1939-40
Component Landscape 8: • Bird Island					 1928
Component Landscape 9: The Service yard • landscape maintenance building • metal pole building • greenhouse service building/visitors center • North Gate House • Parking Lot	 23 24 25 26 27	 1 Building; Non-contributing 1 Building; Non-contributing 1 Building; Non-contributing 1 Building; Non-contributing 1 Structure; Non-contributing		 Kahn Associates Kahn Associates; Robert Grese Kahn Associates Kahn Associates; Robert Grese	 1990 1992 ca. 1929, 1988, 1990 1990 1988

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide: _ Locally: __

Applicable National Register Criteria:	A__ B__ C_X_ D __
Criteria Considerations (Exceptions):	A__ B__ C__ D__ E__ F__ G__
NHL Criteria:	4
NHL Theme(s):	III. Expressing Cultural Values 5. Architecture, landscape architecture, and urban design
Areas of Significance:	Landscape Architecture
Period(s) of Significance:	1926-1940
Significant Dates:	1926, 1928, 1929, 1930, ca. 1935, 1938, 1939-40
Significant Person(s):	N/A
Cultural Affiliation:	N/A
Architect/Builder:	Jensen, Jens Johnson, Marshall Kahn, Albert Derrick, Robert O. Teague, Walter Dorwin Albert Kahn Associates Robert Grese
Historic Contexts:	XVII. Landscape Architecture

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Gaukler Pointe, the country estate of Edsel and Eleanor Ford, is nationally significant under NHL Criterion 4 and NHL Theme III as an outstanding and well-preserved example of the Country Place Era in American Landscape Design. The revolutionary technological innovations in the United States during the early twentieth century—a development in which members of the Ford family were key players—created new wealth which in turn was expressed in the establishment of large unprecedented country estates complete with baronial residences and constructed landscapes. Gaukler Pointe's particular significance is derived as an example of the mature work of landscape architect Jens Jensen, a leading proponent of the Prairie Style of landscape design. This country estate was Jensen's largest private commission and represents a fruitful collaboration between landscape architect, client, and architect Albert Kahn. The landscape also includes minor changes by Jensen's son-in-law and associate Marshall Johnson, made in the late 1930s following Jensen's retirement in 1934. Furthermore, the contributions of renowned industrial designer and Ford collaborator Walter Dorwin Teague in the 1930s are also integral to the overall design, and illustrate the maturation of the Fords' interest in modern design. The nomination is for the estate owned and operated as a museum by the Edsel & Eleanor Ford House, which retains the pivotal resources and landscape components essential to Jensen's Prairie Style design and the buildings designed by Kahn for the family's use. The period of significance begins in 1926 when the Fords broke ground on the landscape and extends to 1940, to encompass construction of Marshall Johnson's design for the New Garden.

Edsel and Eleanor Ford and Building Gaukler Pointe

The Ford story began with legendary automobile inventor and manufacturer Henry Ford (1863-1947), who in 1893 tested an internal combustion engine of his own design in his family's kitchen. By the end of the decade, Henry had founded the Detroit Automobile Company, the first of several automobile manufacturing companies he would establish. In 1903 Ford incorporated the Ford Motor Company and began building the first Model A. It was the Model T, introduced in 1908, and the development of an efficient mass assembly manufacturing process, however, that would lay the solid foundation for Ford's wealth and profoundly alter both the American landscape and automobile manufacturing. That year the company made more than 10,000 cars, selling them for $850. By 1916, production had reached more than 730,000 cars and the price had dropped to $360 per car.

While Henry Ford is recognized by historians as the mechanical genius of the Ford Motor Company, his only child Edsel (1893-1943) had other interests and talents that were critical to the growth of company. Edsel Bryant Ford was born to Clara Bryant Ford (1866-1950) and Henry Ford in Detroit in 1893. He attended public school and then later Detroit University School, a private college preparatory school. Edsel began working for his father's company in 1912, just nine years after Ford's first Model A had been introduced. Three years later, Edsel became secretary of the company and in 1917 he was elected vice president while retaining his title as secretary. In 1919, at the age of 25, Edsel became president, and in 1921 also assumed the role of treasurer.

Edsel's unique contribution to the Ford Motor Company was in the area of automobile design. Edsel, recognizing the growing threat of rival manufacturers, such as General Motors and Dodge, understood consumers desired more stylish automobiles, greater selection, and special features for comfort and convenience. A turning point occurred in 1922 when Edsel succeeded in convincing his father to acquire the Lincoln Motor Company, which in turn gave Edsel the opportunity to redesign the Lincoln automobile.

According to industrial designer Walter Dorwin Teague, who worked with Edsel on the design of the Lincoln, Edsel "paid meticulous attention to every detail its design, making it the most luxurious and respected of the

conservative fine cars in America."[38] Edsel established a separate design department at Ford ensuring careful consideration of the aesthetics of the car in addition to its mechanical performance. Edsel's stylistic fingerprints could be seen on the new Model A introduced in 1927, the Lincoln Zephyr of 1935, and the 1939 Lincoln Continental, which Frank Lloyd Wright famously described as the most beautiful automobile ever built.

Edsel's other professional interest and contribution to the Ford Motor Company was marketing the company's product. An example is an automobile designed by Edsel Ford and designer Jozsef Galamb. Introduced the same year the Fords moved into their Gaukler Pointe estate, the car was given the quaint name "the Tudor" and an advertisement for this model featured an illustration of the car with a large Tudor Revival mansion (reminiscent of Gaukler Pointe) in the background.[39] However, it was the future—rather than the past—that offered the more powerful message for Edsel and, accordingly, he went on to develop advertising campaigns that embraced technology and modernity with great effect to sell automobiles. Edsel was instrumental in having artist Charles Sheeler photograph the company's vast River Rouge Plant in 1927, and these images were used in advertising to promote the new Model A. His close association with Walter Dorwin Teague began in 1934, when Teague was hired to design the sleek and streamlined interiors and exhibits for the Ford Exposition building at the Chicago Century of Progress exhibition. Edsel, with his interest in modern design, undoubtedly shared Teague's belief that "every man who plans the shape and line and color of an object—whether it is a painting, statue, chair, sewing machine, house, bridge, or locomotive—is an artist."[40] Edsel continued to employ Teague to design automobile showrooms and office spaces for the company's factories, believing that forward-looking architecture was an appropriate backdrop for the marketing of the Ford automobile line.[41] At the behest of Edsel, Teague also designed Ford's exhibition for the Panama Pacific Exhibition in San Diego (1935) and for the 1939 New York World's Fair. This close working relationship and mutual respect between client and designer led to Ford to hire Teague to redesign four rooms in the Gaukler Pointe residence in the 1930s.

In his personal life, Edsel had a partner who shared his passion for design and art. Eleanor Clay (1896-1976), who Edsel married in 1916, had grown up within a few blocks of Edsel's childhood home. She was the daughter of Eliza and William Clay, the latter of whom died in 1908. Upon the death of her father, Eleanor, sister Josephine, and mother Eliza moved into the home of Eliza's brother, Joseph Hudson, a department store magnate who supplied the seed money for the Hudson Motor Car Company. After their 1916 marriage, the young couple settled in a house in the Indian Village area of Detroit. In 1922, the Fords commissioned Jens Jensen to design the landscape for their second residence at 7930 East Jefferson in Detroit.

In 1925, Edsel joined the Detroit Arts Commission and later served as president for 13 years. Beginning in 1929, he served as a trustee for the Detroit Museum of Art Founders Society. In 1932-33 he was instrumental in bringing Diego Rivera, the leader of the Mexican mural movement, to the Detroit Institute of Arts where the artist painted the murals *Detroit Industry* (NHL, 4-23-14) depicting scenes of Ford's River Rouge Plant (NHL, 6-2-78). In recognition of his stature as a major art collector, proponent of modernism, and captain of industry, in 1935 Edsel joined the board of the Museum of Modern Art. Edsel and Eleanor Ford made significant gifts to the Detroit Institute of Arts, including works by Titian, Caravaggio, and Pisano. The couple's shared interest in design and art made them powerful collaborators in the development of the Gaukler Pointe house and its landscape.

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[38] Walter Dorwin Teague, "Edsel Ford—Designer," *Lincoln-Mercury Times* 5.3 (May-June 1953): 2.

[39] Jeffrey L. Miekle, *Design in the USA* (New York: Oxford University Press, 2005), 105.

[40] Walter Dorwin Teague, "Why Disguise Your Product?," *Electrical Manufacturing* 22 (October 1938): 47; quoted in Wilson, 40.

[41] Walter Dorwin Teague to Edsel Ford, 8 October 1936, Construction Department (Ford Motor Company) records series, Benson Ford Research Center, Dearborn, Michigan.

On July 26, 1926, Edsel and Eleanor Ford broke ground on Gaukler Pointe, embarking on what would be a multi-year partnership with Jensen and Kahn to create a country estate that would synthesize landscape and architecture in one seamless work of art. The Fords' vision for their suburban retreat was further enhanced the following decade with the contributions made to the house by Walter Dorwin Teague.

Jens Jensen (1860-1951), the "Prairie Style," and the Country Place Era in American Landscape Design

The Country Place Era in American landscape and architectural design history spans roughly the 1890s through the 1930s, although different authors have placed different bookends for this important period of design history.[42] This period was a remarkable time of experimentation by landscape architects to create landscape designs for large residential properties for wealthy clients throughout the United States. Most of these projects were on the outskirts of major American cities and in resort communities, such as Lake Geneva, Wisconsin. For architects, the period provided opportunities to design in a grand scale, using the highest quality of materials and construction. Buildings tended to be designed in classical styles, such as Tudor Revival and Georgian Revival, and incorporated the most modern conveniences. Clusters of outbuildings and recreational buildings tended to follow the design motifs established by the residence.

For the young profession of landscape architecture, these works provided unique opportunities to demonstrate the value of unified landscape design for creating functional and aesthetically beautiful places. Jens Jensen is widely recognized as one of the leading practitioners during this period, with a client list that included many business and industrial leaders from the Chicago area and several other metropolitan regions—namely Detroit, Indianapolis, and Milwaukee. Jensen's list of clients included many of the leading automobile manufacturers of the period—among them James Allison and Carl G. Fisher (Prest-O-Lite, Indianapolis 500 Raceway, Lincoln Highway) of Indianapolis, John M. Studebaker, Jr. (Studebaker Automobile Company) of South Bend, Charles T. Fisher (General Motors), and Henry and Edsel Ford of the Detroit metro area. Other notable Jensen clients included J. Ogden Armour (Armour & Company), Harold M. Florsheim (Florsheim Shoe Company), Jonas Kuppenheimer (Kuppenheimer & Co., men's clothing), Julius Rosenwald (Sears and Roebuck), Edward L. Ryerson (Inland Steel), Edward Swift and Louis Swift (Swift & Co., meatpacking), and Edward G. Uihlein (Schlitz Brewing Company).

Jensen had earned acclaim for his public work in Chicago's West Parks, attracted contracts for park work for many of the communities around Chicago and throughout the Midwest, and had displayed several of his residential projects at the Chicago Architectural Club, namely his design for Harry Rubens (with architect George Maher) in Glencoe, Illinois, and his work for Henry Babson (with Louis Sullivan as architect) in Riverside.[43] Over the previous two decades, Jensen's work had been published in a variety of leading journals, and native Detroiter Wilhelm Miller had brought great attention to Jensen's work in his 1915 extension publication *The Prairie Spirit of Landscape Gardening* (1915, republished 2002).[44] Wilhelm Miller, popular

[42] Norman T. Newton, *Design on the Land* (Cambridge, Massachusetts: Belknap Press, 1971); Mac Griswold and Eleanor Weller, *The Golden Age of American Gardens: Proud Owners-Private Estates-1890-1940* (New York: Harry N. Abrams, Inca., 1991); Elizabeth Barlow Rogers, *Landscape Design: A Cultural and Architectural History* (New York: Harry N. Abrams, Inca., 2001); Karson.

[43] H. Allen Brooks, *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries* (New York: W. W. Norton & Co., 1972), 122.

[44] Various articles by Jensen include his feature on the Harry Ruben's estate in Glencoe, Illinois in "Landscape Art: An Inspiration from our Western Plains" published in the *Sketchbook* 6 (1906): 21-28; "Some Gardens of the Middle West" in *Architectural Review* 15.5 (May 1908): 11-13; "Landscape Gardening in the Middle West" in *Park and Cemetery* 22.12 (February 1913): 303; "Improving a Small County Place" in the *Saturday Evening Post* 180 (14 March 1908): 7-8; "Novelty versus Nature" in *Landscape Architecture* 15.1 (October 1925): 44-45; and the German article "Amerikanische Gartengedanken" in *Gartenschönheit* 6.8 (August 1925): 148. Articles by Wilhelm Miller include: "What is the Matter with our Water Gardens?" in *Country Life in America* 22.4 (15 June 1912): 23-26, 54; and "Bird Gardens in the City" in *Country Life in America* 26.4 (August 1914): 46-47.

garden writer and one of the nation's first "extension" landscape architects, extolled the work of the Midwesterners Jens Jensen, Ossian Cole Simonds, and Walter Burley Griffin as the "prairie style." Much like the "Prairie School" of architects evolving during the same period, Miller argued that the work of these three designers constituted a unique evolving style of landscape design based on the landforms, spatial characteristics, and native vegetation of the Midwestern region.[45]

In his "Introduction" to the reprint of Miller's *The Prairie Spirit in Landscape* Gardening (2002), Christopher Vernon chronicles Wilhelm Miller's growing advocacy for natural gardens following his studies in horticulture with Liberty Hyde Bailey at Cornell University.[46] Miller had become fascinated by the work of O. C. Simonds at Graceland Cemetery. He wrote that Simonds "has made on the raw prairie one of the loveliest places imaginable. It embodies the most advanced ideas of landscape and cemetery gardening."[47] Vernon notes that Miller met Jensen in Chicago in 1911 and almost immediately began featuring Jensen's work in a series of articles.[48] In his article "Have We Progressed in Gardening?" (1912), Miller highlights advances in American gardens and the "rise of the Western school of landscape gardening, e.g., Jensen's prairie river gardens at Humboldt Park and Glencoe (Rubens' estate)." He also notes Jensen's "epoch-making work with stratified rocks near Chicago," "a new type of bird garden (likely referring to the Loeb garden in Chicago)," and "landscape gardening under glass, referring to the Garfield Park Conservatory."[49] In 1912, Miller accepted a position as a faculty member at the University of Illinois and was selected to head the Division of Landscape Extension in 1914.[50] Shortly thereafter, Miller published two circulars advocating a regional "prairie style" of landscape gardening. The first was *The "Illinois Way" of Beautifying the Farm* (1914), followed by *The Prairie Spirit in Landscape Gardening* (1915).[51]

Miller defined the "prairie style" as

> an American mode of design based upon the practical needs of middle-western people and characterized by the preservation of typical western scenery, by restoration of local color, and by repetition of the horizontal line of land or sky which is the strongest feature of prairie scenery.[52]

He identified the "stratified hawthorn," with its horizontal branches, as the "symbol of the prairie style" and described two spatial features—the broad view and the long view—as chief elements of the style. The broad view refers to the open meadows favored by Jensen and Simonds to celebrate the expanses of the prairie. Broad expanses of lawn would be bordered by masses of shrubs, small horizontally-branched trees such as the hawthorn or crabapple, and finally groves of canopy trees. Occasionally masses of prairie flowers and grasses

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[45] Wilhelm Miller, *The Prairie Spirit in Landscape Gardening* University of Illinois Agricultural Experiment Station Circular no. 184 (Urbana, Illinois: University of Illinois, 1915), 2-3; Christopher Vernon, "Introduction to the Reprint Edition," *The Prairie Spirit in Landscape* Gardening (Amherst, Massachusetts: University of Massachusetts Press, 2002), xvii-xx; Robert E, Grese, "The Prairie Gardens of O. CA. Simonds and Jens Jensen," *Regional Garden Design in the United States* edited by Therese O'Malley and Marc Treib (Washington, D.CA.: Dumbarton Oaks Research library and Collection, 1995), 111-119.

[46] Vernon, ix-xi.

[47] Miller to Dr. Sherrill, 3 August 1898, Liberty Hyde Bailey Papers, Rare and Manuscript Collections, Carl A. Kroch library, Cornell University.

[48] Miller's articles in *Country Life in America* featuring Jensen's work include "What is the Matter With Our Water Gardens," 22.4 (15 June 1912): 23-26, 54; "How the Middle West Can Come into its Own," 22.10 (11 September 1912): 11; "Brook Gardens for Every Place and Purse," 24.4 (August 1913): 40-42; "Bird Gardens in the City," 26.4 (August 1914): 46-47.

[49] Wilhelm Miller, "Have We Progressed in Gardening?," *Country Life in America,* 21.12 (15 April 1912): 25-26, 68, 70, 72, 74.

[50] Vernon, xiv-xv.

[51] Wilhelm Miller, *The "Illinois Way" of Beautifying the Farm,* University of Illinois Agriculture Experiment Station Circular no. 170 (Urbana, Illinois: University of Illinois, 1914); Wilhelm Miller, *The Prairie Spirit in Landscape Gardening,* University of Illinois Agriculture Experiment Station Circular no. 184 (Urbana, Illinois: University of Illinois, 1915).

[52] Miller, *The Prairie Spirit in Landscape Gardening*, 5.

were planted at the border. Clearly, the broad view was possible only on larger properties that allowed for this expansive landscape treatment. In contrast, the long view is a linear space, bordered by shrubs and trees, which accentuates a view of some depth. Miller pointed to farmstead views that might extend for several miles across the prairie landscape. In urban areas, Miller noted that the long view could be symbolic by extending much shorter distances and suggesting greater depth of space. He described the "long view" as being much more intimate and pointed to views from home windows enframed by trees or shrubs. In *The Prairie Spirit* he used the long, narrow vistas created by O. C. Simonds in Graceland Cemetery as examples.[53]

Simonds is credited with being the originator of the landscape design features known as the "prairie style," but Jensen's fame eclipsed Simonds', leading many to associate the style almost exclusively with Jensen. Historian Mara Gelbloom has suggested that Simonds had formulated his major design style by 1899, well before much of Jensen's work. She writes:

> …all of these elements which predominated in Jensen's landscapes were first elucidated in Simonds' work: the recreation of natural scenes, the sense of a larger space than what exists in actuality created by the "sylvan rooms," the sculptural massing and differentiated spatial areas creating a sense of movement, the aura of mystery and surprise which intentionally accompany movement through Simonds' landscapes and Simonds' emphasis upon the artistic elements of landscape composition as light, shade, contrast, and texture.[54]

Stephen Christy further notes that "O.C. Simonds had begun the use of materials transplanted from Illinois woods some five years before Jensen set foot in America."[55] Christy suggests that Jensen exhibited a degree of artistry in his designs beyond that of Simonds and other practitioners of the period, despite their strong skill and knowledge of native plants.[56]

Landscape historian Robert Grese notes key principles used by Jensen and Simonds in their versions of the "prairie style." These include:

- An emphasis on the native flora of the region with particular importance given to shrubs and trees with dominant horizontal branching habits, such as hawthorn (*Crataegus* spp.), crab apple (*Malus coronaria and M. ioensis*), redbud (*Cercis canadensis*), and flowering dogwood (*Cornus florida*)
- Spatial organization around central linear meadow spaces (as with Miller's "broad" and "long" views) and smaller outdoor rooms
- Attention to sun and shadow over the course of a day and through the seasons
- A dynamic sense of movement through the landscape
- Creation of pools and other water features that mimic natural wetlands
- Stonework characterized by layered limestone
- Council rings as central gathering features
- Settings for outdoor drama that Jensen called "players' greens"
- Formal geometric gardens for vegetables and cut flowers
- An expectation of time and change as key features of his designs over time[57]

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[53] Ibid., 17-18.
[54] Mara Gelbloom, "Ossian Simonds: Prairie Spirit in Landscape Gardening," *The Prairie School Review* 12.2 (1975): 7, 17-18.
[55] Stephen F. Christy, "Jens Jensen: Metamorphosis of an Artist," *Landscape* Architecture 66.1 (January 1976): 61.
[56] Christy, 64.
[57] Robert E. Grese, *Jens Jensen: Maker of Natural Parks and Gardens* (Baltimore: Johns Hopkins University Press, 1992), 151-186; Robert E, Grese, "The Prairie Gardens of O. CA. Simonds and Jens Jensen," 111-119.

Jensen's significance as a designer was recognized during his lifetime and in recent years. He was regularly associated with many of the Prairie School architects with whom he worked, who were good friends, or with whom he shared an office at Steinway Hall. They included Louis Sullivan, Frank Lloyd Wright, Robert Spencer, Dwight Perkins, Hugh M. Garden, and others. He also exhibited his own landscape architecture work along with their architectural projects, such as the 1907 exhibit where Jensen showed photographs of Humboldt Park along with images of the Harry Rubens estate and the A. CA. Magnus estate in Winnetka, Illinois (with Robert Spencer as architect).[58] Although his insistence on native plants rankled many of his contemporary landscape architects, when the American Society of Landscape Architects met in Chicago in 1926, Jensen was invited to give the opening talk.[59] Jensen had been elected to membership in the ASLA in 1923, but he resigned in 1927, the year after he gave his Chicago address to the group. Jensen's body of work was extensive throughout the Midwest. He designed much of Chicago's West Park System, parks in many Chicago suburbs, such as Oak Park and Highland Park, as well as parks in Racine, Wisconsin, and Hammond, Indiana. He had a major hand in establishing the Cook County Forest Preserves and later the Lake County Forest Preserves in Illinois. Through his conservation work with the Prairie Club and the Friends of Our Native Landscape, he influenced the establishment of state park lands in Illinois, Michigan, and Wisconsin and fought to protect the lands that would become the Indiana Dunes State Park and the Indiana Dunes National Lakeshore.[60] Edsel and Eleanor Ford supported Jensen's conservation efforts by joining the Friends of Our Native Landscape in 1925, although they never were active in the organization.[61] Jensen's design for Lincoln Memorial Garden in Springfield, Illinois, and for his school—The Clearing—in Ellison Bay, Wisconsin, are highly regarded as masterpieces of naturalistic design and continue to inspire many landscape architects today.

Jensen's association with the Ford family began in 1913 when he was engaged by Henry and Clara Ford to create landscape designs for the grounds of the house they were building in Dearborn, Michigan. Henry and Clara named the property "Fair Lane," in tribute to Henry's grandfather's home in Ireland. Fair Lane ultimately grew to include some 2,843 acres—a complex of properties that was a working farm. Jensen's design was primarily for the core of the estate, totaling several hundred acres. Jensen's work at Fair Lane came at a pivotal time in his career, while he was still developing elements of his design style. The Fair Lane commission also gave Jensen a chance to experiment at a grand scale and without the interference of park commissions and local politicians. Jensen's biographer Leonard Eaton noted that Fair Lane was "the largest piece of landscape construction then under way in the United States" while it was under construction during 1913 and 1920.[62] Key features of the estate included the Great Meadow with the "path to the setting sun;" extensive stonework along the Rouge River, making the hydroelectric dam appear to be a natural waterfall; a series of informal outdoor rooms and meadow spaces known as the trail gardens; and formal gardens near the house including a rose garden, bowling green, Blue Garden, and vegetable garden.

When their son Edsel and his wife Eleanor decided to create their first home in Detroit, they hired Jensen to create plans for their gardens around the house. That work spanned 1922-1926 and included smaller versions of the meadow space created at Fair Lane, a rustic swimming pool similar to one Jensen created on other estates, a tennis court, vegetable garden, and several council rings. Jensen would also create the landscape design for a summer vacation home for Edsel and Eleanor Ford in Seal Harbor, Maine, known as "Skylands" (also created between 1922-26). Of that property in Maine, Jensen noted his own caution in building on the granite bluffs

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[58] Grese, *Jens Jensen: Maker of Natural Parks and Gardens*, 44-47; Brooks, 122.

[59] Grese, *Jens Jensen: Maker of Natural Parks and Gardens*, 28.

[60] Edsel and Eleanor Ford were at least nominal members of the Friends of Our Native Landscape, joining in 1922. E. B. Ford to Jens Jensen, 3 April 1922, Benson Ford Research Center, Dearborn, Michigan.

[61] Edsel Ford to Jens Jensen, 3 December 1925. Jens Jensen Drawings and Papers, Bentley Historical library, University of Michigan-Ann Arbor.

[62] Leonard K. Eaton, *Landscape Artist in America: The Life and Work of Jens Jensen* (Chicago: University of Chicago Press, 1964), 126.

dominated by a spruce canopy, in contrast to the "sunny openness of the prairies." While he thought the house by architect Duncan Candler to be "pretentious," he delighted in the challenge to create a garden that would be of the rocky coast. He described the Skylands garden as a "folk song…telling the story of the daring flowers that struggle on the cliffs and enjoy the struggle, giving so much joy to others."[63] Jensen would also design Edsel and Eleanor Fords' farm and retreat in Highland, Michigan, known as "Haven Hill." Upon visiting the Haven Hill property for the first time in 1926, Jensen wrote to Edsel:

> I do want to congratulate you on your farm. I was quite surprised to find such hilly country in the vicinity of Detroit, and I presume you have the best of the region. To me, it is in many ways as pretty as Seal Harbor. It has more poetic charm, but less of the bigness of the open sea and the mountains. It is a fine thing for your children to play in and some of this native beauty will be absorbed by them for the betterment of themselves.[64]

By the time Jensen began work on the Gaukler Pointe property in 1926, he had clearly established a mature design style. Yet Gaukler Pointe would prove challenging in other ways. While Edsel and Eleanor clearly respected Jensen's genius and naturalistic design style, they also held distinct evolving design tastes that were tending towards more modernistic design during the period they created Gaukler Pointe. Through their previous collaborations with Jensen, they both appreciated his artistic judgment, but were also not timid about inserting their own thinking into the design process. Although much correspondence has been lost, what remains of the construction correspondence between Edsel and Jensen demonstrates a rich dialogue about the design that evolved, simplifying many details.[65] The result is a landscape representative of key themes developed throughout Jensen's career, yet a place that also reflects the distinctive personal tastes of Edsel and Eleanor. The collaborative nature of the design process at Gaukler Pointe may have been a key factor in Eleanor's reluctance to alter the design in the years following the deaths of both Edsel as well as Jensen. The result is a landscape today that retains much of its original integrity.

The Gaukler Pointe home of Edsel and Eleanor Ford was collaboration between Detroit architect Albert Kahn, who designed the major buildings, and Jensen, who designed the landscape. For Jensen, the project was late in his professional career and has long been recognized as one of his outstanding residential designs.[66] Working under Jensen was his son-in-law Marshall Johnson, who oversaw the production of the drawings for the estate and frequently reviewed the construction work in process. After Jensen's retirement in 1934, Johnson took over Jensen's work for the Fords and Ford Motor Company, including minor alterations to the Ford House landscape, such as the design for the New Garden, which was in keeping with the other formal gardens created by Jensen. [67] Other talented Jensen associates, many of whom would later establish their own practices, included Edward A. Eichstadt, who worked as a foreman on the estate; Alfred Caldwell, who also would also supervise some of the site construction; and Elizabeth Gimmler, who worked on several features of the design as a designer in Jensen's office. Otto Damgaard, another of Jensen's frequent foremen in this period, worked extensively at Haven Hill and may have also worked at Gaukler Pointe.

Gaukler Pointe is one of the last grand estates designed in the period known as the Country Place Era, beginning in the 1890s and lasting until the Great Depression of the 1930s brought a halt to the development of these large

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[63] Jens Jensen, *Siftings* (Chicago: Ralph Fletcher Seymour, 1937), 76-77.
[64] Jensen to E. B. Ford, 21 July 1926, Benson Ford Research Center, Dearborn, Michigan.
[65] Karson, 257-262.
[66] Grese, *Jens Jensen: Maker of Natural Parks and Gardens*, 102; Griswold and Weller, 1991; Karson, 239-263.
[67] In addition to his work for the Fords at Gaukler Pointe, Johnson created landscape designs for the Ford world's fair exhibits at the Century of Progress Exhibition in Chicago with the "Rotunda" building by Albert Kahn and interiors by Walter Dorwin Teague. Johnson also created the landscape around the Rotunda that was rebuilt in Dearborn, Michigan. Again at the 1939 New York World's Fair, Johnson created the landscape design that included the popular "Roads of the World" exhibit.

residential properties. The period was a critical one in terms of the development of the field of landscape architecture. The sudden rise of a class of wealthy Americans with a desire to escape the squalor of cities provided a unique opportunity for many landscape design professionals to establish lucrative careers building fashionable estates. The work on these large residential properties provided tremendous opportunities for landscape architects to explore ideas that had not been possible in earlier park work. In addition, these projects required tremendous design skill, not only in terms of functional site design, but also in attention to aesthetic detail. As such, the work on estates raised the general standards of design skill throughout the emerging profession. Notable designers in the Country Place Era included men such as Bryant Fleming, Percival Gallagher, James Leal Greenleaf, Warren H. Manning, Charles A. Platt, Fletcher Steele, Ferruccio Vitale, and Edward Clark Whiting, but also a number of prominent women, such as Marian Cruger Coffin, Beatrix Farrand, and Ellen Biddle Shipman.[68] It was also during this period that many of the early programs of landscape architecture were established, including Cornell University, the University of California-Berkeley, Harvard University, the University of Illinois, Iowa State University, the Massachusetts Institute of Technology, the University of Michigan, and the University of Wisconsin-Madison. Magazines of the period, such as *House and Garden* and *Country Life in America*, extolled county life, and large format picture books, such as Charles Platt's *Italian Gardens* (1894), Guy Lowell's *American Gardens* (1902), and P. H. Elwood's *American Landscape Architecture* (1924), helped to celebrate large estate gardens.[69]

In the Midwest, Jens Jensen was among the most prominent estate designers with a client list that included many of the leading civic and business leaders of the region and commissions that included homes by leading Midwestern architects of the period.[70] As noted by Eaton, Jensen's reputation was largely regional, however, extending throughout the Midwest and Great Lakes region and south to Kentucky and Tennessee and as far west as the Great Plains. His work for Edsel and Eleanor Ford at Skylands in Maine was his only notable private commission outside the region.[71] Norman Newton notes that Jensen was among the most controversial landscape architects of his time, despite his superb design work:

> … it is regrettable that he and his devotees made so much of the Prairie Style as a somehow "different" way of working, for this only tended to fasten upon it a parochial label of purely regional applicability—a fate that no sound program of planting design deserves. This probably contributed to Jensen's comparative isolation within the profession, especially when combined with his insistence that his naturalesque method constituted the *whole* of landscape architecture and was its only valid content.[72]

Jensen was notoriously disdainful of the American Society of Landscape Architects. Although he was a member for a short time, he abruptly resigned when the society refused to discipline Herbert Kellaway, the landscape architect who worked with rosarian Harriett Foote to design Clara Ford's large rose garden at Fair Lane. Jensen felt that Kellaway acted unethically in taking one his private clients.[73]

Despite historians who have suggested that Jensen's fame was mostly regional, there are indications of a more national reputation even during his lifetime. For instance, at the time of his death in 1951, the *New York Times* called Jensen "the dean of American landscape architecture."[74] In the second half of the twentieth century and

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[68] Newton, 427-446; Griswold and Weller; Karson, *The Genius of Place*; Rogers.
[69] Karson, *Genius of Place*, xviii-xix.
[70] Newton, 433-435; Eaton, 81-89; Grese, *Jens Jensen: Maker of Natural Parks and Gardens*, 44-48, 94-103; Grese, "The Prairie Gardens of O. CA. Simonds and Jens Jensen," 102-103.
[71] Eaton, 87-88.
[72] Newton, 434.
[73] Christy, 62: Grese, *Jens Jensen: Maker of Natural Parks and Gardens*, 61-61, 102.
[74] "Jens Jensen Dies; Landscape Expert; Developer of Chicago's Park System Designed Edsel Ford, Rosenwald, Armour Estates,"

to the present, Jensen's national reputation has grown. Leonard Eaton's biography of Jensen *Landscape Artist in America: the Life and Work of Jens Jensen* (1964) insured that his work would not be forgotten. In 1990, the re-publication of Jensen's book *Siftings* led to a new generation discovering his visionary writings, and Robert Grese's biography and analysis of his work (1992) brought renewed attention to Jensen's contributions to the design and conservation fields. In addition, recent collections published by Grese and by William H. Tishler have made many of Jensen's more obscure writings again available.[75] In recent years, there have also been many articles about Jensen and his work in a wide variety of national magazines.[76] The "Jensen Legacy Project" in Chicago brought focus to Jensen's body of design with and his conservation leadership through its exhibits, conferences, and publications.[77] A recent film produced by Carey Lundin, "Jens Jensen: The Living Green" is bringing the story of Jens Jensen's life and work to new audiences across North America, as well as in Europe.[78] He is increasingly seen as one of the giants of American landscape architectural design, a "nature poet" and 'landscape artist," as well as a major conservationist of the late nineteenth and twentieth centuries.[79]

Albert Kahn, Walter Dorwin Teague, and Gaukler Pointe

Just as Jens Jensen had become the Ford family's landscape architect of choice, Albert Kahn (1869-1942) was the architect the Ford family turned to repeatedly for the design of their manufacturing facilities, office buildings, and residences. Born in Rahunen, Germany, Kahn lived in Luxembourg until his family immigrated to Detroit in 1880. Around 1884 he began working for Detroit architect John Scott. He then went to work for the firm Mason and Rice, a critical position that gave him access to the firm's architectural library. In 1890, the journal *American Architect* awarded Kahn a scholarship that enabled him to travel in Europe for a year for study. Upon his return to Detroit, he joined two other architects forming the firm Nettleton, Kahn and Trowbridge. In 1902, Kahn established a sole practice and embarked on the design of a series of important residences in the Tudor Revival style including the Charles M. Swift House (1903) in Grosse Pointe, his own house in 1906, Cranbrook (1907) in Bloomfield Hills, and the Horace E. Dodge House (1910) in Grosse Pointe for one of the founders of the Dodge Motor Company. As historian W. Hawkins Ferry wrote of Kahn, "some begrudge his predilection for historical styles, but few would deny that he brought to each building that he created a searching intelligence and a cool and seasoned aesthetic judgment."[80]

While developing a reputation as an architect of large houses inspired by the English past, simultaneously Kahn was developing a specialization in the design of manufacturing facilities for Detroit's burgeoning automobile industry. In 1908 Kahn designed Henry Ford's four-story Highland Park Ford Plant facility (NHL,1978), which was noted for its efficient and flexible design. However, his most significant commission from the company came in 1917 with the design of the River Rouge factory complex that housed every step required to make an

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New York Times, 2 October 1951: 27.

[75] Robert E. Grese, *The Native Landscape Reader* (Amherst: University of Massachusetts Press, 2011); William H. Tishler, *Jens Jensen: Writings Inspired by Nature* (Madison: Wisconsin Historical Society Press, 2012).

[76] Examples of recent publications about Jens Jensen include: Robert E. Grese, "Nature as Inspiration," *Fine Gardening* (March-April 1989): 24-27: Darrel G. Morrison, "The Legacy of Jens Jensen," *Garden* (Sept.-Oct. 1989): 6-12; Robert E. Grese, "Chicago's Jens Jensen Heritage," *Conscious Choice: The Journal of Ecology and Natural Living* 7.3 (May-June 1994): 32; Denise Otis, "Prophet of the Prairie: Master Designer Jens Jensen Asked the American Landscape What It Wanted to Be," *Garden Design* (Oct.-Nov. 1994): 74-85; Carole Otteson, "Jens Jensen: Prairie Visionary," *The American Gardener* (Nov.-Deca. 2005): 36-39; Jim Robbins, "Native Grounds," *New York Times Magazine* 16 May 2004: 68-71; Virginia Small, "Learning from Legendary Garden Designers: Maker of Natural Parks and Gardens, Jens Jensen (1860-1951)," *Fine Gardening* (Jan.-Feb. 2001): 49; Adam Regn Arvidson, "Jens Jensen in 2008: How is the master's legacy holding on in a vastly changed Chicago?," *Landscape Architecture* (August 2008): 68-76.

[77] The Jensen Legacy Project was initiated by the Chicago Department of Cultural Affairs in 2000. The project website is at *http://www.jensjensen.org/drupal/*.

[78] Carey Lundin, "Jens Jensen: The Living Green," http://www.jensjensenthelivinggreen.org/, accessed 6 December 2014.

[79] Darrel Morrison, "Afterward: A Note on Jens Jensen as a Landscape Architect," *Siftings.* (1937; repr., Baltimore: Johns Hopkins University Press, 1990), 116-117; Grese, *Jens Jensen: Maker of Natural Parks and Gardens*, 187-198; Jo Ann Nathan, "Director's Note: A Personal Odyssey," *The Living Green*, 1.1 (Summer 2000): 3.

[80] W. Hawkins Ferry, *The Legacy of Albert Kahn* (Detroit: The Detroit Institute of Arts, 1970), 8.

automobile and would become one of the largest manufacturing facilities in the world. Kahn's factory designs employed steel frame and walls of glass with infill of brick or light metal. As he put it, his objective was the "avoidance of unnecessary ornamentation, simplicity and proper respect for cost of maintenance make for a type which, though strictly utilitarian and functional, has distinct architectural merit."[81] It was undoubtedly Edsel's direct experience working with Kahn on the Ford Motor Company's substantial and fireproof manufacturing buildings, together with Kahn's demonstrated skill in residential design and familiarity with English architecture, which led the Fords to turn to him for the design of their new home at Gaukler Pointe.

The intent of the landscape design is documented with correspondence between the Fords and Jensen, but very little of the correspondence between the Fords and Kahn survives. Thus, it is necessary to piece together the story of the estate's architectural development from other sources and a broader context. The Fords, with their strong affection for the Tudor Revival style of architecture, were typical of their social class. In the late nineteenth and early twentieth centuries, this was an architectural style used for a variety of building types including libraries, academic buildings, and commercial buildings. It was by far, however, predominantly an architectural style used for residences. Historian Gavin Townsend, in looking at the *Architectural Record* from 1910 to 1930, estimated that 20% of the houses published in the journal's country house issues were in an English medieval revival style.[82] While technically the style drew on the architecture of Tudor England of the late fifteenth and first half of the sixteenth century, in the early twentieth century architects and clients would use "Elizabethan," "Jacobean," "Old English," "Modern English," and the "Cotswold Style" interchangeably to describe this style of architecture.[83] In addition to Albert Kahn, practitioners of the Tudor Revival in America included H.H. Richardson, John Russell Pope, Louis Kahn, Richard Morris Hunt, Charles Follen McKim, and Stanford White who designed city and country residences for their wealthy clients.

Characteristics of the Tudor Revival include a picturesque and asymmetrical composition with a variety of materials, elements, and structural systems used in a single building—and often within a single elevation. The palette of materials in Tudor Revival buildings encompassed brick, stone, half timbering, stucco, wood shingle, and wood clapboard. Roofs were typically steeply pitched and covered with fake thatch, wood shingles, and slate or clay tile. Cross gables, dormers, and decorative bargeboards contributed to the characteristically picturesque profile of these buildings. Large chimneys (often clustered into large masses) were constructed out of patterned brickwork and topped with chimney pots. Windows were often casement, usually with small panes of glass. Window and door openings commonly had pointed or rounded arches. Other features, such as turrets and bay windows, added to the picturesque composition. In plan, Tudor Revival buildings were also asymmetrical, organic, and rambling. Notably, these sprawling plans provided American clients with more utility and flexibility than their classically-inspired or Colonial Revival counterparts, which were more rigid and relatively unresponsive to function. Looking at English buildings several centuries old, Kahn reportedly observed "many of the larger houses were nothing more than the original building, to which additions had been built during the years of its existence, resulting in that peculiar, rambling appearance."[84] The organic quality of these medieval buildings gave the sense of a structure that had evolved over a long period of time – a desirable effect that projected an illusion of longevity.

American clients like the Fords learned about medieval English architecture through a variety of ways. Books such as H. Avary Tipping's *English Homes* (1920-7), Thomas Garner's *The Domestic Architecture of England During the Tudor Period* (1908-11), and Charles Holme's *Old English Mansions* (1915), and periodicals like

[81] Ferry, 24.
[82] Gavin Edward Townsend, "The Tudor House in America: 1890-1930" (diss., University of California, Santa Barbara, 1986), 2.
[83] Paula Mohr, "Meadow Brook Hall National Historic Landmark Nomination," 2012, 41.
[84] George H. Allen, "Edsel Ford selects a Cotswold house," *House & Garden*, Feb. 1932: 56, 76.

Country Life, illustrated English examples with drawings, photographs, and romanticized histories of individual buildings. Similarly, periodicals for professional and lay readers such as *American Architect*, *Architectural Forum*, and *Arts and Decoration* also published images of historic buildings as well as the new American houses inspired by this architecture. Wealthy Americans and their architects could easily travel to England to see these examples firsthand. Antique dealers in the United States and England made available architectural elements salvaged from these historic buildings, with the pieces were brought back to the United States and incorporated into new buildings. As a young man, Edsel had traveled to the Cotswold area with his parents, who were admirers of this style of architecture as well.[85] An article published about the Gaukler Pointe estate in *House & Garden* asserted that the Fords "had always been interested in the old cottages which dot the waysides of the Broadway country of Worcestershire and had taken many trips there together."[86] This article also noted that the Fords sent Kahn to England in late 1925 with instructions "to study further those quaint structures and make sketches and photographs of many details."[87] The following year, Edsel and Eleanor traveled to England, undoubtedly to conduct their own research for the Gaukler Pointe project.[88] The Fords would have poured over architecture books and, indeed, several volumes in the Fords' library dealing with English architecture have pages bookmarked with notes believed to be in the hand of either Edsel or Eleanor Ford.[89]

The initial design decisions were settled between Kahn and the Fords and construction began in 1926. The surviving architectural drawings are typical in their detail and number for a project of this complexity and size. They document Kahn's use of decidedly non-traditional structural systems of steel and concrete that the architect used in his designs for industrial buildings, including those for Ford Motor Company. This heavy construction, with its permanent and fire resistant qualities that provided a safe and long lasting residence, was hidden under the veneer of traditional, hand-crafted materials. Kahn's extreme emphasis on fireproof construction by the use of masonry and steel throughout the mansion at Gaukler Pointe may be unusual among County Place residences.

The Fords engaged the Albert A. Albrecht Company, to construct their estate. The Albrecht Company was a logical choice as the firm had previously constructed numerous buildings and engineering works in the Detroit area, including the Henry Ford Hospital (designed by Albert Kahn); factories for the Lincoln, Packard, and Cadillac automobile companies; and several electrical power plants for Detroit Edison in the early twentieth century.[90] Construction photographs, taken from the ground and from above, show the Albrecht Company's herculean effort, including the large amount of earthmoving that took place on site and the staging of vast amounts of construction materials. Construction records in the estate's archives document the subcontractors and suppliers who contributed labor, materials, and fixtures. Also surviving are the sketches and photographs of

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[85] In 1929, Henry Ford had a Cotswold cottage from the village of Lower Chedworth shipped to Detroit and reassembled in Greenfield Village.

[86] Allen, 56.

[87] In November of 1925 Kahn's name is listed on a manifest for a ship sailing from New York from Southampton although his name is struck. Instead, he appears to have traveled from Cherbourg, France arriving in New York in early November 1925. Arrival: New York, New York; Microfilm Serial: T715, 1897-1957; Microfilm Roll: Roll 3752; Line: 3; Page Number: 84, www.ancestry.com, accessed 15 May 2014; George H. Allen, "Edsel Ford selects a Cotswold house," *House & Garden*, Feb. 1932: 56, 76.

[88] In April 1926, Edsel and Eleanor Ford sailed from New York to Southampton. In June 1926 the couple returned sailing from Cherbourg to New York. *Board of Trade: Commercial and Statistical Department and Successors: Inwards Passenger Lists*. Kew, Surrey, England: The National Archives of the UK (TNA). Series BT26; *1926*; Arrival: *New York, New York*; Microfilm Serial: *T715, 1897-1957*; Microfilm Roll: *Roll 3859*; Line: *6*; Page Number: 29, www.ancestry.com; accessed 15 May 2014.

[89] These volumes include *Some Account of Domestic Architecture in England* (1859) and several volumes of H. Avray Tipping's *English Homes*.

[90] Thomas A. Klug, *Historic American Engineering Record for the Detroit Hart Substation*; accessed 5/1/2015; http://www.loca.gov/pictures/item/mi0195/

antique architectural elements sent to the Fords by dealers wanting to sell salvaged materials.[91] All of this gives a sense of the amount of detailed and careful coordination done by Kahn and the construction company.

The Fords (Edsel and Eleanor and children Henry, Benson, Josephine, and William) moved into their new home in September 1928, although work continued on the house, service buildings, and landscape for at least another year.[92] The Fords continued to make changes to the estate into the 1930s and beyond. Josephine's play house was built in 1930 by contractor Gallagher-Flemming Co. The Fords had Kahn design a new playroom in the main residence's basement in 1931. The children's staircase to the basement was added in 1938, as was air conditioning in the basement playroom.[93] However, the most striking and significant visual change to the interior of the residence's began in the mid-1930s when the Fords engaged Walter Dorwin Teague to redesign what became known as the "Modern Room" on the first floor and, later, the bedroom suites on the second floor, occupied by the Fords' sons.[94]

Walter Dorwin Teague

Beginning in the 1920s, Walter Dorwin Teague (1883-1960) emerged as an important figure in the nascent field of industrial design, a discipline that focused on the development of consumer products that were functional but were also painstakingly designed to be beautiful and irresistible. Believing that good design could improve the human condition, these industrial designers turned their attention to the redesign of a seemingly unlimited number of products, including appliances, cameras, clocks, tableware, radios, but also gas stations, airplanes, railroad cars, and automobiles. Employing polished metals, new plastics, glass and rich woods, these designers introduced a new aesthetic that embraced technology and modernity. These products helped stimulate the otherwise listless economy in the 1930s, by offering consumers products that were desirable and promised a brighter future.

Teague was among the first generation of American industrial designers, and his contemporaries included Raymond Loewy, Russel Wright, and Norman Bel Geddes. According to architectural historian Richard Guy Wilson, Teague was "one of the most successful of the major American industrial designers of the 1930s."[95] Teague possessed invaluable skills that gave him credibility with the country's leading manufacturers like Edsel Ford. First, he presented himself as the consummate businessman.[96] Second was his extraordinary ability to exploit function to create a modern aesthetics declaring, "as anything becomes more efficient, it naturally becomes more beautiful."[97] Third was Teague's ability to articulate a guiding philosophy for the industrial design profession. Historian Jeffrey Miekle, author of *Twentieth Century Limited*, wrote "no other designer attained the coherence of Teague's thought."[98] Later in his career, Teague was pivotal in founding the American Society of Industrial Designers.

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[91] The Fords also purchased architectural elements from Kahn. In September 1925 they bought "3 antique paneled rooms" from him. "Account book," 1-2, Edsel & Eleanor Ford House Archives.

[92] Lepine wrote, "In response to your inquiry, this will certify that Mr. Ford's family commenced occupancy of his home in Grosse Pointe Shores, Michigan, on September 22, 1928." He continued "Some of the architectural construction work on the premises was still uncompleted at that time." A.J. Lepine to Albert Kahn, 4 February 1931, Edsel B. Ford Office Papers, Benson Ford Research Center, Dearborn, Michigan.

[93] Construction Department (Ford Motor Company) records series, Benson Ford Research Center, Dearborn, Michigan.

[94] Walter Dorwin Teague to Edsel B. Ford, 22 August 1938, Edsel Ford Office Papers, Benson Ford Research Center, Dearborn, Michigan.

[95] Richard Guy Wilson, "Walter Dorwin Teague," in *The Grove Encyclopedia of American Art*, ed. Joan M. Marter, vol. 5 (New York: Oxford University Press, 2011), 21.

[96] Miekle, 111.

[97] Walter Dorwin Teague and Howard CA. Marmon, *The Marmon Sixteen from the Notes of the Designer* (Indianapolis: Marmon Motor Car Co., 1930), 3.

[98] Jeffrey L. Miekle, *Twentieth Century Limited: Industrial Design in America, 1925-1939* (Philadelphia: Temple University Press, 1979), 139.

Teague's firm had a varied stable of clients from the industry and manufacturing sectors. One of his most successful designs was the Brownie camera that he designed for Eastman Kodak in 1933. He developed a popular glass block design for Owens-Illinois and a line of glass tableware for the Steuben Glass, a division of Corning Glass Works.[99] For Texaco, he designed five prototype gas stations that were both functional and readily identifiable. These buildings, with their white enamel panels and large display windows, were sleek and streamlined in appearance and were easily mass produced.[100] For the Ford Motor Company Teague designed a demonstration factory for the California-Pacific International Exposition in 1935, as well as exhibits for regional fairs in Dallas (1936) and Cleveland (1936) and world's fairs in New York (1939) and San Francisco (1939).[101] Other clients included Du Pont, U.S. Steel, National Cash Register, and Consolidated Edison.

Teague's work at Gaukler Pointe is important as an integral part of the estate's design and the collaborative design process that helped the Fords realize their unique vision for their suburban retreat. These rooms represent Edsel's evolving taste and aesthetic sophistication as it developed while working with Teague on numerous projects for the Ford Motor Company. Signaling this shift in his thinking, Ford declared, "(t)he time is come when we are ashamed to copy styles inherited from the past and imported from abroad."[102] While the Fords' interest in modernism shaped Jensen's design for the landscape and influenced Kahn's restrained detailing and structural system for the house, the Teague interiors stand as the strongest and most literal expression on the estate of the couple's modern taste.

Significance of the Edsel and Eleanor Ford House

The Edsel and Eleanor Ford house at Gaukler Pointe is an historically important example of Tudor Revival architecture. By design, scale, quality of materials, and workmanship, the house is impressive. It is an interesting example of Albert Kahn's work, melding his considerable knowledge of European architectural history and prototypes with his emerging focus on the structural and fireproof requirements of industrial and office facilities. The house is an integral component of the overall design quality of the estate, with indoor and outdoor spaces dependent on each other for interpretation and focus, and with spatial relationships defined by buildings and landscape working together. This is the essence of a Country Place estate.

The house alone, however, does not have the exceptional national significance of the Jensen-designed landscape. Neither among Kahn's oeuvre, nor among other Tudor Revival estate houses, is the Ford house considered exceptional. The Jensen landscape, in comparison, is considered one of the landscape architect's finest intact examples of a landscape that embodies the principals, theories, practices, and aesthetics of Jensen's design work. For this reason, this National Historic Landmark nomination focuses on the quality of the Jensen landscape design, yet acknowledges the vital role of the house and other buildings in shaping and helping to define the landscape and the composition of the Country Place estate.

As a point of reference, a Tudor Revival estate that is considered exceptionally significant is Meadow Brook Hall, the estate of automobile pioneer John F. Dodge and his wife Matilda and, after his death, the estate of Matilda and her second husband Alfred G. Wilson. Meadow Brook Hall, also in Michigan, was designed by William Kapp of the firm Smith, Hinchman and Grylls. The enormous house is noted as exemplary Tudor

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[99] Dietrich Neumann, et al, "Glass Block," Thomas CA. Jester, ed., *Twentieth Century Building Materials: History and Conservation*. New York: McGraw- Hill Companies, 1995), 194.

[100] Reportedly, more than 20,000 Teague-designed Texaco gas stations were built between 1934 and 1960. Richard Guy Wilson, "Walter Dorwin Teague," *The Grove Encyclopedia of American Art*, ed. Joan M. Marter, vol. 5 (New York: Oxford University Press, 2011), 21.

[101] Roland Marchand, "The Designers go to the Fair: Walter Dorwin Teague and the Professionalization of Corporate Industrial Exhibits, 1933-1940," *Design Issues* 8.1 (Autumn 1991): 12.

[102] "Art in Our Time," audio track of radio broadcast, WJZ, 10th Anniversary of the Museum of Modern Art, 10 May 1939, Benson Ford Research Center, Dearborn, Michigan, quoted in Karson, 241.

Revival architecture by a number of scholars quoted in the National Historic Landmark nomination for Meadow Brook Hall. They all have the highest praise for the English-inspired details, exquisite craftsmanship, and overall architectural quality. The same nomination compares Meadow Brook Hall with a number of other Tudor Revival estates, including the Edsel and Eleanor Ford house at Gaukler Pointe. The Ford house is considered something of a departure from more traditional Tudor Revival and is, in fact, representative of Cotswold Tudor, because of the monolithic quality of the stone exterior, a lack of half timbering, and by other details. The cleaner lines may correspond very generally with the Fords' interest in Modern design, later exhibited on the interior with the remodeling by Walter Dorwin Teague.

Comparative Analysis

Jensen's design work for Edsel and Eleanor Ford at Gaukler Pointe was one of his final large private commissions before the depression years set in and much of the work of this scale disappeared. At the time Jensen began work at Gaukler Pointe in 1926, the Fords and Ford Motor Company had become his most significant private client. He had worked for members of the Ford family and Ford Motor Company for over thirteen years. From 1913-1920, he had developed the design for Henry and Clara's estate Fair Lane. From 1919-1920, he developed a design for the grounds of Henry Ford Hospital in Detroit, as well as miscellaneous designs for Ford Motor Company projects. In addition, Edsel had financed Jensen's work for the Lincoln Highway Association to create the landscape plans for the "Ideal Mile" section of the highway through northern Indiana. He had also begun work for Eleanor's sister and brother-in-law Ernest and Rosemarie Kanzler, and would later work for other Ford employees, such as A. J. Lepine, Edsel's private secretary. In attempts to protect the privacy of the family, little was publicized about Gaukler Pointe while Edsel and Eleanor still lived on the property. This is in distinct contrast to Fair Lane, where several key articles appeared during the lifetimes of Henry and Clara Ford, and Clara routinely hosted large gatherings, especially in her public role as president and founding member of the Woman's National Farm and Garden Association.[103]

Gaukler Pointe successfully combines elements Jensen developed in earlier estates and park designs and refines them as integral parts of his mature style. One such feature is his masterful design of the meadow on an east-west axis with the house. Jensen frequently included such meadows on estate properties where there was adequate space. One good example is the meadow at the A. G. Becker estate in Highland Park, Illinois (1926). Jensen described his approach to designing the meadow space at the Becker estate in *Siftings*:

> Peace was my uppermost thought in planning this estate, so the house was placed facing a large peaceful meadow to the west for the brilliancy of sunsets, for shadows over the land at eventide, and for cooling breezes on mid-summer evenings…Hawthorns were introduced on the edge of the meadow to give his pastoral scene a feeling of wide open spaces. Here again I used our native crab apple. It was to put the landscape singing in May, as my client needed the joy this small tree can give.[104]

Jensen continued with comments shared by Becker some years later: "You knew I was a restless man," he said, "and that I needed quiet and rest after my return from the city. That is why the open expanse to the west."[105] This could have just as easily have been Edsel Ford commenting about the value of the meadow expanse to him at the end of a stressful day at Ford Motor Company.

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[103] William H. Van Tine, "The Henry Ford Estate, Dearborn, Michigan," *Architecture* 33.3 (March 1916): 58-70; Ethlyn T. Clough, "Spring on the Ford Estate," *Michigan Women* (October 1926): 15-18, 24-25; G. A. Stevens, "Some Newer Tendencies in Roses," *Ladies Home Journal*, June 1930 (proofs) Benson Ford Research Center, Dearborn, Michigan Stevens; Garden Club of America, "Thirty Seventh Annual Meeting of the Garden Club of America, 1950." Detroit, Michigan, May 15, 16, 17 (collection of Robert Grese).

[104] Jensen, *Siftings*, 73.

[105] Ibid.

Other larger meadows include the earlier Henry Rubens estate (1903) and Fair Lane (1913-14). As with these other examples, the meadow at Gaukler Pointe is not on a straight axis but is slightly dog-leg so as to create a sense of mystery when looking down the expanse. In contrast to the other estates, at Gaukler Pointe many of other garden spaces and features of the design are grouped around the edges of the meadow keeping it as the central feature of the overall design. At Fair Lane, in contrast, the meadow is also a powerful feature, but it is much less integrated with other features, such as the hydroelectric dam and other riverfront features or with Fair Lane Drive. Overall, Fair Lane is a much more linear arrangement, with features parallel to the Rouge River. At the Becker Estate, the meadow occupies the major flat land between two steep ravines leading to Lake Michigan. Other features of the design, such as the formal gardens, are across one of the ravines from the meadow.

At Gaukler Pointe, the large expanse of relatively flat land allowed Jensen to create a dramatic entry sequence integrated with the meadow, to provide visitors with glimpses of the mansion down the meadow just after entering the gate, followed by a drive through an open wooded grove with views to the lagoon. Visitors finally arrive at the entry court of the house with spectacular views back across the meadow to the west. Other Jensen designs, such as that for William V. Kelley in Lake Bluff, Illinois, or at the Edward F. Simms estate (Aidrie) near Lexington, Kentucky, also have dramatic entry drives, but they are less integrated with central meadow spaces as at Gaukler Pointe, in ways that help visitors comprehend the overall design in such a clear and understandable manner. With the meadow as the central organizing feature, visitors can stroll through the other garden spaces at Gaukler Pointe without becoming lost, despite the large scale of the property. The residence is also artfully located to separate the experience of the meadow and its related spaces and the expansive views of Lake St. Clair.

The design of other garden spaces at Gaukler Pointe evolved out of conversations with the Fords about their requirements and in response to the unique conditions found on site. Many do, however, have precedents in some form at other Jensen projects. Bird Island, for instance, is unique as a completely new landform created out of dredge spoils from creating the harbor for Edsel's desired boating activities. Yet the idea of creating wild bird habitat was promoted by Jensen throughout his career. Wilhelm Miller featured Jensen's bird garden at the Albert H. Loeb Estate in Chicago in his 1914 article "Bird Gardens in the City."[106] In many other landscapes, Jensen favored shrub and tree species with fruits favored by birds. While invasive species challenge portions of Bird Island, the basic structure of the landscape has a high degree of integrity.

Maple Lane is an example of a pre-existing feature that Jensen adapted within his general approach to design. Many of Jensen's designs included shaded walkways around the edges of a sunny opening, providing both for the comfort of the user as well as increasing the overall dramatic impact of the landscape.[107] Mahoney Park (1933) in Kenilworth, Illinois, designed by Jensen is perhaps one of the best public examples of a walkway around an open meadow. Jensen followed a similar pattern in many of his estates with walkways around a central meadow. Examples include his design for the Harold Ickes Estate (1916) in Hubbard Woods, Illinois, or his earlier design for Edsel and Eleanor Ford at their Jefferson Avenue property (1922) in Detroit, where walkways extended down either sides of the meadow. At Gaukler Pointe, Jensen incorporated the old farm road bordered with silver maple trees as the shaded walkway along the southern edge of the meadow.

The swimming pool area of Gaukler Pointe follows the spirit of other swimming pools in Jensen designs, but is uniquely suited to this location. Many of Jensen's swimming pools were set at the edge of woods and planted with native wildflowers around the borders. Often the water supply appears to be a spring bubbling up out of the

[106] Wilhelm Miller, "Bird Gardens in the City," *Country Life in America*, 26.4 (August 1914): 46-47.
[107] Grese, *Jens Jensen: Maker of Natural Parks and Gardens*, 167.

ground, and layered limestone is used around the pool to suggest an abandoned quarry or a naturally occurring sinkhole. Examples include the pools designed for the Kenneth D. Alexander (1911) and W. E. Simms families (1911) near Lexington, Kentucky, or the design for Hugh F. Vandeventer (1923) in Knoxville, Tennessee. For Gaukler Pointe, Jensen created a similar naturalistic setting for the pool, but instead of using limestone layers he used the large boulders common as glacial erratics in southeast Michigan. The result is a masterful design, unique in Jensen's body of work but visually and ecologically appropriate to the setting. Other features of the pool—the waterfall at the east end and the stepping stones across the small stream below the falls—is very much in keeping with many of his other pools and water courses.

The formal rose garden at Gaukler Pointe is perhaps one of the finest and best-preserved of the formal rose or cut-flower gardens so typical of many Jensen estates. Like many other Jensen estates, the garden is set off from the more naturalistic meadow or woodland areas and, as such, has its own separate identity within the framework of the landscape. Mac Griswold and Eleanor Weller have noted problems of scale in some of Jensen's smaller estate designs, where separating more formal geometric garden spaces from the naturalistic spaces Jensen favored was more challenging. Examples include Jensen's designs for J. F. Butler (1915-1916) and C.B. Camp (1915) in Oak Park, Illinois; for Goethe Link (1922-23) in Indianapolis, Indiana; and for Benjamin Odell (1914) in Kenilworth, Illinois. In contrast, at Gaukler Pointe Jensen had sufficient space to provide graceful separation between naturalistic and formal garden spaces, resulting in a much more unified design.[108] In his creation of the New Garden made out of the formal children's play field, Jensen's son-in-law Marshall Johnson continued the same pattern in making a quiet geometric strolling garden that paralleled the more naturalistic spaces beyond.

Flower Lane is a unique adaptation of several features found in other Jensen landscapes. It is derivative of the "long view" described by Wilhelm Miller as a narrow space that suggests great depth. It also repeats the pattern Jensen used on many estates in planting masses of native or near native flowers (horticultural varieties) at woodland edges, as a transition to shrubs and then trees beyond. Somewhat unique in the Flower Lane plantings is the use of horticultural varieties, as requested by Eleanor Ford. As such, it compares with the flower borders developed by Gertrude Jekyll and other gardeners and used in many Arts and Crafts gardens.[109] It is a much simplified naturalistic border with plants blooming during the summer months, except August, when the Fords typically vacationed at Skylands. Perhaps the project Jensen's Flower Lane most emulates is the earlier design for the Harold Brooks estate in Marshall, Michigan, which also included mass plantings of horticultural flowers in loose naturalistic beds at the edge of shrub and tree plantings.[110] The Marshall estate had much more open, sunny conditions than what are found at Gaukler Pointe, however.

Gaukler Pointe is significant in the wholeness of the design that Jensen achieved here, in contrast to many of Jensen's other residential commissions, despite the clear artistry of those other smaller landscapes. This is partly due to the scale of the landscape here, but it is also because of the careful fine tuning of each component of the landscape design. From the naturalistic central meadow, the dramatic entrance drive, and the cluster of garden spaces along the border of the meadow, each part of the estate works together as part of a harmonious balance between wild nature and conscious design. Gaukler Pointe is one of very few large Jensen landscapes where visitors can experience that artistry firsthand. Together with Fair Lane, Gaukler Pointe is one of seven major residential landscapes designed by Jensen that retains much of the historic landscape. These include the Samuel Insull estate (1914-1916) in Libertyville, Illinois, known as the Cuneo Museum and the James A. Allison estate (1911), known as Riverdale, in Indianapolis, Indiana. Both the Insull and Allison estates are much more representative of Jensen's mid-career design work that would be contemporaneous with Fair Lane. Cuneo has

[108] Griswold and Weller, *The Golden Age of American Gardens*, 266.
[109] Judith B. Tankard, *Gardens of the Arts and Crafts Movement* (New York: Harry N. Abrams, Inca., 2004), 184-188.
[110] Jens Jensen and Ragna B. Eskil, "Natural Parks and Gardens," *Saturday Evening Post* 202.36 (8 March 1930): 18-19, 169-170.

extensive formal garden spaces that are quite different from either Fair Lane or Gaukler Pointe. Marian University now occupies a large part of what was once the Allison Estate, and some of the landscape's key garden features have been lost. One of the best preserved Jensen landscapes of his mid-career is the W.E. Simms Estate near Lexington, Kentucky, (1911-1916) that has remained in the same family throughout its history, but it is not open to the public. Similarly, two key estates of his late-period that are contemporaneous with Gaukler Pointe are the Hugh Vandeventer Estate in Knoxville, Tennessee, (1923) and the A.G. Becker Estate in Highland Park, Illinois (1926). While both have most key features intact, other key garden features have been lost.

One Jensen residential property where is artistry does survive is his family's own property in Ellison Bay, Wisconsin, (1919-1951) that he developed towards the end of his life into the folk school known as The Clearing. The Clearing is an outstanding example of Jensen's artistry and is open to the public when classes are not in session. It is a much wilder tract of land than Gaukler Pointe, and is a much more personal expression of his ideas about landscape than any of his private commissions.

In contrast to Fair Lane and many other large Jensen residential landscape designs, Gaukler Pointe has had much less deterioration. Fair Lane and Gaukler Pointe represent bookends to two distinct phases of Jensen's career. Fair Lane represents the more experimental phase of Jensen's residential designs earlier in his career, and Gaukler Pointe represents his mature style towards the end of his professional career. The Fords were immensely happy with the resultant landscape at Gaukler Pointe. With an album of photographs sent by Edsel to Jensen, he inscribed: "I am sure these pictures will recall to you the splendid layout and attractiveness of our grounds, for which we are most appreciative of your good work."[111] Jensen responded with his hope that the landscape would grow and change: "It will be interesting for you to note the changes that will take place as things now in youth grow into maturity. It is really in maturity that life is most beautiful—when it has run its journey and its story is complete."[112]

Conclusion

Edsel Ford died of cancer at Gaukler Pointe in 1943. In 1944 Eleanor put the estate up for sale for $500,000 but soon removed it from the market.[113] She continued to live at the estate until her death in 1976. Following Eleanor's wishes, a foundation was established in 1976-78 to preserve and operate the house that was opened to the public in 1977. Also in 1977, the estate was listed in the Michigan State Register of Historic Sites and in the National Register of Historic Places in 1979. More recently, the staff has worked to both document and provide stewardship for the property. Several studies and strategic plans, including a management plan for the landscape in 1988 by Mariam E. Rutz and Robert Grese, have been completed. In 2014, the staff completed a master plan initiative to address "growth and change at the estate."[114] This National Historic Landmark nomination is the latest step in the effort to honor the significance of this property.

Since Eleanor's death in 1976 and partly because of her commitment to set aside the property as a public house museum, a number of recent scholars have noted the importance of the design of Gaukler Pointe within Jensen's general body of work as well as within the general history of estate design during the Country Place Era. In 1988, Grese wrote about Gaukler Pointe, "there is a timeless quality to the designer's work there, yet his

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[111] Edsel Ford to Jens Jensen, 1 December 1930, Edsel B. Ford Office Papers, Benson Ford Research Center, Dearborn, Michigan, quoted in Karson, 262.

[112] Jens Jensen to Edsel Ford, 10 December 1930, Edsel B. Ford Office Papers, Benson Ford Research Center, Dearborn, Michigan, quoted in Karson, 262.

[113] "Edsel Ford Estate to Be Sold," *The Detroit Free Press*, 5 March 1944; "The Edsel B. Ford Lake Shore Estate at Grosse Pointe Shores Michigan, Reaume & Silloway, Inca. Realtors," n.d. (1944). The sales brochure noted that a plan was available to show how a portion of the estate could be subdivided.

[114] Kathleen Stiso Mullins, "Letter from the President," The Edsel & Eleanor Ford House Master Plan, March 2014, ii.

composition seems to change constantly with the seasons, the weather and other processes of nature."[115] For instance, Griswold and Weller suggest that at Gaukler Pointe Jensen was able to solve earlier compositional problems that plagued earlier projects in his career, in part because of the generous amount of land owned by the Fords, but also because the project came at a later stage in his career.[116] Robin Karson, in contrast, attributes the strength of the design at Gaukler Pointe to Jensen's sensitivity to the unique setting, his perspective of the dynamics of nature, and his willingness to listen to the increasingly modern tastes of the Fords, particularly those of Edsel.[117]

Today, Gaukler Pointe is one of only a handful of Jensen's large estates to remain intact and open to the public. Others such as Fair Lane, the Samuel Insull Estate and the James Allison Estate date from Jensen's mid-career from around 1913-1920. The Clearing certainly represents Jensen's mature thinking, but it is a highly personal landscape that evolved from his summer and retirement home to its use as a folk school. Gaukler Pointe, in contrast, bears particular significance as expression of Jensen's mature design style and as an expression of the unique relationship between designer and client during the Country Place era, as it transitioned into a more modern period of landscape design. As noted by Karson, "The story of this landscape—Jensen's largest and, arguably his finest work—is closely intertwined with Edsel's own strong aesthetic and, to some degree, the modern changes in American culture that were occurring in the wake of Henry's automobiles."[118] She further adds, "That Jensen's work for Edsel and Eleanor Ford achieved the harmonious balance it did—between a focused response to nature and the taste of one very modern man—speaks to the strength of Jensen's talent and his sensitivity to the genius loci."[119]

[115] Robert E. Grese, "Abstractions of Nature: Jens Jensen designed to uplift the spirit at the Edsel and Eleanor Ford estate," *Garden Design* 7:3 (Autumn 1988): 95.
[116] Griswold and Weller, 266.
[117] Karson, 263.
[118] Karson, 238.
[119] Karson, 263.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register. NR# 79001164 , Listed 07/24/1979
__ 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:

__ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
_X_ University
_X_ Other (Specify Repository): Edsel & Eleanor Ford House Archives

10. GEOGRAPHICAL DATA

Acreage of Property: 87 acres

UTM References:

Zone	Easting	Northing
17	34540	4702350
17	346310	4701530
17	346325	4701920
17	345395	4701660

Verbal Boundary Description: See the attached boundary map.

Boundary Justification: The boundaries of Gaukler Pointe encompass the core historic portion of the property associated with the period of significance and under the ownership and stewardship of the Edsel & Eleanor Ford House. This portion includes the historic resources from the period of significance that retain a high degree of integrity. The privately-owned housekeeper's cottage, at 1017 Lake Shore Drive and located on a noncontiguous parcel south of the Gaukler Pointe estate, is outside of the boundary but may be evaluated for inclusion at a later date.

11. FORM PREPARED BY

Name/Title: Robert Grese, Ph.D./Paula A. Mohr, Ph.D.

Address: 7005 Horton Avenue (Mohr)
Urbandale, Iowa 50322

Telephone: 515-783-2167; archhistorian@yahoo.com (Mohr)

Date: August 31, 2015

Edited by: Linda Flint McClelland
National Park Service (retired)
National Historic Landmarks Program
1201 Eye Street NW
Washington, DC 20005

Barbara Wyatt
National Park Service
National Historic Landmarks Program
1201 Eye Street NW
Washington, DC 20005

Telephone: 202-354-2252

Figure 1. Aerial view of Gaukler Pointe, ca. 1931. Courtesy of Edsel and Eleanor Ford House Archives

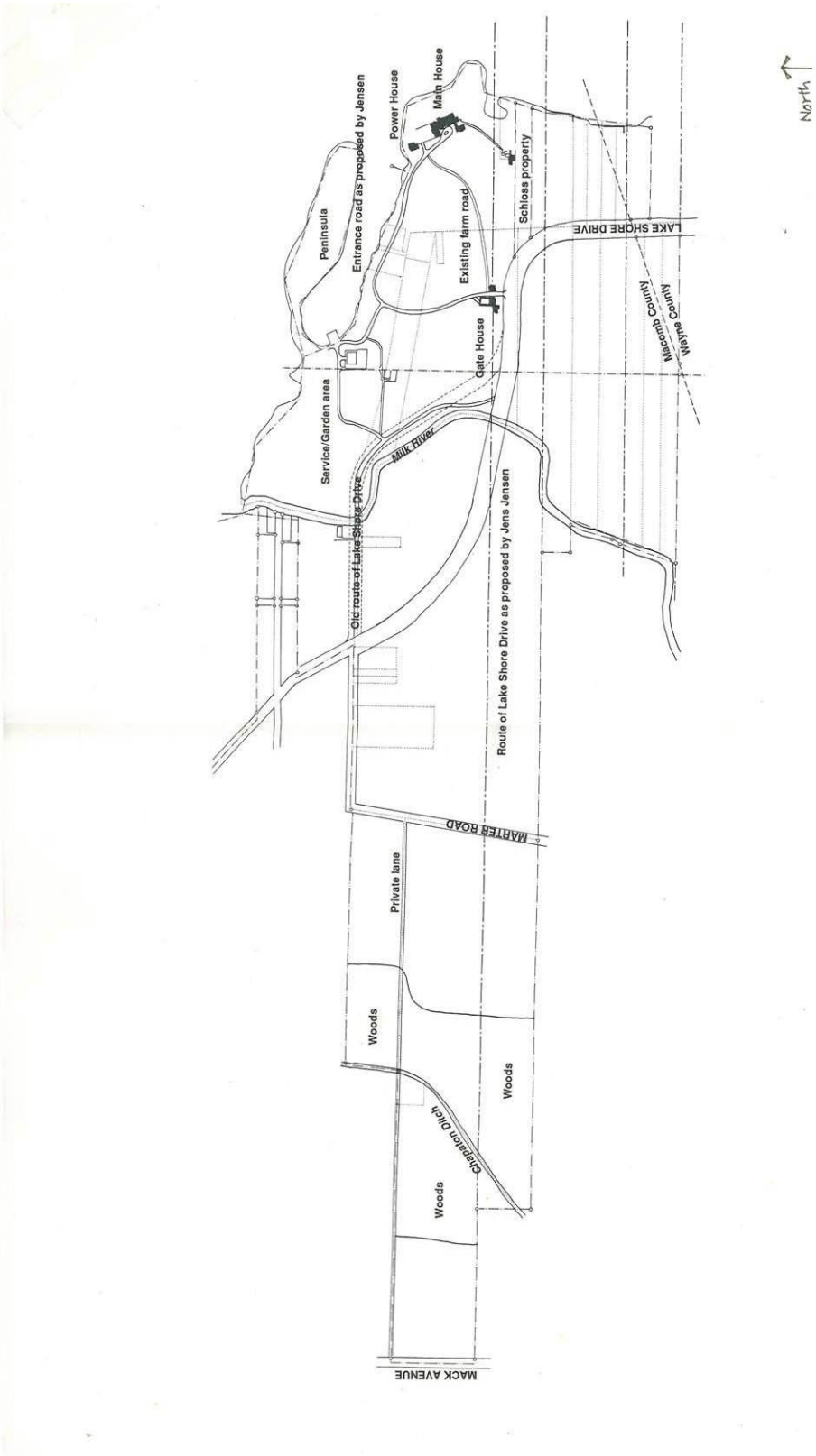


Figure 2. Parcels of land acquired by Henry Ford and Edsel Ford which were the basis for the Gaukler Pointe estate. Map drawn by Robert Grese

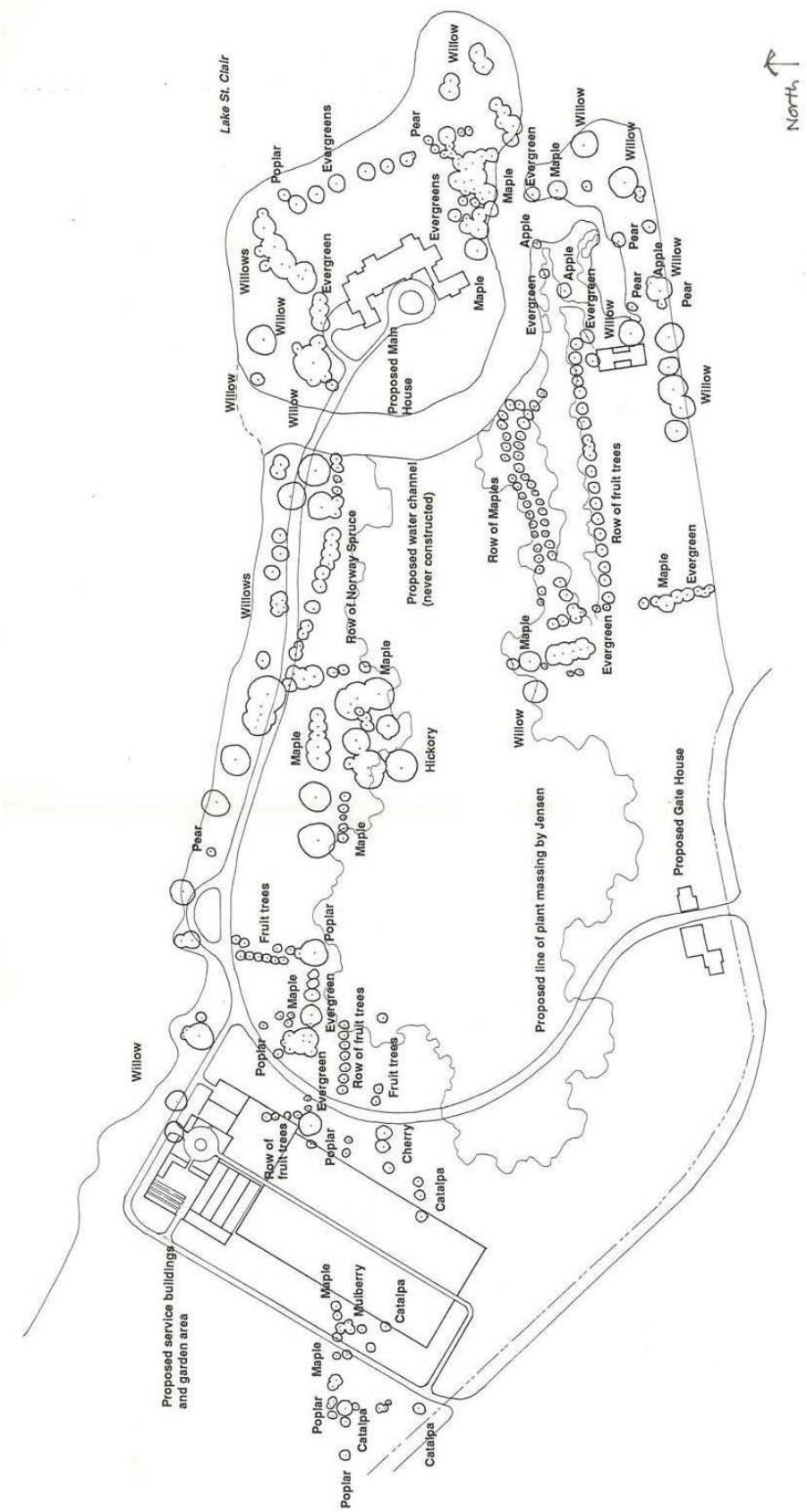


Figure 3. Inventory of existing plants on property done by Jensen prior to his design
Map drawn by Robert Grese

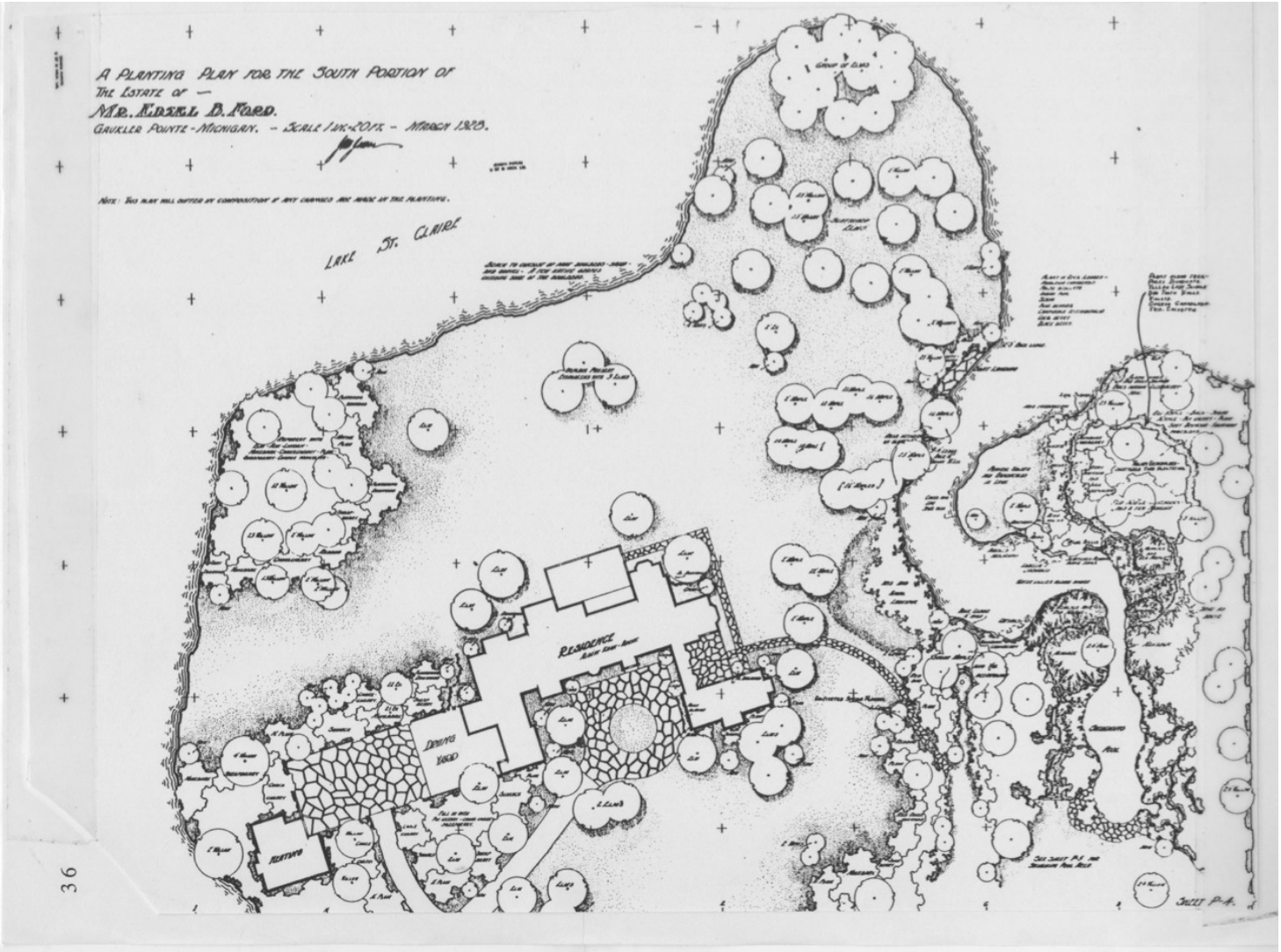


Figure 4. Planting plan around residence, 1928, Jens Jensen, landscape architect

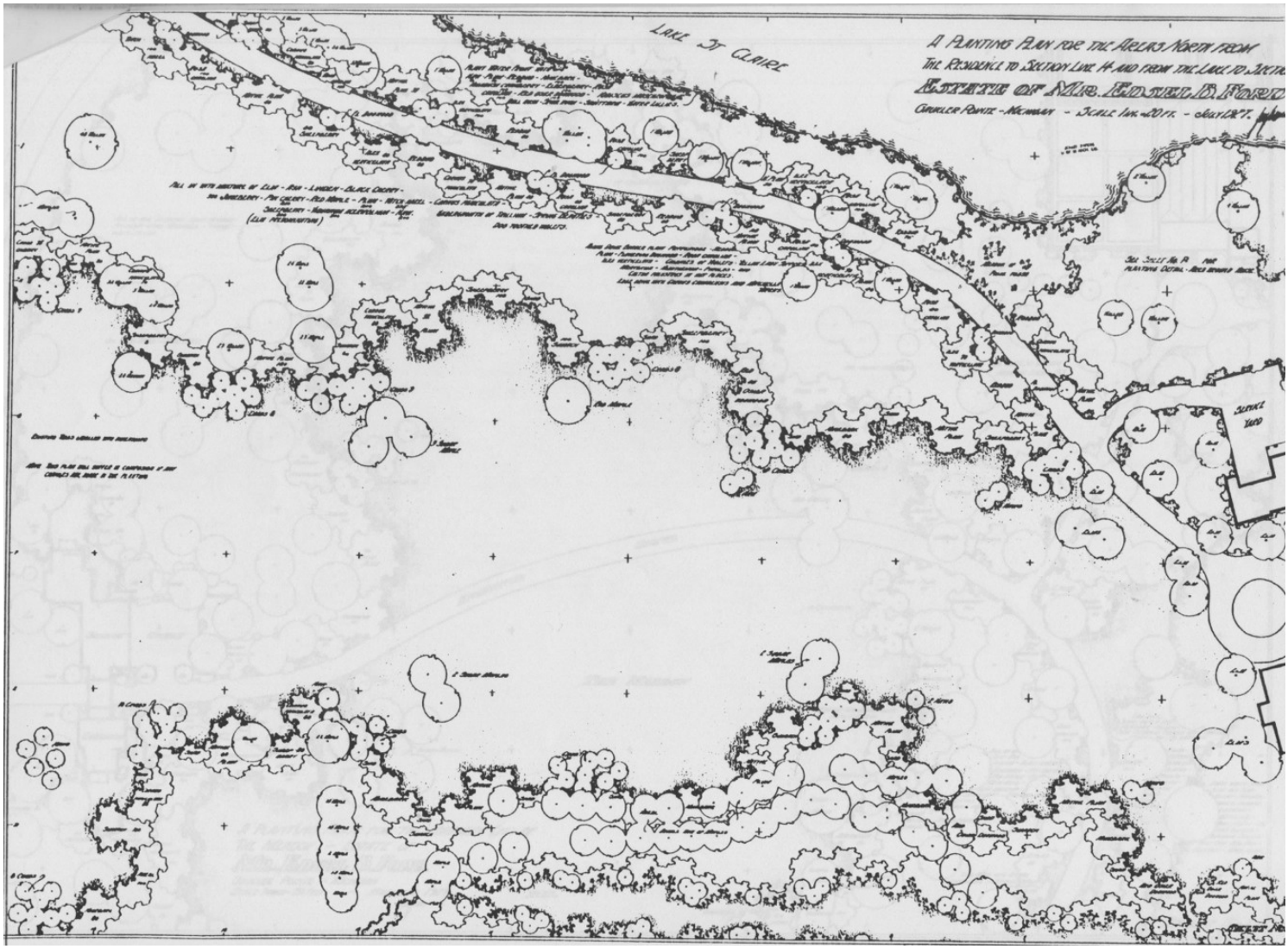


Figure 5. Planting Plan for Central Meadow, 1927, Jens Jensen, landscape architect

Figure 6. View of terrace, ca. 1935
Courtesy of Edsel and Eleanor Ford House Archives

Figure 7. View of Apple Court and residence, ca. 1931
Courtesy of Edsel and Eleanor Ford House Archives

Figure 8. Rockwork overflow looking toward swimming pool, ca. 1931
Courtesy of Edsel and Eleanor Ford House Archives

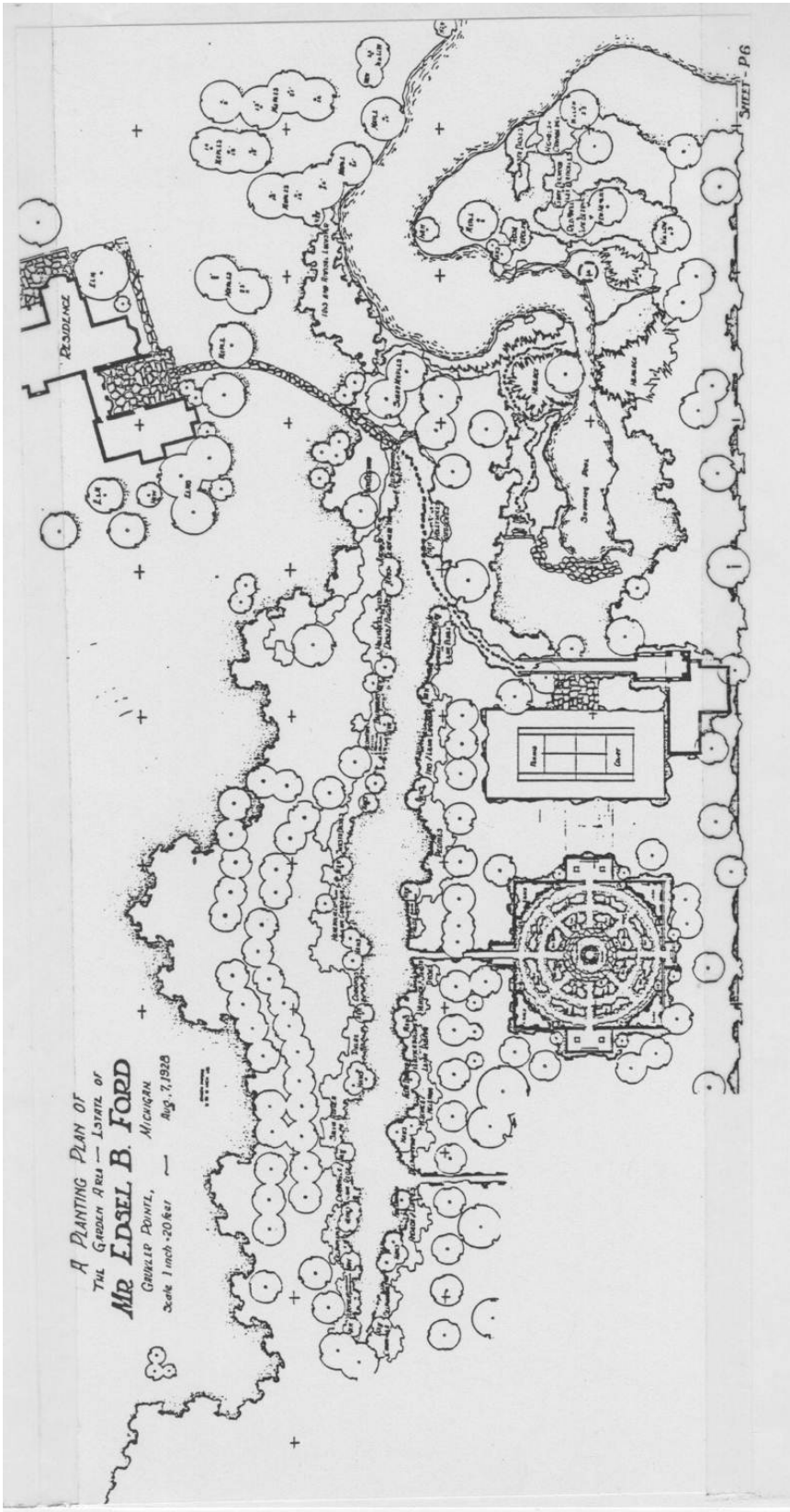


Figure 9. Planting plan for Garden Area, 1928, Jens Jensen, landscape architect

Figure 10. View of Rose Garden looking toward Recreation Building, ca. 1931
Courtesy of Edsel and Eleanor Ford House Archives

Figure 11. View of Play House, ca. 1931
Courtesy of Edsel and Eleanor Ford House Archives

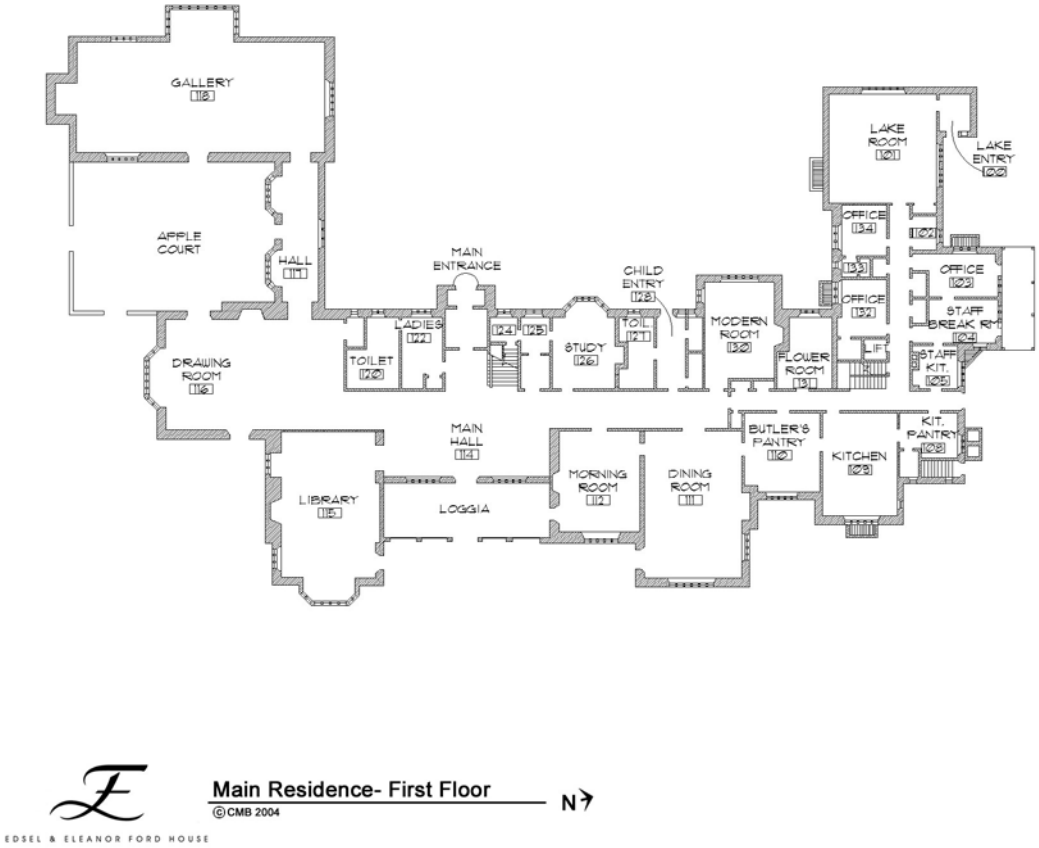


Figure 12. Floor plan of first floor
Courtesy of Edsel and Eleanor Ford House

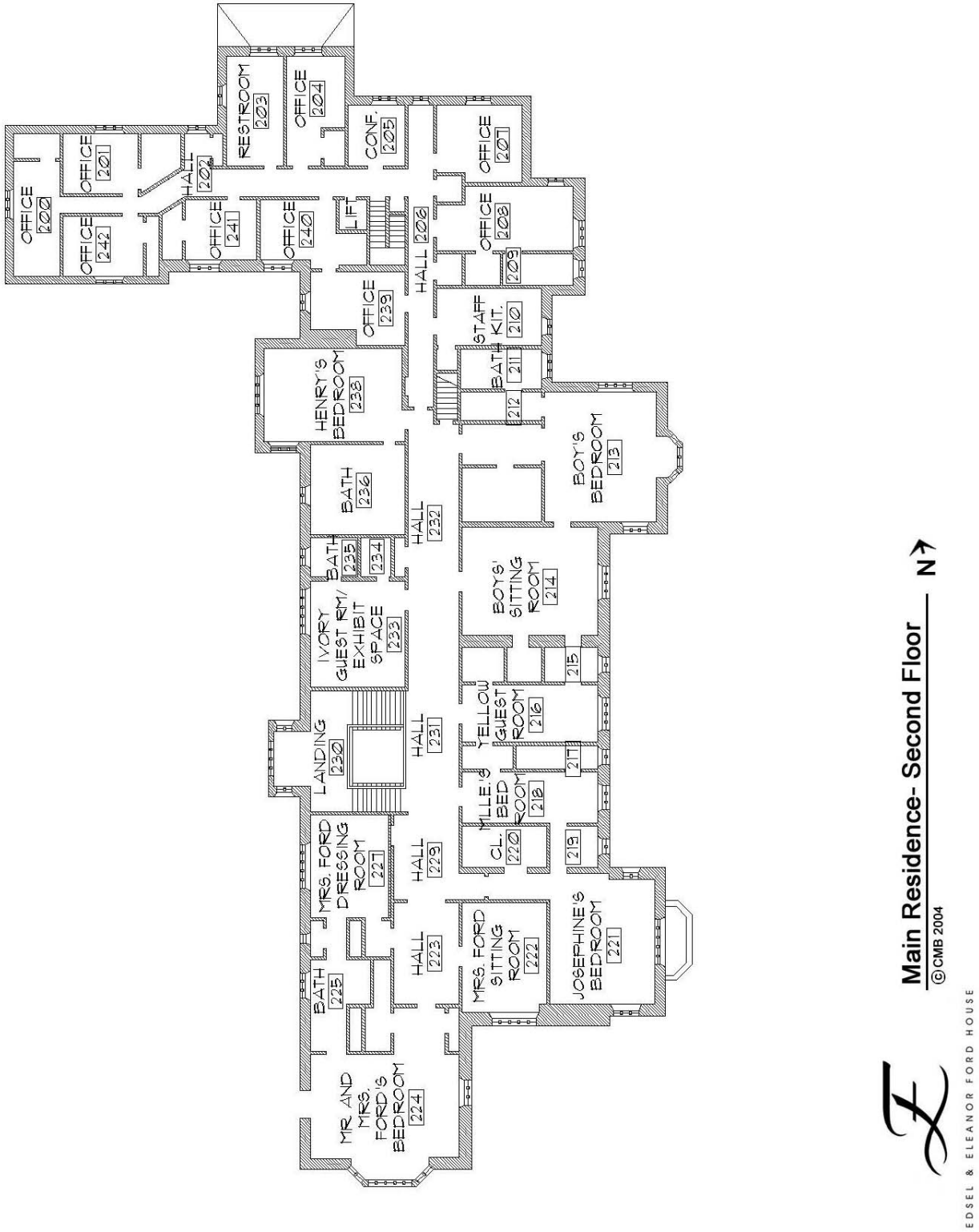


Figure 13. Floor plan of second floor
Courtesy of Edsel and Eleanor Ford House

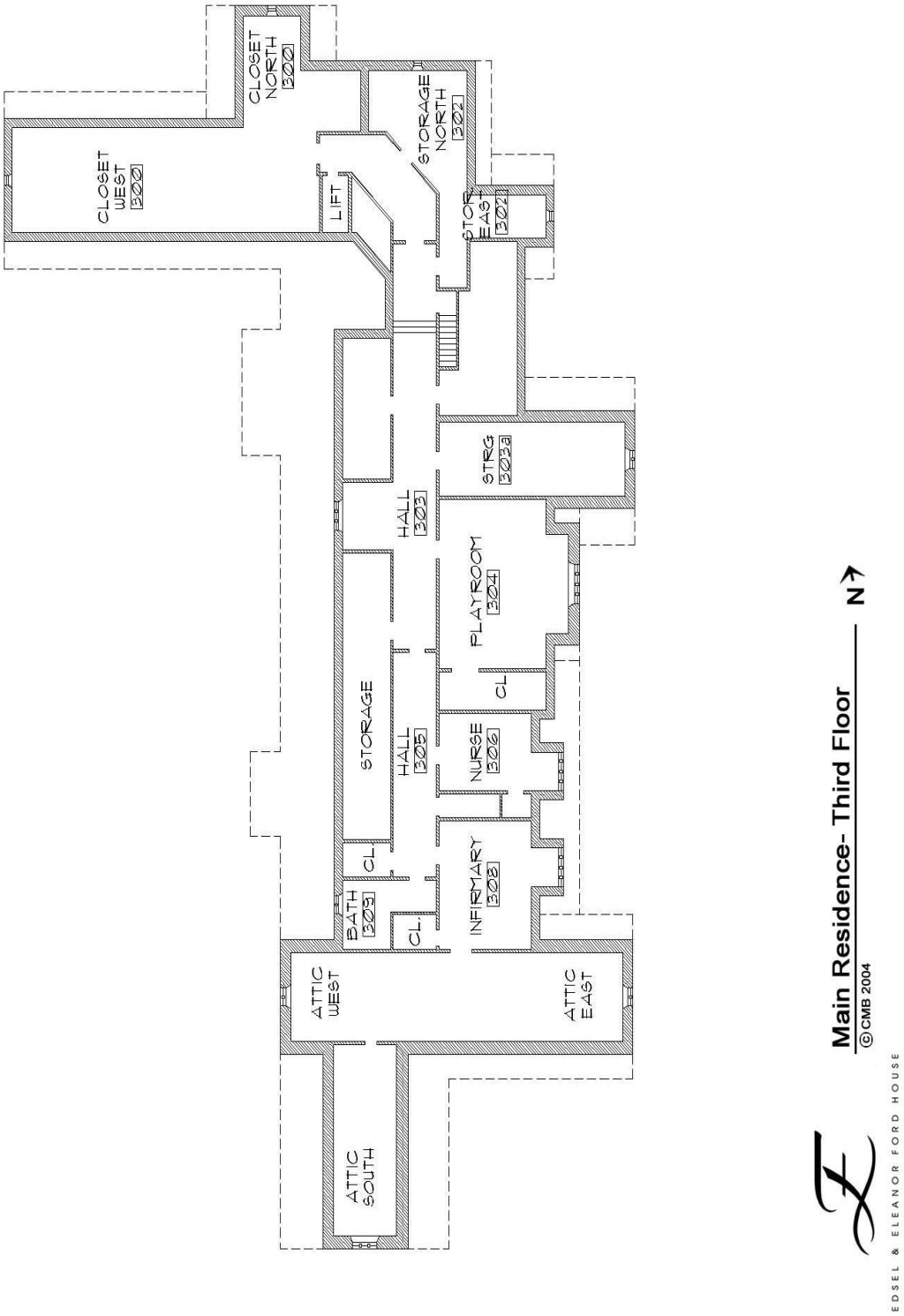


Figure 14. Floor plan of attic
Courtesy of Edsel and Eleanor Ford House

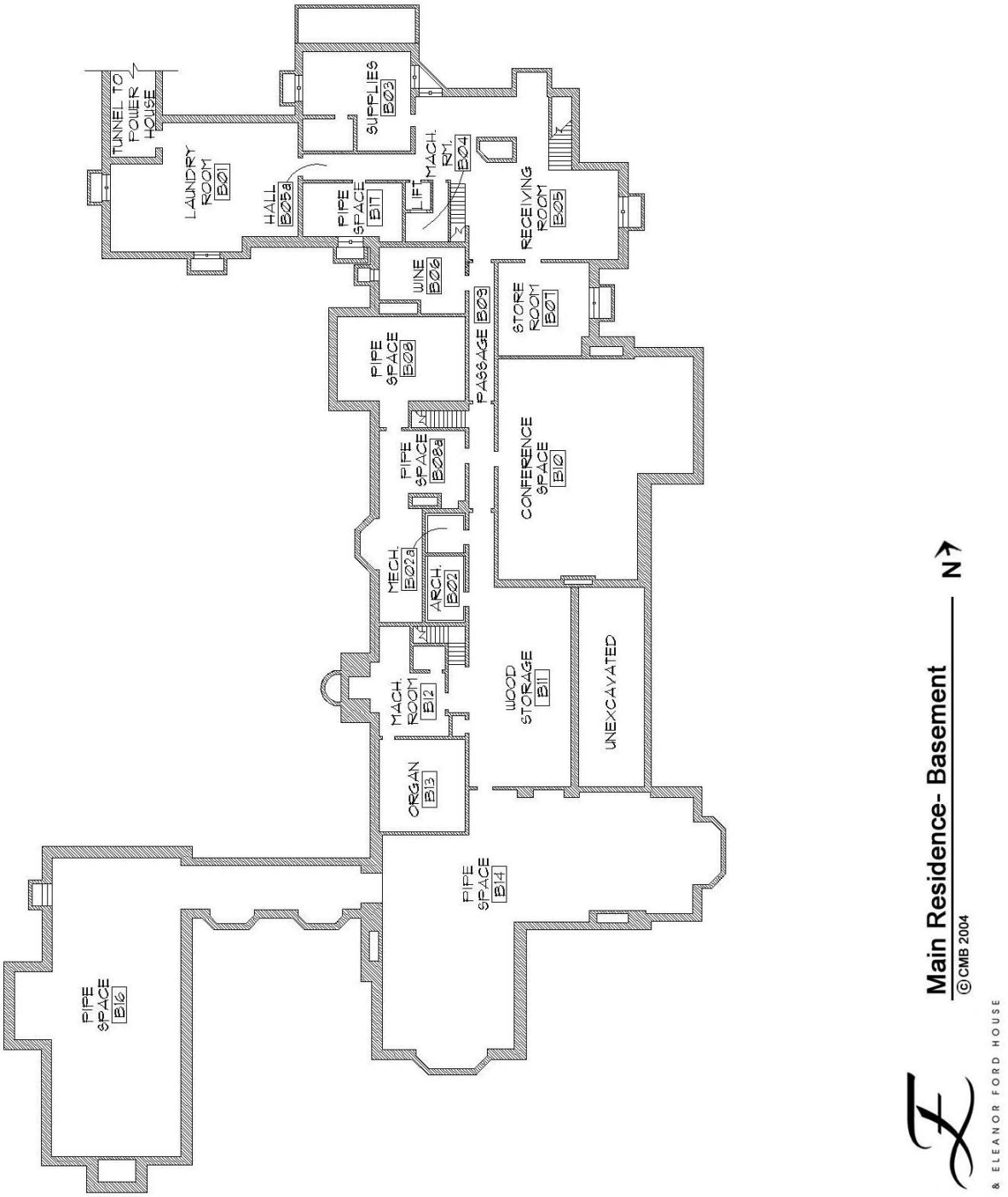


Figure 15. Floor plan of basement
Courtesy of Edsel and Eleanor Ford House

Fig. 16 View of the Meadow looking east through the maple trees. Photograph by Robert Grese, June 2014.

Fig 17. View looking east toward the Residence. Photograph by Paula Mohr, May 2014.

Fig. 18 View looking from the Residence to the west. Photograph by Paula Mohr, May 2014.

Fig. 19 View of the Entry Court looking southeast. Photograph by Robert Grese, October 2012.

Fig. 20 View of the Service Court/Laundry Yard looking south. Photograph by Paula Mohr, May 2014.

Fig. 21 View of Apple Court looking northeast. Photograph by Robert Grese, June 2014.

Fig. 22 View of the Terrace looking northwest. Photograph by Paula Mohr, May 2014.

Fig. 23 View of Gaukler Pointe looking south. Photograph by Paula Mohr, May 2014.

Fig. 24 View of the Swimming Pool looking east. Photograph by Robert K. Meader, 2012.

Fig. 25 Looking north across the Lagoon toward the Residence. Photograph by Paula Mohr, May 2014.

Fig. 26 View of the Rose Garden looking northwest. Photograph by Robert Grese, June 2014.

Fig. 27 View of Flower Lane looking east. Photograph by Robert Grese, June 2014.

Fig. 28 View of the New Garden looking southeast. Photograph by Paula Mohr, May 2014.

Fig. 29 View of the Gate Lodge (North Cottage portion) looking northwest. Photograph by Paula Mohr, May 2014.

Fig. 30 View across Ford's Cove to Bird Island looking east. Photograph by Robert Grese, June 2014.

Fig. 31 View of Entrance Drive with hawthorn trees looking northeast. Photograph by Robert Grese, June 2014.

Fig. 32 View of west elevation of the Residence looking southeast. Photograph by Paula Mohr, May 2014.

Fig. 33 View of east elevation of the Residence looking southwest. Photograph by Paula Mohr, May 2014.

Fig. 34 View of the Main Hall looking southwest. Photograph by Paula Mohr, May 2014.

Fig. 35 View of the Library looking northeast. Photography by Paula Mohr, May 2014.

Fig. 36 View of the Gallery looking southeast. Photograph by Paula Mohr, May 2014.

Fig. 37 View of the Modern Room looking northwest. Photograph by Paula Mohr, May 2014.

Fig. 38 View of Mrs. Ford's Sitting Room looking northeast. Photograph by Paula Mohr, May 2014.

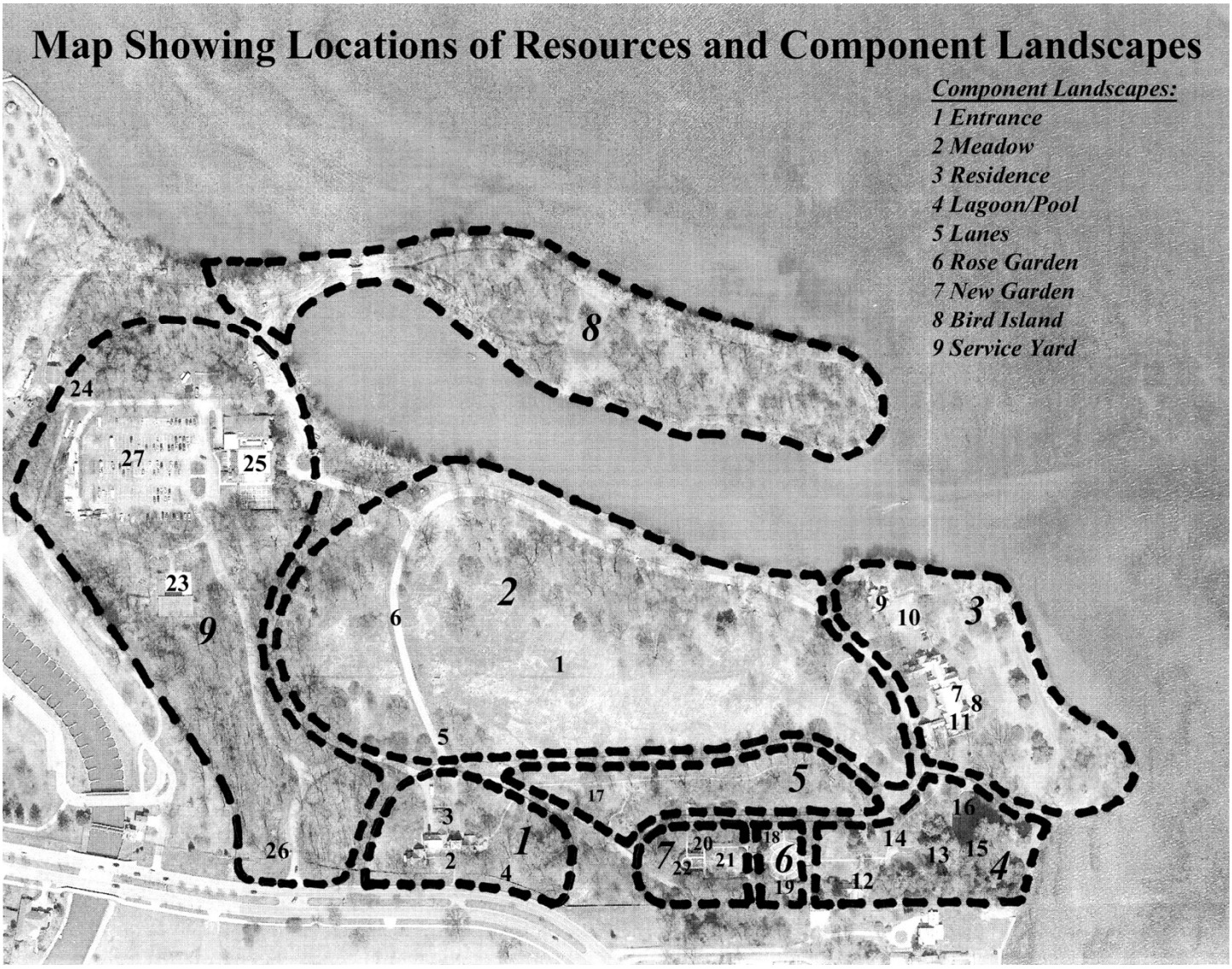
Fig. 39 View of Henry's Bedroom looking northwest. Photograph by Paula Mohr, May 2014.

Fig. 40 View of the Power House looking northeast. Photograph by Paula Mohr, May 2014.

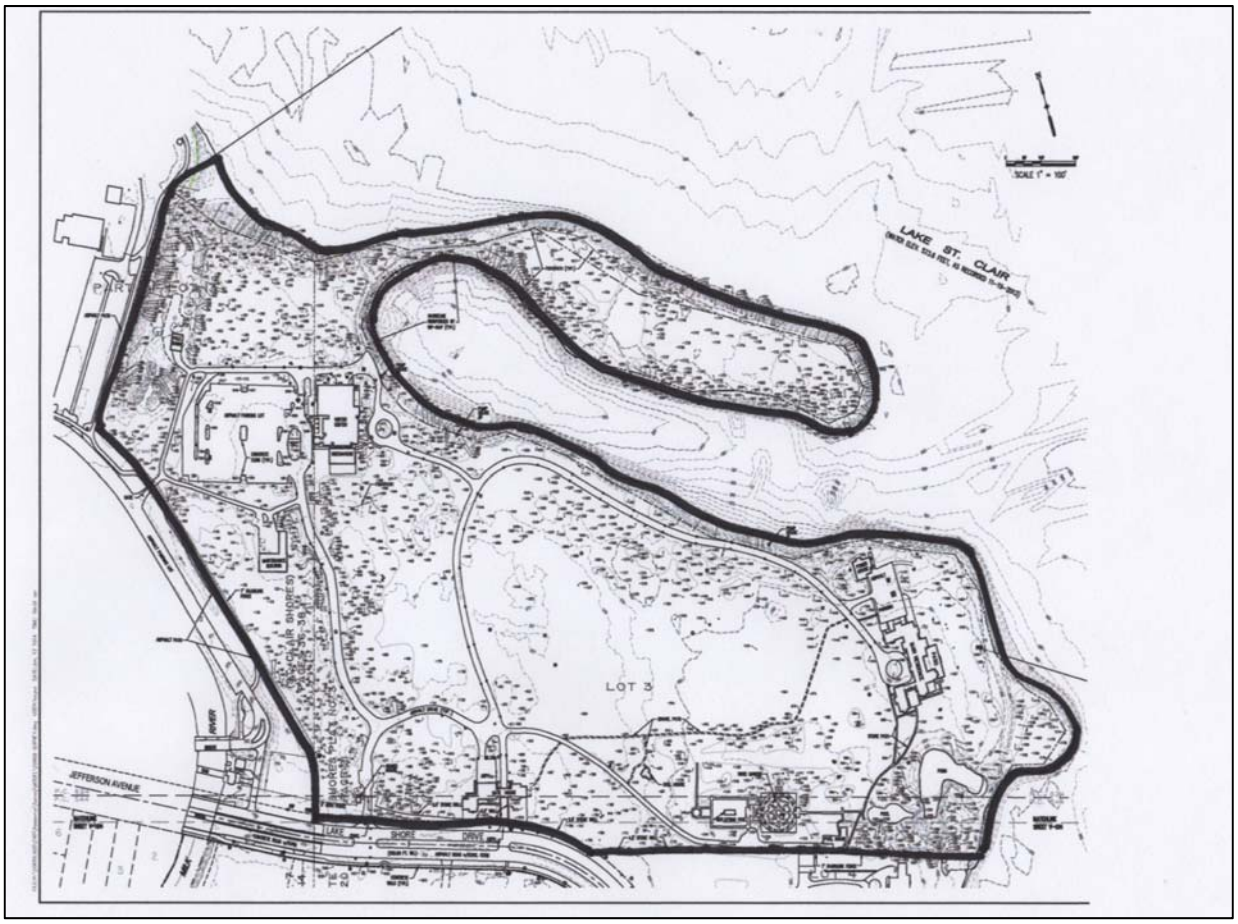
Fig. 41 View of the Recreation Building looking southeast. Photograph by Paula Mohr, May 2014.

Fig. 42 View of the Gate Lodge looking northwest. Photograph by Paula Mohr, May 2014.

Fig. 43 View of the Play House looking northeast. Photograph by Paula Mohr, May 2014.



Map showing nominated property with Component Landscapes marked in large numbers. Small number denote individual resources



National Historic Landmark Nominated Area Delineated with Black Line

UTM References:

Zone	Easting	Northing
17	34540	4702350
17	346310	4701530
17	346325	4701920
17	345395	4701660

N