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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1. Name of Property

Historic name: Pontchartrain Club/Town House Apartments
Other names/site number: National Town and Country Club Building, Town Apartments
Name of related multiple property listing:

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

2. Location

Street & number: 1511 First Street
City or town: Detroit State: MI County: Wayne
Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this x nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property x meets ___ does not meet the National Register Criteria.
I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide x local
Applicable National Register Criteria:
x A ___ B x C ___ D

Martha J. Matlock 3/1/16
Signature of certifying official/Title: _____ Date
___ MI SHPO _____
State or Federal agency/bureau or Tribal Government

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

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4. National Park Service Certification

I hereby certify that this property is:

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

Loe Edson H. Beall
Signature of the Keeper

4-19-16
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Social/Clubhouse
Domestic/multiple dwelling

Current Functions

(Enter categories from instructions.)

Domestic/multiple dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

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Art Deco
International style

Materials: (enter categories from instructions.)
Principal exterior materials of the property: concrete, steel, brick, Mankato stone

Narrative Description

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

Summary Paragraph

The Pontchartrain Club/Town Apartments is a thirteen-story-plus-tower building that, begun as a clubhouse building styled in an eclectic Mediterranean/Art Deco vein, but left unfinished except for the exterior shell through the Depression and World War II years, was renovated in a modern style in 1951-53 as the Town House Apartments.¹ The building's unique exterior design, combining clean-cut modern styling from the early post World War II era with substantial remnants of the original Mediterranean/Art Deco finishes, especially in the blocky central tower and upper façade, has made it a highly recognizable landmark in downtown Detroit over the years. The rectangular-footprint building fills the lot line at the southwest corner of Bagley Avenue and First Street in downtown Detroit. It is of steel frame and concrete construction faced in orange and buff colored brick, with much buff Mankato stone trim. The building fronts First Street and has a centered entrance on the First Street façade. Above the eighth floor, the center part of the building front is recessed, giving the upper stories broadly U-shaped footprints. This central part of the building rises one story above the sections to either side. Rising above the center of the roof is a two-story tall square tower that retains its original detailing and steps up in graduated levels in each face. On the western façade of the tower is a large red sign reading "Town Apartments." The western alley-facing rear façade is finished in buff-hued brick without any decorative trim. As part of the 1951-53 renovation the building's window openings were much renovated, with broader and lower openings typically replacing taller, narrower ones; only in the upper stories, including a central five-story vertical bay window unit, have many of the smaller original window openings remained intact. The 1953 lobby has been renovated but retains two sets of fluted two-sided columns from 1953. All other tenant spaces have been renovated over time, and the total number of apartment units has been reduced from 319 to approximately 250 today.

¹ Holleman, Thomas J., and James P. Gallagher, *Smith, Hinchman & Grylls: 125 Years of Architecture and Engineering, 1853-1978*, Wayne State University Press, Detroit, Michigan, 1978, pp. 130.

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Narrative Description

Begun as a clubhouse building planned to include public spaces as well as sleeping rooms in the upper stories but left an incomplete shell, with the exterior masonry and roof completed but the windows not installed, with the onset of the Great Depression, the building originally exhibited a more elaborately ornamental finish. It was described in a Pontchartrain Club booklet as a "type of architecture ... essentially modern, with suggestions of Gothic and other European influences" – an eclectic design approach that Detroit architects were using with Mediterranean, Moorish, and other elements in many apartment buildings and larger homes around the city at the time. The entrances and large rooms in the lower stories up through the eighth floor displayed tall, arched openings of inventive designs perhaps suggestive of Italy and the western Mediterranean. In 1951-53 the building was finally completed as an apartment building rather than exclusive private club. While the building's basic form and massing were retained, the elaborate exterior finish was much simplified to reflect a streamlined Moderne/International style aesthetic.

The Town Apartments building is roughly rectangular in plan. The broad front façade faces east on First Street, where three bays slightly project at the north and south ends of the building flanking the central five bays. The shorter north side faces Bagley Avenue. The building fills the lot line. It is faced with a warm, dark brick veneer that varies in tone but overall reads as beige-hued. The building's base is faced in light grey granite in two levels: the lower a block form and the upper a rounded bullnose. Above the bulkhead, the first two stories make extensive use of buff Mankato stone, laid flush with the wall surface, for undetailed piers at the corners of the front end projections and between window bays in the end walls. These rise to a broad horizontal Mankato stone band that, located beneath the third-story windows, extends across the end bay fronts and the building's north and south side walls. It is capped by a narrower, but slightly projecting, molded band of the same stone. Mankato stone in the form of large horizontal blocks is also used to suggest piers rising from this narrow beltcourse to another of identical form located just above the fourth-floor window sill level; these blocks are located at the third-floor mid-window and lintel levels and at window sill level in the fourth story. Mankato stone is also used in bands or beltcourses that, displaying a chevron motif, span the front and sides between the fourth and fifth and fifth and sixth stories.

The building is entered in the center bay of the slightly recessed five-bay wide center of the eastern façade. The recessed multi-light entrance doors, flanked by broad sidelights and topped by margin-light transoms, are set into a recess outlined by an area of mauve-colored granite panels. A projecting rounded-corner, flat-top shiny metal canopy or marquee spans the entry. The building's "Town House" name was displayed in raised letters attached to the façade above the canopy as shown in an advertisement from the early 1950s when the redesigned building opened; the front of the marquee now displays in raised black plastic capital letters the building's current name – "TOWN APARTMENTS." Four steps lead straight up to the entrance, and a concrete ramp to the entrance from the south side of the doorway has been added. To the north of the entrance door, a short stoop faced in mauve granite holds a concrete planter. A planting area has been set onto the ground level north of the entrance door. Above the planting area is a small rectangular metal sign in black with stainless steel edging and the words "Town House" and the building's address.

The lower part of the building below the ninth floor displays square-head, mostly large-dimension windows, three side by side, the center wider than that to either side, in each story of the projecting end sections' fronts, and five wide windows in each story in the recessed central part of the front. Each end below the ninth story displays four of the wide windows in the center and a narrow window in each end bay (a garage and pedestrian entrance are now located in the west end bay on the Bagley side). In large part these windows occupy the original 1928-29 locations but with the openings widened as part of the 1951-53 redesign. The rear/west façade above the ground story and below the ninth story contains nine of the wide windows in each story, with a narrow one in each end bay.

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In the ninth through twelfth floors, the center part of the building front is set back, giving those upper stories broadly U-shaped footprints. The floors above the eighth each have a center unit on the east façade containing a bay window (these stacked bay windows are part of the original design). The thirteenth floor has a smaller footprint than the ninth through twelfth, with setbacks on the north and south sides. Its apartments are called “penthouses” and they have shared roof access. The narrow windows in this ninth-thirteenth-story part of the building reflect the building’s original design – a tier of broad windows on each side of the stacked bay windows resulted from combining the former paired windows in those locations.

Directly above the thirteenth story stands a two-story tall tower set back to the center of the roof. The tower is basically square in shape but with a complex set of setbacks at the corners. The tower is faced in buff and brown brick and retains the Mankato stone details of the building’s original design. Each face has two vertical windows, filled with glass block, in the center flanked and topped by stone trim. Square-footprint forms set into the cutout corners feature a panel containing back-to-back raised stone half-circle forms in each face. The slightly projecting center of the tower façade above the paired windows in each face displays vertical piers of brickwork alternating with thin recessed brickwork strips, these rising to an ornamental stone parapet cap that, rising in flat-top steps to a raised central area on each face, crowns the tower on all four sides. The western façade of the tower retains a large red sign for “Town Apartments.” The roofs of the tower and building are both flat.

Much original detail that can best be described as Art Deco in style survives below the roofline in the twelfth and thirteenth stories. Slightly projecting piers flanking the vertical window bays each end in three or four vertical bands of brickwork alternating with narrow recessed strips as in the tower parapets. These narrow bands are finished with truncated-gable Mankato stone caps like those in the tower. The twelfth-story windows in the wings’ outer bays on the front facades, and on the outer bays of the side and rear façades are topped by stone recessed concave-sided peaks or gable forms displaying vertical fluting. The grouped sets of paired windows have a short window hood above each window. The window hood pattern repeats down the upper-floor windows of the paired window sets on the tenth through thirteenth floors. On the First Street façade, below the tenth floor’s paired windows on each side of the “U,” are two small arched windows similar to thin lancet windows.

The basement level of the building contains underground parking. The parking is entered through a garage door on Bagley Avenue. The lower level parking has spaces for approximately twenty-five cars. The original windows in the building installed in 1951 (Rusco brand galvanized steel)² were all replaced at a later point (1990’s) with brown aluminum frame three-part or two-part fixed windows.

The first-floor lobby space has been reconfigured since 1953, although the passenger elevators are in the original location, and two sets of decorative fluted two-sided columns are at the ends of the elevator lobby and the lobby entrance. The tenant common spaces such as the leasing offices, mail room, laundry room, and trash room have all moved over time. For several years, a bar/restaurant was located on the first floor at the end of the hallway near the elevators. Today, these tenant spaces are under renovation. The apartment units are under renovation as well, and some units have been combined to create two-bedroom units – therefore the total count of apartments has dropped under 250.

The typical floor plan for the residential floors features a corridor system straight through the center of the building (north to south) with short right-angle cross halls at each end. An elevator lobby for each floor is

² “Byrne Organization Chooses RUSCO Prime Windows for Detroit’s ‘Town House,’” *Progressive Architecture*, Volume 35, Issue 1, 1954, p. 215.

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located in the center of the building, and on each opposing side, there are two elevators. A fifth elevator is located adjacent to the elevator on the south side. It is accessed from the northern side of the main hallway. Staircases are located on each side of the elevators, also accessed from the main corridor. The tenants have on-site storage available in the spaces designated near the elevators on each floor.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance
(Enter categories from instructions.)

Social History
Architecture

Period of Significance
1928-1953

Significant Dates
1928, 1929
1951
1953

Significant Person
(Complete only if Criterion B is marked above.)
n/a

Cultural Affiliation
n/a

Architect/Builder
Wirt C. Rowland for
Smith, Hinchman & Grylls
The Byrne Organization, Inc. (renovation)
Fridy, Gauker, Truscott & Fridy, consulting architects & engineers

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

The Pontchartrain Club/Town House Apartments meets national register criteria A and C for its contributions to the social history and architectural development of downtown Detroit. The building is notable for its unique, visually distinctive appearance in downtown Detroit because of its combining of post-World War II era modernism inspired by the International style with remnants of the original 1920s eclectic, Art Deco styling, including the tower above the main roofline. Initially developed by the real estate firm Stormfeltz & Loveley as part of their multi-building development plan for Bagley Avenue just off Grand Circus Park, the building was originally planned to be a clubhouse that, built for the National Town and Country Club's Detroit chapter, would include dining and other public rooms, athletic facilities, including swimming pool and gymnasium, bowling alleys, and overnight accommodations. Planning for the clubhouse began in 1924, and construction began in September 1928, with Detroit architect Wirt C. Rowland of Smith, Hinchman & Grylls serving as the lead designer. The club acquired a new name, the Pontchartrain Club, early into construction of the building, but the project collapsed with the onset of the Depression during 1929 with only the building's structural system, walls and roof completed. The building remained a shell, lacking interior finish and even windows, until 1951-53 when then owners the Bagley-First-State Corporation completed the building as a 319-unit apartment house. The renovation, which included redesign of the exterior, leaving portions of the elaborate 1920s detailing in the upper portion while refacing the lower portions with a streamlined look of the early post-World War II period, was planned by the Byrne Organization, Inc., architects, of Washington, DC, with Fridy, Gauker, Truscott & Fridy, of Philadelphia, as consulting architects and engineers. The building, as rebuilt in 1951-53 as an apartment building, first labeled the Town House Apartments, possesses significance under national register criterion A in the context of Social History as one of the first, if not the very first, large post-World War II residential development in Detroit's downtown area, designed to provide modern amenities for middle and upper middle-class tenants.

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

The National Town and Country Club

What is now the Town Apartments Building was initially planned as the clubhouse of the National Town and Country Club's Detroit Chapter. The history of American private social clubs is a long one that begins in New York City. In the summer of 1836 a group of leading New Yorkers invited two hundred and fifty "gentlemen of social distinction" to join a new Union Club. The club would "be similar in its plan and regulations to the great clubs of London, which give a tone and character to the society of the London metropolis." The Union Club's facilities featured dining rooms (requiring formal attire), gaming rooms for card games, and a prohibition on hosting dances. The clubs kept the membership to men, and customs based on family lineage determined the membership. The Knickerbocker Club was formed in 1871 in response to the Union Club's membership criteria being considered too lax. The name Knickerbocker – taken from a pseudonym of Washington Irving's that had become a nickname for New York's founding families –

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reflected the concept that only a certain type of New Yorker need apply. In an age of increased anxiety about immigration, clubs and societies that reflected white, protestant heritage took hold in the late nineteenth century. When the Civil War ended and the Gilded Age was underway, New York's club life rapidly expanded. First came a wave of university alumni clubs in the 1860s such as the Harvard (1865), Princeton (1866), and then later the Yale Club (1914). The more wide-ranging University Club (1865) mostly founded by Yale graduates, invited Ivy League graduates. Over the next decades clubs related to members' interests were organized. The Century Association was dedicated to artists and intellectuals, founded by poet and newspaper editor William Cullen Bryant. The Century Association's charter also included personal betterment. And though a Gilded Age club was a place to dine and converse with fellow clubmen, it was also a place to meet the right men and shake the right hands. The Player's Club was founded by Edwin Booth for members of the dramatic profession and patrons of the arts. Booth was an older brother of Lincoln assassin John Wilkes Booth. The National Arts Club offered artists' studios for members and social spaces for artist members. Architect Stanford White designed the Metropolitan Club (1894) on Fifth Avenue for J. Pierpont Morgan and his friends, after his friends' rejection from the Union Club. The building stands today, with windows elevated high enough above street level that members could gaze out but passersby could not look in.³

New York City's private social clubs reached for a broader audience in the 1920s. Old established clubs' memberships often reflected Old Money and old notions of who was good enough to be a member, and these clubs tended to exclude members of the New Money class created by the boom times of the 1920s. The result was the establishment of many new clubs. This history was frequently repeated on a smaller scale in cities across the nation.

One major new club movement of the 1920s was the National Town and Country Club, conceived in New York but intended to be a national organization. Chapters were planned for the ten largest cities in the United States with country club chapters planned for various locations. New York City hosted the founding chapter of the club, and Cleveland and Pittsburgh also formed chapters in 1924. The National Town and Country Club seems to have adopted a more inclusive membership policy than many clubs. In 1926 the New York club extended a complimentary life membership invitation to African American writer/activist W. E. B. Du Bois (because the unreturned response card was in his archive, he likely never joined).⁴ The Cleveland chapter is known to have had several Jewish and Roman Catholic members.⁵

In 1924 the National Town and Country Club president was Jo G. Loomis, a former Olympic track star. By 1926 the board of managers included: Grosvenor Farwell, of Hitt, Farwell & Co.; Seth Low, of Charles A. Frank & Co. (future president of Columbia University); Eltinge F. Warner, president of Field & Stream Publishing Co., Leavitt J. Hunt, of Hunt, Hill & Betts; J. Otis Post, of George B. Post & Sons, architects, and Henry R. Swartley Jr., of Eldec & Co., as examples. An article in the *St. Petersburg Times* in 1926 listed among the New York National Town and Country Club's membership Gene Tunney, heavyweight boxing title champion, Bill Tilden and Vincent Richards, tennis champions, Ted Coy, a Yale quarterback, and several All-American lineman. The sports champion membership list included Jess Sweetstar, British Open golf champion, golfer Jerome D. Travers and several other top golfers of the day.⁶ The National Town & Country Club roster in New York also included nationally known figures in the world of business and arts such as

³ Nevius, James, "The Rise and Fall of New York City's Private Social Clubs," *Curbed NY*, www.ny.curbed.com, June 17, 2015.

⁴ National Town and Country Club invitation to W. E. Burghardt Du Bois, 1926.

⁵ Keiser, Robert, National Register of Historic Places nomination form, National Town and Country Club, June 18, 2002.

⁶ Walsh, David J., "New York Club Boasts of Many Title Holders," *St. Petersburg Times*, November 17, 1926.

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author Rex Beach, artist James Montgomery Flagg, actor Fred Stone, and sports reporter Grantland Rice. Socialites joined the New York chapter including John T. McMahon of Long Island, a Yale graduate whose wedding made the society pages. Member William Arthur Lee and his bride, a descendant of one of the oldest families of Brooklyn, also made the social pages. In fact, the membership of the club so closely aligned with the times and setting in the book *The Great Gatsby* that member Thomas Hitchcock Jr., polo player, was actually the inspiration for a character in the F. Scott Fitzgerald novel.

By 1925 the New York club had reportedly paid \$1,250,000 for a clubhouse site at the southeast corner of Lexington Avenue and East 48th Street. At that time the New York chapter had a life membership of 700 and expected to enroll an additional 300. By 1926 the New York chapter stated its membership as 1,100. The building was to cost \$3,750,000, bringing the total project to cost \$5 million dollars. The building was never constructed. The New York chapter also looked at sites for its country club and considered locations in Westchester County and Long Island. The main clubhouse was never built, and it is not known whether the country club ever materialized.

One National Town and Country Club chapter that did build a clubhouse was the Cleveland, Ohio, one. Their clubhouse was built in 1929 at a cost of \$1.5 million. Built on prestigious Euclid Avenue, but facing East 24th Street, it was designed by the well-known New York City architectural firm George B. Post and Sons. The Art Deco building is of steel-frame construction, twenty-one stories tall, and faced with buff-colored brick. The Cleveland Town and Country Club building contained dining rooms, ballrooms, athletic facilities, and ten floors containing 122 bedrooms with baths for members. The Cleveland club, a group with 1,400 members, however, only used the building for one banquet in December, 1930, and then over the next seven years the building was used only for occasional benefit events. The Great Depression sapped the club's membership, and left the upper floors of the building unused. The Cleveland National Town and Country Club went out of business in 1937. That year the building was purchased by Fenn College for \$250,000 and was renovated to house twenty-seven classrooms, a library, six laboratories, a student lounge, an assembly hall, dining hall, physical education facilities and 136 residential rooms. Fenn College became part of Cleveland State University in 1964.

Detroit Chapter

A Detroit chapter of the National Town and Country Club was also started in 1924. In 1928 it claimed to have approximately 2,000 members and planned to increase its membership by another 1,000 to fill the club quota. The board of the National Town and Country Club in Detroit included Edward A. Loveley, chairman, McKee Robinson, vice chairman, E. E. McNair, second vice chairman, and James H. Doherty, treasurer, and local architect H. J. Maxwell Grylls was one of the board members. A later article in *The Detroitier* announced that Paul Roberts, a Yale graduate long identified with the commercial and social life in Detroit, was appointed executive secretary of the club.⁷

Stormfeltz & Loveley Co.

The prime mover behind Detroit's National Town and Country Club was Edward Arthur Loveley (1879-1937), a Detroit developer and businessman with a vision for the city's future. Loveley was born in Springfield, Massachusetts, and moved to Detroit in 1904. That year he established Stormfeltz & Loveley Co., a real estate firm, with Harry A. Stormfeltz (b.1886), and began developing residential subdivisions. By 1920 the firm developed more than fifty subdivisions, including some of Detroit's most prestigious in the Palmer Woods and Palmer Park areas. Loveley served as president of the Detroit Real Estate Board, as well as being president and a member of several country and riding clubs.

⁷ "Ground Broken for National Town & Country Club Home," *The Detroitier*, September 10, 1928.

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Stormfeltz & Loveley became interested in downtown properties and specifically Bagley Avenue in the 1920s. Their vision for the part of Bagley Avenue just off Grand Circus Park was to redevelop it from a narrow back street near the western edge of Detroit's downtown to a broad street containing premier destinations. In the early 1920s Bagley Avenue contained two and three-story Victorian era stables, commercial buildings and residences. The exceptions to this were the one-thousand-room Statler Hotel (1914, architect George B. Post) and eight-hundred-room Tuller Hotel (1906, 1923, architect William H. Adams) that flanked the northeast entry to the avenue at Grand Circus Park. Stormfeltz & Loveley saw the opportunity to develop Bagley outward from Grand Circus Park and formed the Detroit Properties Corporation to build their "Bagley Avenue Development."

In 1926 the Detroit Properties Corporation stated that the total amount to be spent on the Bagley Avenue Development project was thirty-five million dollars.⁸ A year later, an article in a 1927 issue of *The Detroitier* reported the total estimated cost of the three buildings to a scaled back but still very respectable \$19,000,000. The first "unit" in the development project, initially called the Bagley Avenue Building but soon renamed the Michigan Theater Building, would house the massive and ornate Michigan Theater plus an office block above it, a building type commonly used in many larger cities by the 1920s. Located at Bagley and Clifford Avenues, it almost fills the entire block to Grand River Avenue. Designed by Chicago architects and movie theater specialists C. W. and George L. Rapp, the building opened in 1926. Other examples of this building type already stood near Grand Circus Park including the Madison Theater (1917), the Adams (1917), the Capitol (1922) and the Palms (1925). The Michigan Theater was one of the premier movie palaces in Detroit if not the nation. Seating four thousand, and finished with marble, bronze gates and Louis XIV-style plaster decoration, it was a stop for music and show business royalty. The building itself still stands, but in 1977 the theater portion of the building was gutted and a parking structure for the office building was built inside the adjacent theater auditorium. The former theater space, with much of the theater ceiling finish still in place above the concrete parking structure, has been used as the backdrop in music videos and movies.

The now National Register-listed Detroit-Leland Hotel formed the second unit of the Bagley Avenue project. Hiring Rapp & Rapp again, the Detroit Properties Corporation began construction in 1926. The Detroit-Leland is located just two blocks away from where the large Statler and Tuller Hotels stood facing Grand Circus Park. It was also just five blocks away from the city's pre-eminent hotel – the twelve-hundred-room Book-Cadillac. General contractors for the Detroit-Leland Hotel's construction were the Cleveland firm of Lundoff and Bicknell. Detroit Properties leased the hotel to the Continental-Leland Corporation. Directed by Edwin A. Sweet, Continental-Leland also operated hotels in Lansing, Michigan, Mansfield, Ohio, and Chimney Rock and Sedgefield, North Carolina, and later, the Richmond-Leland Hotel in Richmond, Virginia.

The third unit of the Bagley Avenue project was the 1928 Bagley-Clifford Building, later known as the United Artists Theater Building. The eighteen-story building contained 143,000 square feet of office and retail space in addition to the theater. This time Detroit architect C. Howard Crane was chosen to design the office building and theater. Crane was one of the country's leading theater architects who designed over 250 theaters in his lifetime. The two-thousand seat United Artists Theater in Detroit was identical in design to the United Artists Theater that Crane designed in Los Angeles – thus realizing a cost savings in plaster molds, fixtures and architectural renderings. The United Artists Theater Building is the most northern of the buildings in the Bagley Avenue Project. It was built adjacent to the Tuller Hotel site near Grand Circus Park, and was completed in 1928. As with the Michigan Theater Building, it went on to be successfully leased with storefront space occupied by a large bank and other retailers.

⁸ Ibid.

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Leasing advertisements by Stormfeltz & Loveley's Detroit Properties Company promoted Bagley Avenue as an unusually wide avenue with freedom from traffic congestion since no street cars ran down it.⁹ The company's buildings were promoted as being surrounded by open spaces with no gloomy shadows of over-towering buildings. By the late 1920s one trade journal trumpeted Bagley as "a neighborhood that until recently was the least desirable part of Detroit, but which is now part of Detroit's better downtown business section."¹⁰

National Town & Country Club/Pontchartrain Club Building

Another part of Stormfeltz & Loveley's Detroit Development Corporation Bagley Avenue development program was the nominated building at the Bagley/First Street corner. The building began life as the Detroit Chapter clubhouse of the National Town and Country Club. A concept sketch by the Detroit architectural firm Smith, Hinchman & Grylls (SH&G) of a thirty-story skyscraper building of modernized Gothic-inspired design for the club appeared in the 1924 *Exhibition Catalog* of the Thumb Tack Club, a Detroit architects' club. The December 6, 1924, *Michigan Manufacturer & Financial Record* reported on plans for the new building, whose cost was estimated at \$2.5 million. The proposed thirty-story building was soon redesigned in radically different Renaissance-inspired form and seventeen-story height as shown in a new sketch by SH&G published in 1925 in *The Detroitier*. By then the current location with a frontage of 200 feet on First Street and 100 feet on Bagley Avenue was already established. The clubhouse was to replace a two-story wood-frame "old Mexican boarding house, once a dignified dwelling."¹¹ The three parcels for the site were purchased in 1925 at a cost of \$525,000.¹² Over the next two years plans for the proposed clubhouse evolved to the final Mediterranean/Art Deco design, with the height reduced to what was variously described as ten to fourteen stories, with mezzanine and penthouse stories plus the central tower perhaps accounting for the different numbers given for the height in stories.

A formal groundbreaking ceremony for the clubhouse building was held September 8, 1928. Harvey Campbell, secretary of the Detroit Board of Commerce, and Harold H. Emmons, police commissioner, were speakers and Edward A. Loveley, chairman of the club, turned the earth. Movie footage of the groundbreaking ceremonies taken by the *Detroit News* survives at Wayne State University's archives.

Stormfeltz & Loveley went on to develop the National Town & Country Club building after completing their other Bagley Avenue projects.¹³ A *Detroit Times* article written regarding the ground-breaking on September 2, 1928, explained that the clubhouse would be in full use by late 1929 and that by that "time Bagley Avenue will be widened from its present 40-foot width to 90 feet."¹⁴ In the several articles regarding the groundbreaking for the clubhouse, the cost for the building was estimated at \$4 million dollars.¹⁵

Sometime in 1929, as work on the building was under way, the name of the club was changed from the National Town and Country Club to the Pontchartrain Club. The reason for the name change, and whether this change reflected any change in the club's organizational structure, are not clear. The Pontchartrain Club's namesake was Count Louis Phelypeaux de Pontchartrain (1643-1727), a figure significant to the founding of the city of Detroit in 1701. Count Pontchartrain was appointed the French Minister of Marine under King

⁹ "A Worthy Headquarters For Your Business," advertisement by the Detroit Properties Corporation, E&M file, Michigan Theater, Burton Historical Collection, Detroit Main Library.

¹⁰ "Another Big One Bites the Dust," *The Console*, 1977, pp. 14.

¹¹ "\$4,000,000 Club Replaces House," *Detroit Times*, December 14, 1928.

¹² "National Town & Country Club Banquet," *The Detroitier*, 1925, p. 14.

¹³ "Michigan Theater," *Motion Picture News*, December 25, 1926.

¹⁴ "\$4,000,000 Clubhouse for Bagley," *Detroit Times*, Real Estate Section, September 2, 1928.

¹⁵ "Steel Work Starts Dec. 1," *Detroit Free Press*, Part Six, October 28, 1928.

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Louis XIV. Pontchartrain was responsible for the 1701 founding of the city of Detroit: he directed Antoine de la Mothe Cadillac to establish a fort on the Detroit River to serve as a fur trading outpost – this settlement marked the beginning of the city. Cadillac named the outpost Fort Pontchartrain after his sponsor.

An elaborate promotional booklet for the Pontchartrain Club was produced to garner members, introducing Count Pontchartrain and his association with Detroit's early history and describing the membership benefits and the club's facilities and planned features. The booklet's description of the planned building reads as if it was a completed fact: "The type of architecture is essentially modern, with suggestions of Gothic and other European influences." Many sketches of the interior spaces illustrated the lavish interior and the description of the spaces detailed the materials, finishes, and furnishings. The booklet described such features as the two-story main lobby, first floor lounge, games floor (mezzanine), the Palm Room, Main Dining Room and Grill Room on the second floor. The third floor was entirely the women's floor, and was to include a private elevator, foyer, lounge, library, reception room, dining room and beauty parlor. The fifth floor was to be occupied by the natatorium and gymnasium. The floors above were to contain "excellent living quarters for Detroit members and out of town guests." The club building was to be constructed of the finest available materials according to the brochure:

Rich marbles have been imported from Belgium, Italy and Austria to gain interior effects of genuine elegance. Granite from Vermont and Mankato stone from our western quarries blend with selected brick to give stately beauty to the exterior. Rare cabinet woods such as Australian lacewood have been lavishly used to enrich the panelings and marquetry that grace the rooms.

By October, 1928, the *Detroit News* reported "Club Construction Progresses Rapidly," and that the building would have four floors of bedrooms; ninety-six total. Steel work for the clubhouse began on December 1, 1928, after a gold-plated rivet was driven into the first steel girder, preceding a large civic luncheon.¹⁶ The newspaper article on the progress put the cost of the building's construction at \$2.3 million,¹⁷ a scaling back from the \$4 million dollar cost reported in the September ground-breaking stories. More than \$2 million dollars had reportedly already been raised from members for the construction of the building.¹⁸ By the time the cornerstone was laid on July 17, 1929, the name change to the Pontchartrain Club had taken place.

A few months later the stock market crash that heralded the Great Depression took place. The Pontchartrain Club itself collapsed, and construction work on the club building ceased. Left an unfinished shell by the economic collapse of 1929, the building was vacant for the next two decades. A lawsuit filed in 1947 stated that "...construction was discontinued in 1929, only the outer walls and the roof had been completed. The entire interior was unfinished and had been exposed to the elements because windows had never been put in."¹⁹ Photos of the building from the 1930s and 40s confirm the lack of windows.

Smith Hinchman & Grylls

Architects for the National Town & Country Club/Pontchartrain Club building from the first scheme in 1924 through 1929 were the Detroit architectural firm Smith, Hinchman & Grylls, with the firm's head designer, Wirt C. Rowland (1878-1946) in charge.²⁰ At the time of the building's planning and construction, Smith,

¹⁶ Carlisle, John M., "Town House Sought by City," *Detroit News*, February 22, 1959, pp. 8 B.

¹⁷ Ibid.

¹⁸ "Bagley Shell: Pontchartrain Club to House Apartments," *Detroit News*, November 1, 1950.

¹⁹ Sidney Gorman v. Commissioner. Myron A. Keys v. Commissioner., Docket Nos. 7508, 7509, United States Tax Court, January 23, 1947.

²⁰ Holleman, Thomas J., and James P. Gallagher, *Smith, Hinchman & Grylls: 125 Years of Architecture and Engineering, 1853-1978*, Wayne State University Press, Detroit, Michigan, 1978, pp. 130.

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Hinchman & Grylls (SH&G) was one of Detroit's oldest and largest architectural firms, established in Sandusky, Ohio, in 1853 by Sheldon Smith (1818-1868), then moved to Detroit in 1855 by his son, Mortimer L. Smith (1840-96). Fred L. Smith (1862-1941), Mortimer's son, joined the practice and partnered with Henry G. Field and Theodore H. Hinchman Jr. (born 1869) in 1903. In 1907 the firm was reorganized as Smith, Hinchman & Grylls with the addition of H. J. Maxwell Grylls (1865-1942). In the boom times of the 1920s SH&G designed some of downtown Detroit's most notable work including the Buhl Building (1925), Kern's Department Store (1922), the Guardian Building (1929) and the Penobscot Building (1928), and the Pontchartrain Club exterior with its opulently detailed Mediterranean/Art Deco finish fit well within the firm's great Detroit building achievements of the time.

Head designer Wirt C. Rowland, responsible for many of SH&G's finest architectural works of the 1920s, was born in Clinton, Michigan, and first apprenticed as an architect before working at the top architectural firms in Detroit. He later attended Harvard University as a special student. Rowland worked at the offices of George Mason, Albert Kahn, Malcomson & Higginbotham and then, during the 1920s, at Smith, Hinchman & Grylls. Rowland as SH&G's chief designer played a major role in creating a new skyline for the city with his designs for the Buhl, Penobscot and Guardian Buildings. The Guardian Building (originally the Union Trust Building) stands as one of the nation's great Art Deco buildings, a testament to Rowland's inventive and exotic use of ornament. One of Rowland's last projects at SH&G was the National Town and Country Club (of which he was a member). The economic collapse soon following resulted in severe staff cuts to just a skeletal staff at SH&G; the talented Rowland was one of the casualties. Rowland then started a new firm with Augustus O'Dell.

Redesign as the Town House Apartments: Middle Class Housing in Downtown Detroit after World War II

As stated above, the Pontchartrain Club building was left an empty shell without even the windows closed in when construction ceased in 1929. It remained in that form for more than twenty years as the Depression and World War II and subsequent materials shortages prevented major building projects. In the early post World War II period Detroit began to enter into a new period of prosperity and building activity after the hiatus in building during much of the 1930s and 40s. In the 1940s war-time manufacturing brought a burgeoning population, resulting in multiple dwelling units being subdivided further to house factory workers employed in the defense plants. Following the war a great demand was placed on Detroit's housing by returning World War II veterans, and suburban residential development took place at an unprecedented level.

Immediately after World War II, Detroit was faced with two problems then prevalent in other cities across the nation: the deteriorated state of old, inner-city residential areas, which had gone into decline during the depression of the 1930s and then become overcrowded and increasingly rundown during the war years, and the exodus of middle-and upper-income families to the burgeoning suburbs. New residential development in the older inner city areas was scarce. Similar concerns regarding the decline of inner city areas after the war across the country gave rise to a nationwide movement for urban renewal, and Detroit was among the first cities to take action. In 1946, in an innovative move that was soon tested in the courts, city officials proposed to acquire a large tract of land a few blocks east of the central business district that contained what was considered sub-standard housing, raze the buildings, and resell it to local builders to develop with new housing for low-and middle-income families. Initially known as the *Gratiot Redevelopment Project*, the site ultimately became known as Lafayette Park. Although demolition began in 1950, it was not until 1956 that construction began on the site. By 1960 the seventy-eight-acre site was designed by architect Ludwig Mies van der Rohe, Ludwig Hilberseimer and landscape designer Alfred Caldwell to provide for twenty-one buildings accommodating 186 townhouse units.

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The project expanded over time to include 193 acres, including apartment buildings, a public school, tennis courts, a shopping center and playing fields.²¹

A *Detroit Free Press* article in 1952 describing a west side apartment development noted that, "its 292 units would almost equal the number of apartments built during the entire year of 1950 (300 as of October 1st), despite a recent Federal survey that had declared a 'desperate shortage in rental housing in the Detroit area.'"²² This article calls attention to the housing shortage in Detroit at the time of the development of the Town House Apartments. The significance of the Town House Apartments as an early post-war apartment development is that it was unique in downtown at the time. More than ten years later, a study prepared for the Detroit Housing Commission in 1965 by Aaron J. Blumberg, an economic consultant, showed that the downtown core's apartment market was still underserved, with relatively few apartments constructed from 1960 through 1965. The report mainly indicated that the newer downtown apartments constructed at that time were either resulting from the urban renewal projects, with some accommodating senior citizen housing, or otherwise the apartment projects were for higher income professionals. Examples given in 1965 were the conversions of the former Briggs Hotel to the Executive House apartments, the Michigan Bell office building to the Claridge House Apartments, the Fyfe Shoe Store to the Fyfe Apartments and the Detroit-Leland Hotel to the Leland House Apartments.²³

Town House Apartments

The pent-up housing demand and the lack of modern housing in the central part of the city in the early post-war years finally made rehabilitating the Pontchartrain Club building feasible. The Pontchartrain Club conversion to the Town House Apartments building stands in the vanguard of post-World War II efforts to bring new middle-class housing to Detroit's urban core area. The building was sold in 1947 to new owners who had tentative plans for renovating it into a 171-unit Pontchartrain Apartment Hotel. The Pontchartrain was to have a 100-car garage in the basement and a cocktail lounge and dining room.²⁴ This plan did not come to fruition, perhaps because the Federal Housing Administration (FHA) would not guarantee a \$1.7 million loan for the project.

The November 1, 1950, *Detroit News* reported that two Cleveland investors, Omer W. Schroeder and Frank P. Celeste, through their Bagley First State Corp., had purchased the building. They planned renovation into a 300+ apartment building at an estimated cost of \$3 million. The buyers were approved for a Federal Housing Administration insured loan of \$1 million. Construction was to begin early in January 1951. By the time the redesigned building was completed in the summer of 1953 the name of the building, labeled Pontchartrain Apartments in plans dated September 1951, was changed to the Town House Apartments. The 1950 *News* story and the 1951 plan sheets list the Byrne Organization, Inc., of Washington, D.C., as the architects for the project, and the plans list Fridy-Gauker-Truscott & Fridy, Inc., of Philadelphia, PA, as consulting engineers and architects.²⁵ The Byrne Organization was a design and construction firm founded in the mid-1930s by John E. Byrne Sr. (1894-1982) in Dallas, Texas. During World War II he moved the company to Washington D. C. because of the firm's war-related work including facilities for the Navy in Norfolk, Virginia, and Pearl

²¹ Goldstein, Deborah, City of Detroit Historic Designation Advisory Board, "Proposed Lafayette Park/Mies van der Rohe Historic District," July 2002.

²² "292-Unit, West-Side Apartment Development," *Detroit Free Press*, November 5, 1952.

²³ Tschirhart, Don, "More Apartments Needed? Conversions, New Buildings Called Insufficient," *Detroit News*, October 14, 1966, p. 1D.

²⁴ Stromberg, Warren, "Ghost Buildings' Slated for Use as Apartments," *Detroit Free Press*, February 8, 1947.

²⁵ "Bagley Shell: Pontchartrain Club to House Apartments," *Detroit News*, November 1, 1950.

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Harbor and elsewhere in the Pacific. The 1950 *News* article made note of the Byrne Organization's role as general contractors "who built much of the Ford Foundation housing development in Dearborn" – this is the Springwells Park Historic District, which, developed beginning in the late 1930s, was recently listed in the National Register. In the late 1930s the firm pioneered the use of prefabricated steel-frame housing (the company used such framing for the apartment buildings in Springwells Park). The homes were for private construction projects in massive tract housing developments with associated shopping and entertainment centers. The Byrne Organization was doing housing projects in Texas and the southwest in the late 1930s at the same time as their work in the Ford Foundation tract and later in such diverse locations as Harundale, Maryland, Moline, Illinois, and Peoria, Illinois.²⁶

The consulting architectural and engineering firm for the project, Fridy, Gauker, Truscott & Fridy of Philadelphia, was founded by brothers Charles (1910-2004) and John Fridy (1908-2000) as Fridy & Fridy in 1947. The next year they formed the successor firm: Fridy, Gauker, Truscott & Fridy, architects and engineers. Other known projects by the firm include St. Jerome Church and Convent, Philadelphia, and Visitation of the Blessed Virgin Mary School, Auditorium and Convent, West Norriton Township, Pennsylvania.²⁷

The Town House Apartments as completed in 1953 contained 319 studio and one-bedroom apartments, including sixteen penthouse apartments in a smaller-footprint thirteenth floor below the tower. A *Detroit Times* article of August 9, 1953, shortly after the building's opening, stated that units each had a complete Westinghouse electric kitchen with stove, refrigerator, sink and cupboards. The first floor featured a small grocery store and dry cleaner in the northeast corner of the building when the Town House Apartments opened. At the time of the building's opening there was a doorman on duty around the clock and maid and valet service could be ordered. A fifty-car garage was available in the basement. The article stated that "Three-fourths of the apartments provide excellent views of the Detroit River and many overlook the Ambassador Bridge." Rents were set by the Federal Housing Authority and ranged from \$115/month for an unfurnished studio to \$235 to \$245/month for furnished one-bedroom apartments (including utilities).

The Town House Apartments was constructed as one of the first large new apartment building projects in the downtown area after the war, intended to be high in quality in finishes and equipment, and it attracted quality tenants. An advertisement from the 1950s called the building a "modern luxury apartment."²⁸ The article "'Skeleton' Turns to Swank Apartments" in the *Detroit Times* quoted one of the then owners, Hal D. Cantin, who stated:

Our first tenants all are top executives who work in the area of the building and want to live near their work. Some have sold their homes recently. Others have moved here from Detroit's principal hotels. They are older people, mostly, including several who took part in the original plans to build the Pontchartrain Club.²⁹

By 1990 the building's name had changed to the "Town Apartment Tower" and advertisements described studio and one-bedroom high-rise apartments, fully furnished or unfurnished, complete fitness center, laundry facilities on premises, café on premises, and uniformed doorman. In 1999 the same property owner, William Humphrey, announced that a portion of the building would be converted to a suite hotel called

²⁶ "John E. Byrne Sr., Construction Firm Founder, Dies," *The Washington Post*, August 17, 1982.

²⁷ www.philadelphiabuildings.org/pab/app/ar_display_relations.cfr/40258.

²⁸ "Byrne Organization Chooses RUSCO Prime Windows for Detroit's 'Town House'" *Progressive Architecture*, Volume 35, Issue 1, 1954, p. 215.

²⁹ Guiles, Ray, "'Skeleton' Turns to Swank Apartments," *Detroit Times*, August 9, 1953.

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“Hawthorne Suites.” While it is not clear if this conversion ever happened, in later years, the building’s name changed to the “Town Apartments” and it became a United States Department of Housing and Urban Development-approved Multi-Family Housing Rental property and began accepting renters with subsidy vouchers. In 2007 the building was in the local news because multiple fires had been set in the building.³⁰ In November 2014 the Town Apartments were sold to Triton Investment Co., and a \$5 million renovation was planned.³¹

The Pontchartrain Club/Town House Apartments building is unique in Detroit’s downtown, an eye-catching visual and architectural landmark in its part of the city’s downtown located west of the concentration of tall buildings centered in the Financial District. The Town House Apartments building is distinctive for its combination of 1920s and post-World War II features – its blocky form, with central and upper façade dating from the 1928-29 original construction against the granite-faced streamlined main entrance area, simplified flat-top roofline, and banks of broad windows. The developers and architects of the 1951-53 renovation apparently recognized that maintaining the basic form and much of the ornament in the building’s upper portion below the roofline would impart a visual distinctiveness and aesthetic of luxury much less easily attained – and much more costly – in all-new construction.

³⁰ Brand-Williams, Orlandar, “Arsonist Strikes Building 3 Times,” *Detroit News*, March 19, 2007.

³¹ Pinho, Kirk, “Detroit Town Apartments to get \$5 million Renovation,” *Crain’s Detroit Business*, November 12, 2014.

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreege of Property About 1 acre

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Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 42.329197 | Longitude: -83.065971 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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

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

Land in City of Detroit, Wayne County, Michigan, described as follows: Lot 9, Detroit Urban Renewal Plat No. 1, as recorded in Liber 90 of Plats, Pages 85 and 86, Wayne County Records.

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Boundary Justification (Explain why the boundaries were selected.)

Entire property associated with the building.

11. Form Prepared By

name/title: Rebecca Binno Savage
organization: Kraemer Design Group
street & number: 1420 Broadway
city or town: Detroit state: MI zip code: 48226
e-mail rebecca.savage@thekraemeredge.com
telephone: 313-965-3399
date: 8-30-15

Additional Documentation

Submit the following items with the completed form:

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

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Photographs

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

Photo Log

Name of Property: Pontchartrain Club/Town House Apartments

City or Vicinity: Detroit

County: Wayne

State: Michigan

Photographer: See individual views

Date Photographed: Various

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

1 of 15: View of building shell as far as completed in 1929.

Date of photograph unknown (between 1929 and 1951).

Photographer: unknown

MI_Wayne County_Pontchartrain Club_0001

2 of 15: Upper west/rear façade

Photographer: Michael G. Smith

Date: Nov. 5, 2015

MI_Wayne County_Pontchartrain Club_0002

3 of 15: South (side) and east (front)

Photographer: Michael G. Smith

Date: Nov. 5, 2015

MI_Wayne County_Pontchartrain Club_0003

4 of 15: Detail of upper façade, east and north sides, showing Art Deco features

Photographer: Michael G. Smith

Date: Nov. 5, 2015

MI_Wayne County_Pontchartrain Club_0004

5 of 15: Upper west (rear) and south facades

Photographer: Michael G. Smith

Date: Nov. 5, 2015

MI_Wayne County_Pontchartrain Club_0005

Pontchartrain Club/Town House Apartments
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6 of 15: Tower and upper façade detail, west and south sides

Photographer: Michael G. Smith

Date: Nov. 5, 2015

MI_Wayne County_Pontchartrain Club_0006

7 of 15: Central front entrance, east (front) façade

Photographer: Rebecca Binno Savage

Date: Nov. 2, 2015

MI_Wayne County_Ponhartrain Club_0007

8 of 15: Lower façade detail, east and north facades, showing retained/reused Mankato stone details

Photographer: Michael G. Smith

Date: Nov. 5, 2015

MI_Wayne County_Pontchartrain Club_0008

9 of 15: 1st floor lobby looking east toward front doors

Photographer: Rebecca Binno Savage

Date: Nov. 2, 2015

MI_Wayne County_Pontchartrain Club_0009

10 of 15: Detail of typical renovated apartment

Photographer: Rebecca Binno Savage

Date: Nov. 2, 2015

MI_Wayne County_Pontchartrain Club_0010

11 of 15: Detail of typical renovated apartment

Photographer: Rebecca Binno Savage

Date: Nov. 2, 2015

MI_Wayne County_pontchartrain Club_0011

12 of 15: Typical apartment hallway view

Photographer: Rebecca Binno Savage

Date: Nov. 2, 2015

MI_Wayne County_Pontchartrain Club_0012

13 of 15: Typical stairway detail

Photographer: Rebecca Binno Savage

Date: Nov. 2, 2015

MI_Wayne County_Pontchartrain Club_0013

Pontchartrain Club/Town House Apartments

Wayne
County and State

Name of Property

14 of 15: Basement level parking garage

Photographer: Rebecca Binno Savage

Date: Nov. 2, 2015

MI_Wayne County_Pontchartrain Club_0014

15 of 15: Detail of penthouse/terrace showing original Mankato stone trim

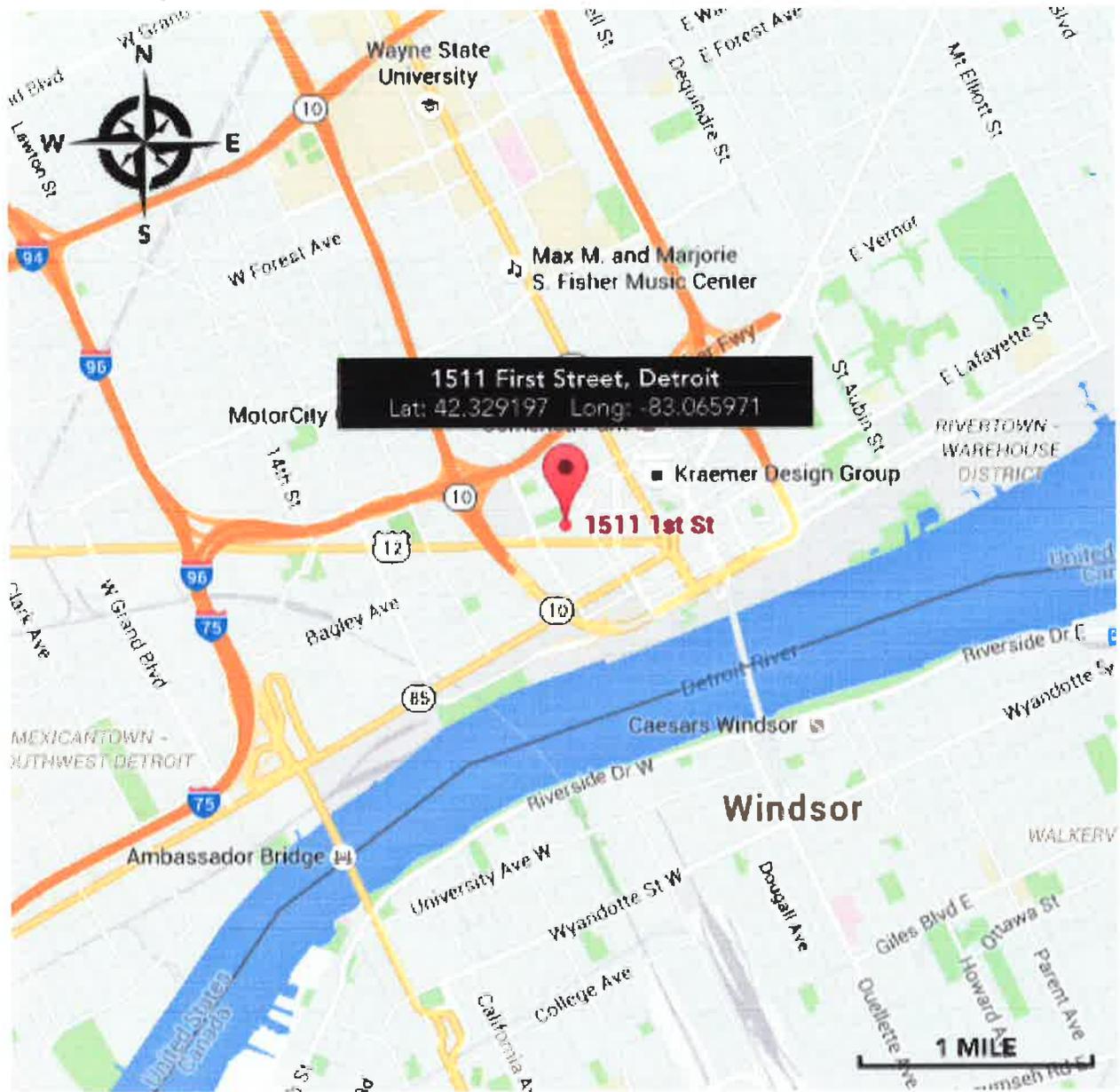
Photographer: Rebecca Binno Savage

Date: Nov. 2, 2015

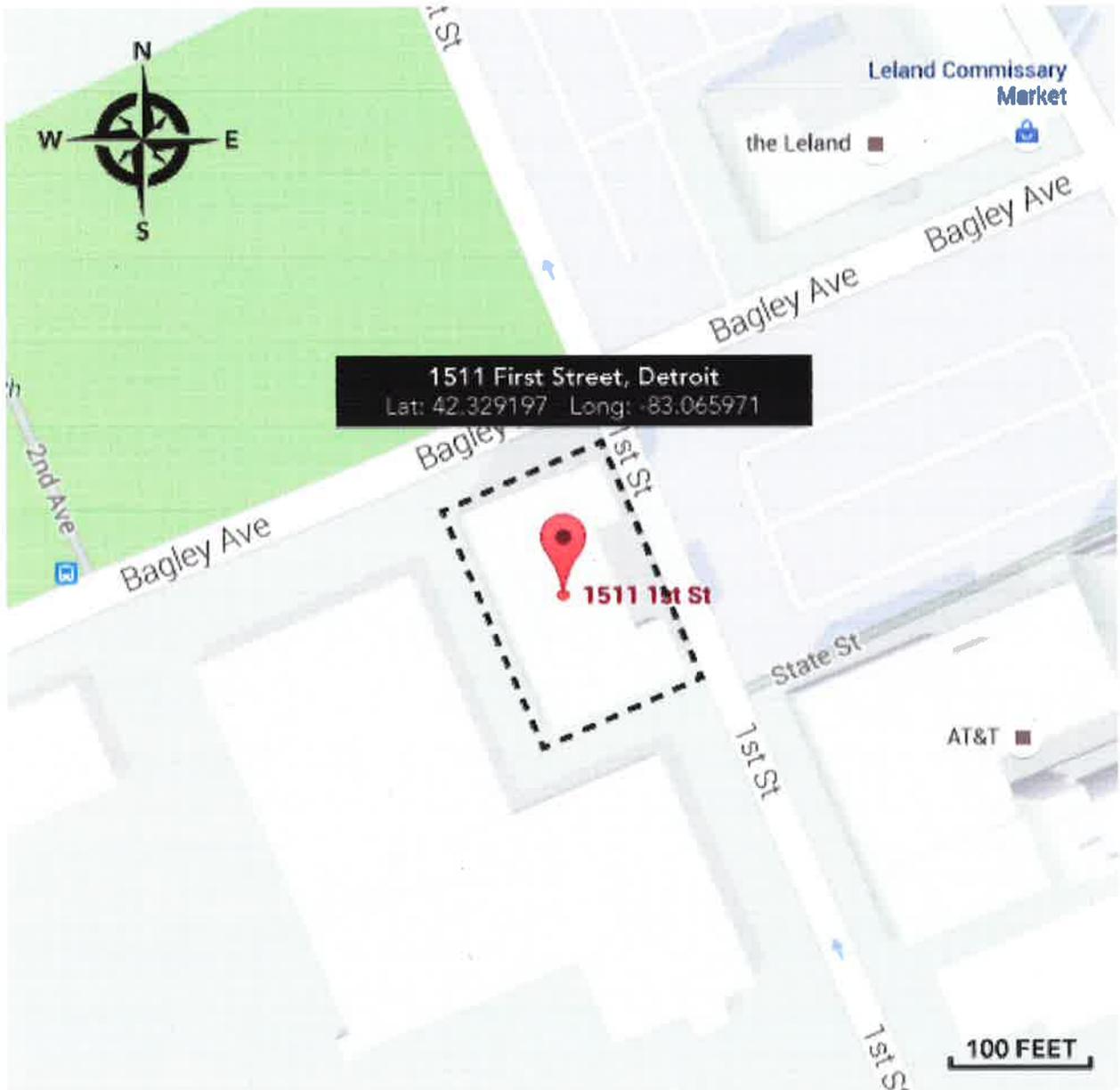
MI_Wayne County_Pontchartrain Club_0015

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

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



Pontchartrain Club/Town House Apartments
Detroit, Wayne County, Michigan



Pontchartrain Club/Town House Apartments

Detroit, Wayne County, Michigan

— District Boundary









TOWN
APARTMENTS





**TOWN
APARTMENTS**



TOWN APARTMENTS













6

12

13

14

15

