University of Michigan

Historic Resources Survey - Building Building # 0051

Current name: Betsy Barbour Residence	
Historic (original) name: Betsy Barbour House	
Other names: Betsy Barbour Residence Hall Betsey Barbour House / Residence Hall*	Date of construction: 1920
	Date(s) of significant additions/remodelings: 1987 minor addition/replacement of porch
Architect (original): Kahn & Wilby Associates (Albert Kahn & Ernest Wilby)	Address or location information: 420 South State Street
Builder (original): W.E. Wood Co.	Lot & block #: Lots 3, 4 & 14 in Block 4 South of Huron Street, Range 9 East (lots 3, 4 & 14, B4S, R9E)
Architect (additions, &c.): 1987 – Anderson Jacobs	Date of acquisition through purchase or gift (if applicable): N/A
Builder (additions, &c.): 1987 – Brenjay Construction	National Register or other designation: None, but possibly National Register eligible, especially as part of expanded Central Campus Historic Ditrict

* For many years and on many documents, Betsy was incorrectly spelled "Betsey." Documents in the AEC-UPO indicate the error and subsequent correction.

Architectural Description

architectural style: Georgian Colonial Revival	orientation and form: rectangular, running east-west
# stories: 4 (3-1/2) plus basement (4th floor contained under main roof line with dormers)	materials: brick with limestone and wood trim
chimneys/dormers: 3 chimneys: large end chimney at east end of north side of building and two smaller central chimneys; dormers on all elevations for the 4th floor	number of vertical divisions or bays: 3 (wide central bay and smaller end bays at east and west ends)
window type: replacement double-hung windows, insulated units with false muntins to represent multi-pane configurations	fenestration: regular pattern of double-hung sash at first, second, third stories; regular pattern of dormers at roof (fourth story); pairs set between pilasters at one-story wings at east and south sides of building
entrance type/porches: both entrances recessed into ornamental, neoclassical surrounds	door placement: center of west elevation and near east end of north elevation
roof type: truncated hipped	roof materials: slate shingles with metal at ridges
interior features contributing to character of building: original finishes remain throughout building, mainly at first floor including applied wood molding, tile flooring; fireplace, built-in millwork and wall finishes in lounge and sunroom; French doors and art glass at first floor corridor	foundation: concrete and brick
out-buildings and important features of immediate environment: landscaped lawn areas east and south of building and its relationship to Helen Newberry Residence	
Decorative elements, important or visually prominent exterior features: Elaborate, neoclassical door surrounds at entrances, brick jack arches at window heads, classical cornice and frieze detailing at eaves, slate roof	

Narrative architectural description (give as many details as possible, clearly identify additions, note all plaques and markers on and in the building, note all named spaces, describe significant interior spaces)

Survey conducted Spring/Summer 2008.

The Betsy Barbour Residence was designed by noted Detroit architect Albert Kahn (with his partner at the time Ernest Wilby) in the Georgian Colonial Revival style. Designed as a companion dormitory to the adjacent Helen Newberry Residence, also by Kahn and Wilby, the building is similar in massing, plan layout, design influence and its site placement. The building is set back considerably from State Street, with its west façade close to Maynard Street. A large, landscaped lawn area extends between the building and the Helen Newberry Residence to the south. This open lawn area also extends to the east of both buildings.

The four-story building is overall a rectangular shape running east-west with two, one-story wings projecting from the east and south sides of the building. The building has two entrances; one at the west façade facing onto Maynard Street and the other near the east end of the north façade, opening onto a sidewalk that extends north of the building between State and Maynard Streets. The main building has a truncated hipped roof, with several shed roof dormers. The roofs of the one-story wings are flat.

Exterior

The exterior of the building is simple in design, presenting what has been referred to as "a quiet version" of the Georgian style. Features of this sub-type of the Colonial Revival style that can be seen at the Betsy Barbour House include the symmetrically arranged facades, classically detailed entrance surrounds with broken pediments, brick arch window heads and classical pilasters and trim at the one-story wings.

The entire building is clad in brick of a dark red color range in an English bond pattern. The foundation walls, also clad in the same brick but set in a running bond pattern, project slightly from the face of the building, visually creating a base for the building. A sloped brick soldier course with limestone corner quoins caps tops the foundation walls. The first and second floor windows have flat (jack) arch lintels and the basement windows are capped with a brick header course. Two projected stringcourses visually break up the façade vertically into three sections. The lower stringcourse is limestone and runs at the second floor level and the upper stringcourse is a projected brick soldier course. The brick walls slightly step back at the outside corners of the building.

The truncated hipped roof runs east-west the full length of the building and is covered with green and blue tone, rough-edged slate shingles in a conventional random width pattern with flat metal cresting at the ridgelines. The walls of the building's many dormers are faced with smooth slate shingles in the same color range. The roof was replaced in 2003 to match the original materials and pattern. The roof ends in a boxed cornice with white dentil ornament and a simple frieze comprised of white moldings. The building has formed ogee profile gutters; both the gutters and downspouts are painted white to match the building trim. The downspouts on the south façade have round, decorative collector heads. Historic photographs indicate that the other downspouts on the building originally had these same decorative collector boxes, which have been removed.

All of the building's windows were replaced in the 1980s. The current windows are vinyl, double-hung units with false muntins to represent the eight-over-eight pane configuration of the original double-hung wood windows. The dormer windows have a six-over-six pane configuration and the basement windows three-over-three (again achieved through false muntins to represent the original wood pane configuration). The windows have white trim surrounds set within the masonry openings. The first and second floor window openings are capped with flat, jack arches and have a flush header course at their sills.

The west façade (photos 0051-E01 through 0051-E12) is symmetrically organized with a central entrance facing the street. A short flight of limestone steps with bull nosed treads and metal railings leads up to the entrance. The six-panel wood entrance door is recessed into an ornamental door surround. The upper panels of the door have been replaced with glass and wood panel, false sidelights flank the door. The side jambs of the entry recess have the same wood panel configuration. The elaborate door surround is painted white and is reflective of Georgian architectural details, featuring a broken pediment atop a classically detailed entablature and

pilasters. The two central windows of the façade are located at the landings of the central stair and are thus offset a half level than the other windows of the façade. The lower of these two windows intersects the pediment of the entry door surround and the window is capped with a classically detailed entablature and rounded pediment. The upper window intersects the brick soldier stringcourse at the third floor windowsill line and a decorative brick panel, framed with a wide mortar joint and header bricks, is inset between the upper window and the frieze of the building. There are three shed roof dormers at this elevation. The building is set close to the street at this side of the building with small planting beds flanking the entrance. These planting areas extend to the sidelight are symmetrically planted with ornamental trees, shrubs and ground cover.

The north elevation of the building (photos 0051-E13 through 0051-E33) has a regular fenestration pattern comprised of double-hung windows regularly spaced extending nearly the length of the building, with several elements providing variation at the east end. A long, central shed roof dormer with several double-hung windows extends across the roof, flanked by two small, one-window dormers to the east and one small dormer to the west. A large chimney projects from the face of the building near the east end (photo 0051-E17); both the limestone stringcourse at the second floor line (photo 0051-E19) and the decorative cornice of the main roof warp around the chimney, while the upper brick stringcourse does not. The chimney has a limestone cap and two terra cotta chimney pots. The first floor windows flanking this chimney are smaller than the other first floor windows; set within a recessed brickwork that reflects the same size opening as the other windows (photo 0051-E17). Window wells along the building provide for larger, eight-over-eight configured basement windows at this side of the building (photo 0051-E).

The main entrance into the building is located near the east end of the north facade, west of the chimney. A short flight of steps with ornamental railings leads up to the entrance (photos 0051-E21 and 22). This entrance features an elaborate, Georgian-influenced door surround that is painted white. The surround has a curved, broken pediment with scrollwork detailing atop a classically detailed entablature and fluted, Corinthian pilasters. The six-panel door is recessed, flanked by sidelights and a rectangular transom window. The jambs and heads of the recessed entry are finished with wood paneling; with circular, inscribed detail at the head.

The regular fenestration pattern of the façade is broken at the windows west of the entrance; a stair is located here and the windows are located at the landing levels, offset a half floor than the other windows of the façade. Four of the windows near the center of the façade (two at the second floor and two at the third floor, at the locations of the bathrooms) differ slightly from the rest of the windows. While these have the same masonry opening size as the others, smaller windows are set in them with a wood panel inset below the window (photos 0051-E30 and 31).

The east elevation (photos 0051-E34 through E42) has a one-story enclosed sunroom wing that extends the full width of the building. The same brick exterior continues from the rest of the building to this elevation above the sunroom, including the brick soldier stringcourse at the third floor windowsill level and brick jack arches over the second floor windows. There are five of the typical double-hung windows units at the second and third floor levels and there are three shed roof dormers at this side of the building.

The sunroom wing is classically detailed with fluted Doric pilasters and ornamental frieze comprised of moldings and a running dentil band. The east façade of the sunroom is comprised of five bays set between the pilasters, with a pair of nine-over-nine double hung windows in each bay (these windows are replacement windows with false muntins to match the original wood window pane configuration) with wood panel detailing below the windows. The north and south sides of the sunroom are two bays in width, with the same configuration and detailing. The entire sunroom is painted white, matching the trim on the main building. The sunroom wing rests on a brick foundation set in a running bond pattern with a header course along the top of the foundation walls.

The south façade (photos 0051-E43 through E53) is similar to the north façade, with a regular spaced fenestration pattern at the second and third floors, with the typical eight-over-eight window units set in white trim and brick jack arches over the second floor windows. The limestone and brick solider courses stringcourses extend across this elevation as well. Unlike the north elevation, the east and west ends of the building slightly

project from the main façade, visually creating end bays at this elevation. These bays are further accented with metal ridging at the hipped roof returns. There are elevation shed roof dormers at this side of the building; nine along the central section and one each at the end bays.

A two-section, one-story wing projects from the south side of the brick, which absorbed an original wing and expanded it slightly, work done in 1986-87. The east portion of this wing is clad in brick and has a flat roof with limestone coping at the top of the brick walls, in keeping with the original appearance of the wing. There are two windows with an 18-over-18 windowpane configuration (created with false muntins) at the south face of the wing. (This detailing appears to be similar to that of the original wing that was located along the south side of the building and replaced with the current addition.) The west portion of the one-story addition is longer that the east section and projects out further from the building. This section is clad in white vinyl with classically-inspired details to resemble the east sunroom wing (although much different in proportions), including fluted pilasters, running dentil ornament at the frieze and panel insets below the windows. The south elevation of this section of the addition is comprised of five bays set between the pilasters, with a pair of nine-over-nine double hung windows (created with false muntins) in each bay with stamped vinyl to mimic wood panels below the windows. A French door flanked by sidelights and a rectangular transom leads out from the east side of the addition to a composite wood deck. This raised deck/patio has a white painted balustrade and a short flight of composite steps leading down to the lawn.

Interior

There have been minimal changes to the interior of the building since its construction, and the building contains many original features and finishes throughout. The original layout survives with only minor changes made at the first floor. The main entrance near the east end of the north façade leads into the building and the entry vestibule/small lobby (photo 0051-int01). One of the building's two stairs opens onto this vestibule. Original details remaining in this lobby include the multi-color tile floor laid in a random block pattern, applied wood wall moldings and crown moldings. The stair is metal with stamped detailing on the risers and curved wood handrail extending down to a metal newel post. The stair has both terrazzo and linoleum covered landings.

A bronze plaque (photo 0051-int04) hangs on the south wall of the lobby that reads:

BETSY BARBOUR HOUSE
THE GIFT OF THE
HONORABLE LEVI LEWIS BARBOUR
CLASS OF 1863
AS A MEMORIAL TO HIS MOTHER

A Plexiglas sign that reads "BETSEY BARBOUR HOUSE" (incorrect as to the spelling of "Betsy") with a silhouette image of Betsy Barbour (photo 0062-int04) is also hung on the south wall of the lobby. (The same type of sign also hangs in the Helen Newberry Residence.)

A wide, wood-cased opening was originally open from the lobby to the central corridor; this has been infilled with partition wall construction and a fire door (photo 0051-int08). This corridor runs east-west down the center of the building, extending from the large lounge at the east end to the central stairwell at the west end of the building. This main hall has the same multi-color tile floor as the lobby, with a coved terrazzo base at the east half and marble baseboards at the west half of the corridor. The walls are detailed with applied painted wood moldings. A contemporary lay-in ceiling with fluorescent light fixtures has been installed the length of the corridor. Two pairs of ten-light French doors with four-light transoms above them lead into the dining room on the south side of the corridor (photo 0051-int 22). Three leaded art glass panes are inset between these doors; these panes have a circular pattern resembling bottle-glass artwork (photo 0051-int23). A pair of French doors of the same configuration is located about midway down the corridor and another pair is located at the east end of the corridor leading into a small private dining room. All of the transoms above the French doors have a unique casement operation.

The west building entrance leads directly into the west stairwell of the building (photo 0051-int25). This stairwell was originally open to the central corridor; currently there is partition wall construction that encloses the stairwell for fire safety. The stairwell is finished with the same materials as the north stairwell and central corridor, including the multi-colored tile floor set in a random block pattern. Similar to the north stair, this stair is a metal stair with stamped metal risers, terrazzo treads and landings and a curved wood handrail with metal newels. The large dining room (room 120) was completely renovated with all new finishes in the early 1990s. This renovation also included the configuration of a small private dining room/meeting room (room 115A) between the main dining room and the lounge at the east end of the building.

The central corridor opens onto the large, first floor lounge (room 115) at the east end of the building. Many original finishes remain in this large room, including the wood window casings, baseboards and picture rails. The north wall of the room features a central brick fireplace, flanked by built-in millwork display cases with glass doors. Applied wood moldings create an ornamental fireplace surround and two fluted pilasters extend the full height of the wall at each side of the fireplace. Similar millwork display cabinets are located on the south wall of the room. Many antiques and items related to the history are on display in these cabinets, including books, Chinese and early American pottery, and candelabra. Historical items related to the building include student scrapbooks, a visitor register, historic photographs and booklets published about the building. *The University of Michigan: An Encyclopedic Survey* indicates that Mr. Barbour donated many pieces of artwork from his travels and books from his library collection to the building; most likely some of the items currently on display are from Mr. Barbour. He also is said to have donated many pieces of furniture from his home in Detroit. The lounge is currently furnished with traditional furnishings, some of which may be original to the building. A watercolor of the building by noted local artist Milton Kemnitz also hangs on the west wall of the lounge. Three, wide cased openings along the east wall lead from the lounge into the sunroom. Review of historic photographs indicates that these openings once had glass-light doors and transoms within them, today they are open. None of the original finishes remain in the sunroom and the wood floors in both the lounge and sunroom have been covered with contemporary carpet. The sunroom houses a grand piano, a common feature in residence hall lounges. Each residence hall on campus has at least one lounge with a piano.

The upper floors of the building are laid out with a central east-west corridor extending the length of the building, flanked by student rooms. Theses upper corridors have plaster walls and carpet flooring. The doors to the student rooms have been replaced and the transoms above them infilled with drywall. Dropped ceilings have been installed in all of the corridors. Original ceramic tile flooring and wainscoting, as well as marble partitions, remain in the bathrooms. Typical student room finishes include linoleum flooring with wood baseboards, plaster walls and ceilings and a wood picture rail installed right below the ceiling. Original wood closets remain in the rooms and they are furnished with current standard university furnishings.

Special Features Assessment. There has been minimal change to the exterior of the building and it remains a fine example of architect Albert Kahn's residential style architecture. All of the remaining original exterior and interior details are considered noteworthy and should be retained if economically feasible (category 2).

Narrative description of historic background

See also *History of Housing, Dormitories and Residence Halls* (UPO, 2008).

The Betsy Barbour Residence, a dormitory exclusively for women, was the third residence hall built at the University of Michigan. Built through the generous contributions of former university regent Levi Barbour, the residence hall represents the important role that donors made in the creation and development of women's housing on campus.

As of 1860, the university provided no student housing. By the time women students began attending in 1870, student housing consisted of fraternities and boarding and rooming houses for men. As the number of women students continued to increase, the struggle for adequate housing for them also increased. Through the 1880s and 1890s, several female students took on the initiative themselves to improve their living situation through the formation of sororities and informal "house clubs." Through grouping together women were often able to obtain better room and board at rooming houses and sometimes reduced rates. The movement for improving living conditions became more formal through the formation of the Women's League in 1890 and the establishment of the position of Dean of Women in 1896. Working together with alumnae, the Women's League and the first two Deans of Women (Eliza Mosher and Myra Beach Jordan) spearheaded many efforts to not only improve off-campus living conditions for women but also to provide university housing for them. These included the program of "League Houses," private boarding houses that were rented exclusively to women and approved and inspected by the Dean of Women; and an initiative to provide women's residence halls.

The women's residence hall initiative spearheaded by the Women's League resulted in two generous gifts that funded the first two women's dormitories at the University of Michigan, the Helen Newberry Residence and the Martha Cook Building, both completed in 1915. The gifts that were received to fund these residence halls were given in response to the Women's League national campaign to raise awareness among alumni and other university supporters of the poor conditions of women's housing and the need for women's residence halls. Following in the success of the Women's League to gain the funds for these two dormitories, the Detroit Alumnae Association of the University of Michigan embarked on a fundraising campaign to erect a third women's dormitory. Former university regent Levi L. Barbour of Detroit answered the call.

Levi Lewis Barbour (1840-1925) was a wealthy, civic-minded Detroit lawyer and University of Michigan alumnus, having received his undergraduate degree in 1863 and his law degree in 1865. He was a regent from 1892 to 1897 and again from 1902 through 1907. Mr. Barbour is recognized not only as an important early benefactor of the university, but also for his civic work and patronage in the City of Detroit. Barbour led the fight to purchase Belle Isle for a city park in Detroit and left a generous bequest in his will to beautify the island that he loved. He also served as delegate to the Michigan state constitutional convention.

Barbour's dedication to the University of Michigan as an alumnus began early upon graduation. He was the second president of the University of Michigan Club of Detroit. During his tenure as a regent, the women's gymnasium was built. Approximately one-third of the funding for the building was obtained through a fundraising campaign led by the Women's League, while the other two-thirds (nearly $42,000) was contributed by the regents. The regents' portion of the financing came from the sale of land in Detroit that Barbour donated to the university for this purpose. In view of his sizable donation, the regents decided to name the building Barbour Gymnasium in his honor.

Barbour was also one of many people associated with U-M, including administrators, faculty, students, alumni and especially President James B. Angell, who held a strong interest in China and worked toward building relationships between the country, its people and the university. Prior to World War I, Barbour traveled extensively, especially to Asia. Barbour's later generosity to the University of Michigan through the establishment of a scholarship fund and the funding a residence hall were both directly and indirectly related to these travels.

Following a tradition begun early in the university's history, many U-M alumni traveled to China shortly following graduation to serve as missionaries. Among them in the late 19th century were two Chinese women who were graduates of the U-M School of Medicine. Upon their graduation, these women traveled back to China working as medical missionaries. Mr. Barbour met them during his travels in China and was deeply impressed by their work. Upon his return to Michigan, Barbour started to plan for a scholarship specifically for Asian women that would allow them to come to the U.S. for education in whatever field they chose and then return to better serve their countries of origin. Beginning in 1914, Asian women, mostly Chinese, began attending the university through informal scholarships provided by Barbour.

Two of the Chinese women who came to U-M through Barbour's generosity he had personally met on his travels. Unfortunately, one of these two women developed tuberculosis while a student and died. Following her death, Barbour undertook an investigation and came to realize the inadequacy of living conditions for women students at rooming houses in town. Blaming the cause of her illness on poor living conditions, and becoming aware of the efforts of the Women's League and Detroit Alumnae to provide more campus housing, he soon embarked on a mission to build another dormitory for women. Following in the precedent of William Cook and the Newberry family, Barbour decided to provide funding to the university to build a residence hall as a memorial to his mother.

Mr. Barbour appeared before the regents at their June 1917 meeting to present his proposal for the dormitory, as well as present funding to formally establish an endowment for his scholarship program for Asian women. He expressed his intention of making a gift of approximately $100,000 plus several parcels of land to the university "for the purpose of constructing, furnishing, and equipping upon land owned or to be acquired by the regents of the university, a residential hall for women students." The parcels of land donated were ones he owned in Detroit that could be sold to provide additional funding for the dormitory, similar to his land contributions that were sold to fund Barbour Gymnasium. He indicated to the regents that he desired the residence hall to be in close proximately to the Helen Newberry Residence, the first women's dormitory built on campus in 1915 and located on State Street. He looked to the Helen Newberry Residence as precedent, suggesting that the dormitory that he was to fund to be similar in size and administered in the same fashion through a Board of Governors. Similar to Helen Newberry, the board would consist of five women: two from Ann Arbor, two from Detroit or elsewhere outside of Ann Arbor, with the Dean of Women serving as the fifth member. Following the presentation of his intended gift for the residence hall, Barbour presented the university with $50,000 "to be used as endowment for scholarships for girls and young women from Oriental countries." This gift formally established the Barbour Scholarship Program that continues today, providing tuition to international women working on their graduate degrees who intend to return to their home country upon completion of their degree.

Soon after Barbour's presentations to the regents, Detroit architect Albert Kahn (Kahn and Wilby Associates at that time), who had recently designed the adjacent Helen Newberry Residence, was selected to design the residence hall. A well-known architect throughout Michigan and the country, Kahn's career included the design of 18 buildings and other structures and additions at the University of Michigan; four of them, including the Helen Newberry Residence and the Betsy Barbour Residence, designed with his partner, Ernest Wilby. Kahn also served as the university supervising architect from 1920 through 1925.

Kahn and Wilby developed the design for the residence hall in a Georgian version of the Colonial Revival style, a popular style throughout the country at the time. Presumably looking to their design of the Helen Newberry Residence as precedent, their design for the Betsy Barbour Residence was similar in many ways, including its size and general plan configuration. In articles regarding the design, the *Michigan Alumnus* reported that the building was "a companion to the Newberry Residence." The dormitory was designed to provide living accommodations for 81 women students, in 69 single rooms and six double rooms.

In accordance with Barbour's request to locate the dormitory near the Helen Newberry Residence, the regents selected the parcels of land they owned adjacent to the Newberry Residence. These parcels extended from State Street at the east and Maynard Street at the west. Kahn designed the building to be located at the northwest portion of the land, allowing for a large open lawn area between Betsy Barbour and Helen Newberry. (Although

there were no buildings in this section of the land, tennis courts for the use of Newberry residents had been located on the site prior to the construction of Betsy Barbour.) During the site planning, Kahn met with Barbour and they agreed that the east façade of Betsy Barbour should align with the east façade of Helen Newberry, thus extending the landscaped lawn area east of the Newberry Residence alongside the Barbour Residence. (West Hall, a former elementary school building that the university had acquired in 1902 and used as a classroom facility, was located in this east area. West Hall was demolished in 1922 to allow the area to become part of the landscaped lawn area for Newberry and Barbour Residence Halls.)

The building was designed with two entrances, one centered on the west façade providing access from Maynard Street and the other near the east end of the north façade, with a sidewalk leading out to State Street. The first floor was devoted mainly to large living rooms with smaller connecting lounges, a dining hall, offices, and several student rooms. An enclosed sunroom was designed to extend the full length of the east side of the building. The upper floors of the building were comprised entirely of student rooms. *The University of Michigan: An Encyclopedic Survey* indicates that alumnae, in coordination with the Dean of Women and the building's first director, planned the interior decoration of the building and selected the kitchen equipment. Mr. Barbour also donated many pieces of furniture from his Detroit home, as well artwork collected during his travels and books from his large library, to furnish the residence hall. Many pieces of this artwork remain today.

Although design of the building was nearly completed by the end of 1917, due to the increased cost of labor and materials caused by the onset of World War I, the university postponed construction in the spring of 1918. The project was later bid in the summer of 1919 and a contract was signed with the W. E. Wood Company of Detroit. As construction progressed, construction costs surpassed original estimates. In response, Barbour donated additional land he owned in Detroit that the university sold to provide the additional funds required to complete the dormitory. The building was finally completed and opened for the use of university women in October 1920. Unfortunately, Mr. Barbour was too ill to make the trip from Detroit to see the dormitory completed and students move in. However, he had his mother, Betsy Barbour's favorite antique rocker sent to the residence hall, which was placed in one of the first floor reception rooms as part of the building's dedication.

The residence hall continued to provide housing for between 80 and 90 female students through the 1940s. World War II then brought on a significant increase in the enrollment of women. This, compiled with the military occupying most of the men's dormitories on campus, brought on a severe student housing shortage. Although the university leased several fraternity houses (which were vacant due to members being off at war) to help alleviate the situation, the residence halls that remained as university housing were taken well past capacity. In 1945 the "special dormitory committee" of the regents proposed building a multi-story addition between Betsy Barbour and Helen Newberry to help alleviate the situation. This addition was to be located at the west side of the buildings, house 156 students and be operated as a separate dormitory. However, the regents did not approve this proposal and by the early 1950s, 116 women were living at the Betsy Barbour Residence, over its intended capacity. Several of the rooms were remodeled and refurnished from singles into doubles in 1953 to better accommodate the increase in residents.

Review of documentation indicates that there were minimal, if any, changes to the building during its first twenty years of use. It was not until the 1940s that changes took place; at that time the kitchen was remodeled, as well as the first and second floor bathrooms. Safety upgrades, including enclosing the stairwells and installing a fire alarm system, were undertaken in the 1950s. Several closets were also added in the student rooms in the 1950s, when the capacity of the building was increased through converting many single rooms into double occupancy rooms. A series of upgrades and miscellaneous interior alterations took place in the 1970s and 1980s, including replacement of finishes, upgrades to the fire alarm system, remodeling of first floor offices, replacement of bathroom fixtures, and replacement of the elevator. The building's windows were also replaced in the 1980s and a one-story addition was added to the south side of the building, enlarging the dining room. Following the completion of the addition the residents of Helen Newberry Residence shared this dining facility with the residents of Betsy Barbour Residence. (The former dining room and serving room at Helen Newberry Residence were than converted into a library and lounge for the use of residents of both Newberry and Barbour.) The enlarged dining room was remodeled in the early 1990s, which included the addition of a small dining room/meeting room between the main dining room and the lounge. More recently, the north entrance has been

modified to better accommodate handicapped accessibility into the building and a comprehensive upgrade of the fire alarm system, including the installation fire suppression (sprinklers) has been undertaken.

Today, the Betsy Barbour Residence remains an exclusively all-female residence hall; housing approximately 240 women, 70% of which are freshmen. Many facilities and administrative responsibilities are shared between the Betsy Barbour Residence and the adjacent, also all female, Helen Newberry Residence. The front desk and dining area for both dormitories are located at Betsy Barbour. The computer site, kitchenette, an exercise/dance room and the Adelia Cheever Living Learning Community are located within Helen Newberry.

Deed research - list all deeds pertaining to this property and the contents of the deeds. Be sure to note any and all restrictive covenants, liens, encumbrances, easements, etc. Identify all other restrictive terms which may have been part of gift agreements, etc.

The residence hall is located on lots 3, 4 and 14 in Block 4 South of Huron Street, Range 9 East. The majority of the building is located on lot 3, with the east end extending onto the west few feet of lot 14 and the south addition extending onto lot 4. Lot 14 was part of a parcel purchased by the U-M in 1902 (deed 24A), and lot 4 was purchased in 1908 (deed 44A). The deed for the purchase of lot 3 is yet to be identified. All are owned without restrictions in terms of the deeds (versus terms of the gift). The terms of Barbour's gift (not specified in any deed) are that the building be used as a residential hall for women, and that it be known as the Betsy Barbour House.

Statement of significance: describe how the property achieves significance, as per in "areas of significance." Follow National Register criteria, paying close attention to local level significance, especially as relates to the university community. If categorized as contributing or non-contributing (rather than significant), explain why.

The Betsy Barbour Residence has a high level of historic significance, which would qualify it for listing on the National Register, meeting four of the criteria for significance. First, it is a fine example of the Georgian Colonial Revival style, making the building architecturally significant in the local built environment (criterion b – architecture/noteworthy example of style; contributing to neighborhood/district). Second, the Betsy Barbour Residence was designed by the renowned architect, Albert Kahn (criterion c – associated with significant architect). A well-known architect throughout Michigan and the country, Kahn's career included the design of 18 buildings and other structures and additions at the University of Michigan. Kahn also served also served as the university supervising architect from 1920 through 1925. Third, Levi L. Barbour funded the construction the Betsy Barbour Residence. Barbour, who served as a regent during the late 19th century, was an important early benefactor to the university (criterion d – associated with person(s) who've made significant contribution to the university). His generosity included not only the Betsy Barbour Residence, but also donations that made possible the construction of Barbour Gymnasium and the establishment of the Barbour Scholar Program, which continue today as an important scholarship program for international students. Fourth, as one of the first three women's residence halls, the Barbour Residence is significant to the history of U-M (criterion e – associated with event(s) which are significant to the history of the university). Along with the Martha Cook and Helen Newberry residences, Betsy Barbour residence embodies an important development in university history – the provision of housing on campus for university women who formerly had to live in the community. The applicable areas of significance within the criteria are architecture, architect, campus development and social history/housing.

Summary of architecture, history & significance (200 words max):

The Betsy Barbour Residence was completed in the fall of 1920 and was built with funds provided by Levi L. Barbour in honor of his mother, Betsy Barbour. Levi Barbour served as regent for several years during the late 19th century and was an important early benefactor to the university. In addition to funding the Betsy Barbour Residence, his contributions to the university made possible the construction of Barbour Gymnasium and the establishment of the Barbour Scholar Program, which continues today as an important scholarship program for international students. The building was designed by the nationally known architect, Albert Kahn, in the Georgian Colonial Revival style. The building is of a deep red brick in a rectangular shape and features elaborate, classically detailed entrances and a slate roof. The building continues to serve it original intention as a residence hall exclusively for women, currently housing approximately 240 women. The building has a high level of historic significance and is eligible for listing on the national register. It meets four of the criteria for listing: associated with a significant architect – Albert Kahn; associated with events which are significant history of the university – the introduction of housing on campus for women; it is a noteworthy example of an architectural style which contributes to the neighborhood – the Georgian Colonial Revival style adapted to a large residential dwelling; and it is associated with someone who has made a significant contribution to the university – Levi Barbour.

Historic evaluation (1 is the highest value)

Level of significance: 2
1 = high - significant - meets or exceeds National Register criteria
2 = contributing/complementary - not significant on its own, but adds to fabric
3 = non-contributing due to age but will gain significant classification at 50 years
4 = non-contributing due to factors other than age

Category of significance: 3
1 = irreplaceable architectural value
2 = highest local significance
3 = noteworthy
4 = lacking sufficient architectural value

Note effect on significance of property if acquired through gift/purchase rather than UM built n/a

Criteria/area(s) of significance (list all that are applicable): b, c, d, e
a = architecture - individually noteworthy
b = architecture - noteworthy example of style; contributing to neighborhood/district
c = associated with significant architect and/or builder
d = associated with person(s) who've made significant contribution to university, city, state or nation
e = associated with event(s) which are significant to the history of the university, city, state or nation

Historic designation (check all that are applicable):
_____ Local date listed: _____ name as designated: _____
_____ State date listed: _____ name as designated: _____
_____ National Register date listed: _____ name as designated:
__X__ National Register eligible, but not listed yet [possibly eligible]
_____ HABS documentation

Architectural value as example of style: 2
1 = Superior
2 = Good
3 = Fair

Incidence of style: 1
1 = Rare
2 = Moderate
3 = Common

Effect of the surroundings on the building: 1
1 = Good
2 = Moderate
3 = Detrimental

Value to the neighborhood: 2
1 = Significant
2 = Moderate
3 = Minor
4 = None

Potential for adaptive reuse: 2
1 = Good
2 = Fair
3 = Poor

Potential for moving to new site: 2
1 = Good, moveable
2 = Poor, not moveable

Additions and alterations:
None or Minor __X__ - appropriate south dining room addition
_____ - inappropriate
Moderate _____ - appropriate
_____ - inappropriate
Extensive _____ - appropriate
_____ - inappropriate

Demolition potential: 2
1 = None - retain at all costs due to historic signif.
2 = Low - retain if economically feasible
3 = Moderate, but move if possible
4 = High - can be demolished if necessary, following detailed documentation and salvage of significant features

Special features - describe each individually in narrative description and select appropriate category:
(e.g., leaded windows, decorative details, lantern towers, door/window surrounds, etc.)
1 = significant - retain at all costs, do not replace
2 = important - retain if economically feasible
3 = important - replace with replica OK
4 = moderate importance - replace with alternates with same visual characteristics

References: documentary sources of information

See also *History of Student Housing, Dormitories and Residence Halls* (UPO, 2008)

Bentley Historical Library sources
- Betsy Barbour House records
- Housing Division record

Regents' Proceedings

AEC-UPO file for building 0051, and general file on Residence Halls

The University of Michigan – An Encyclopedic Survey, Vol. IV (1958), pp. 1717-1719, 1791-1797

Duderstadt, Anne. *The University of Michigan: A Photographic Saga*. The University of Michigan: The Millennium Project, 2006.

Michigan Alumnus articles:
- January 1914, p. 184
- December 1917, p. 143
- October 1919, p. 11
- May 1920, p. 421
- February 1921, pp. 301-302

Letter Harry Hutchins to William Clements, July 28, 1917, in William Clements papers, Bentley Historical Library, box 1, folder Hutchins(1)

Historic maps the property appears on, such as Sanborn maps, bird's eye-view maps, campus plans (include copies of that section of the maps):
Sanborn map 1925
Bukovsky map 1937
Mort's Map circa 1955

Location of drawings/photos of the property:
Construction drawings – AEC-FIC
Historic photos – Bentley Historical Library
- Alumni Association records box 135

Bentley Image Bank (historic photos available via web) has several historic images
Recent and survey photos – AEC-UPO
Survey file and database AEC-UPO

Survey conducted by: Michelle Smay	Date survey form completed: November 2008
For more information contact: AEC-University Planner's Office	Miscellaneous: Field survey completed spring 2008; see also *History of Housing, Dormitories and Residence Halls* (UPO, 2008)
Survey with digital photos filed at: Architecture, Engineering & Construction – University Planner's Office	
Photos, historic: Bentley Historical Library	