

W.K. Kellogg and His Gull Lake Home

From Eroded Cornfield to Estate
to Biological Station

by Linda Oliphant Stanford



W. K. Kellogg Biological Station, Michigan State University

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COVER: Benjamin and Benjamin. Bird's eye view looking east. Mr. and Mrs. W. K. Kellogg Estate, Eagle Heights, Gull Lake, Hickory Corners, Michigan, 1925-27. Photograph taken circa 1927 (Michigan State University Archives and Historical Collections).

ENDSHEETS AND PAGE DECORATIONS: From selected leaded glass windows and Rookwood tiles in Kellogg's Gull Lake home.

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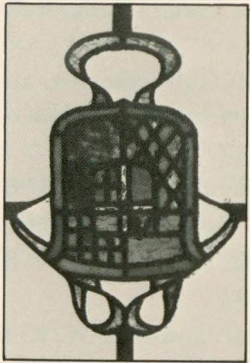
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Contents

Plates	iv
Foreword	vii
Acknowledgments	ix
W.K. Kellogg and His Gull Lake Home	
From Eroded Cornfield to Estate to Biological Station	1
Notes	47
Glossary	53
Facts	54

Plates

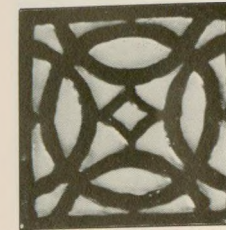
FRONTISPIECE: Frank O. Salisbury, London, England. *W. K. Kellogg*. Oil. 1938 (W. K. Kellogg Foundation).

1. Benjamin and Benjamin. Bird's eye view looking east. Mr. and Mrs. W. K. Kellogg Estate, Eagle Heights, Gull Lake, Hickory Corners, Michigan, 1925-27. Photograph taken circa 1927 (Michigan State University Archives and Historical Collections).	2
2. Site plan, based on Benjamin and Benjamin site plan. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Drawn 1982.	4
3. Benjamin and Benjamin. East facade, manor house. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken circa 1928 (Michigan State University Archives and Historical Collections).	6
4. Benjamin and Benjamin. Looking south towards Gull Lake. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken circa 1927 (Harvey Staines).	8
5. Benjamin and Benjamin. Looking northeast. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken circa 1927 (W. K. Kellogg Foundation).	10
6. Benjamin and Benjamin. Looking northeast. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken 1976 (author).	12
7. Benjamin and Benjamin. Water system, plan. Mr. and Mrs. W. K. Kellogg Estate. Architectural drawing, number unknown, September 1925 (Engineering Services Department, Physical Plant, Michigan State University).	14
8. Benjamin and Benjamin. View from zigzag stairway overlooking pagoda and Gull Lake during construction. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken 1927 (W. K. Kellogg Foundation).	16
9. Benjamin and Benjamin. Boathouse. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken circa 1965 (George H. Lauff).	18

10. Benjamin and Benjamin. Looking north at windmill, lagoon, and bronze sculpture. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken circa 1927 (W. K. Kellogg Foundation).	20
11. Benjamin and Benjamin. Guest house (originally planned as stable)/garage/chauffeur's residence. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken circa 1955 (Michigan State University Archives and Historical Collections).	22
12. Benjamin and Benjamin. Greenhouse. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken circa 1927 (W. K. Kellogg Foundation).	24
13. Benjamin and Benjamin. Caretaker's house during construction. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken 1926 (Harvey Staines).	26
14. First-floor plan, based on Benjamin and Benjamin first-floor plan. Manor house. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Architectural blueprint, number 412, sheet 6, August 1925. Drawn 1982.	28
15. Benjamin and Benjamin. Living room, manor house. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken circa 1927 (W. K. Kellogg Foundation).	30
16. Frederick C. Ruppel. Ceiling, living room, manor house. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken 1983 (Steven R. Deming).	32
17. Benjamin and Benjamin. Stair hall, manor house. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken circa 1927 (W. K. Kellogg Foundation).	34
18. Rookwood floor tile, stair hall, manor house. Benjamin and Benjamin. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken 1983 (Steven R. Deming).	36

19. Benjamin and Benjamin. Dining room showing (l to r) Hester Kellogg, sister of W. K. Kellogg, Carrie Staines Kellogg, and W. K. Kellogg, manor house. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken circa 1927 (W. K. Kellogg Foundation). 38
20. Heraldic shield design, leaded glass window, stairwell, manor house. Benjamin and Benjamin. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken 1983 (Steven R. Deming). 40
21. Benjamin and Benjamin. Bathroom, second floor, manor house. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken circa 1927 (W. K. Kellogg Foundation). 42
22. Rookwood tile fireplace, billiard room, manor house. Benjamin and Benjamin. Mr. and Mrs. W. K. Kellogg Estate, 1925-27. Photograph taken 1983 (Steven R. Deming). 44

Foreword



W. K. Kellogg's estate, Eagle Heights, located on the eastern shore of Gull Lake in southwestern Michigan, has been of particular interest to the local populace and visitors to the area for more than fifty years. Since the gift of the property to Michigan State University in 1952, the estate and environs have evolved as the central facility for the W. K. Kellogg Biological Station and support teaching, research, and extension programs in rural resources education. The programs focus on integrated study of natural and managed landscapes and cover a spectrum that includes agriculture, biology, forestry, and wildlife. The Biological Station has an international reputation in research and has been identified as a national Experimental Ecological Reserve.

The early history of the estate and the man who made it possible are known to relatively few persons. Dr. Stanford, a frequent visitor and resident at the Biological Station, was caught up in the developmental history of the site, especially the architectural aspects of the manor house and implications to its original owner. Rigorous research and inquiry have resulted in this publication. Perhaps the most appropriate recognition of her efforts are evidenced in the November 28, 1982 letter from Mr. Kellogg's grandson, Norman Williamson, Jr.:

You have captured the essence of the man and his lifestyle . . . a remarkable achievement in view of the fact that you did not have the opportunity of personally knowing either during the period you wrote about.

Those of us who know the W. K. Kellogg Biological Station and those who will become acquainted with it in future years owe Dr. Stanford a special debt of gratitude for the perspective provided in this excellent work of architectural and human history.

George H. Lauff
Director for Education
and Biological Science Programs
W. K. Kellogg Biological Station

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I am particularly grateful for the endorsement and support of this study provided by Dr. George H. Lauff, Director, Education and Biological Science Programs, W. K. Kellogg Biological Station. Patsy Kreuzer, Conference Center Manager, W. K. Kellogg Biological Station, supplied continued inspiration and encouragement too.

The W. K. Kellogg Foundation, Battle Creek, Michigan, and particularly Laura Davis, Assistant Vice-President for Administration, and Dorothy Christianson, Administrative Assistant, allowed me to read the W. K. Kellogg correspondence and to secure photographs. Without this assistance, it would have been impossible to investigate the relationship between W. K. Kellogg and the principal architect, Adrian T. Benjamin.

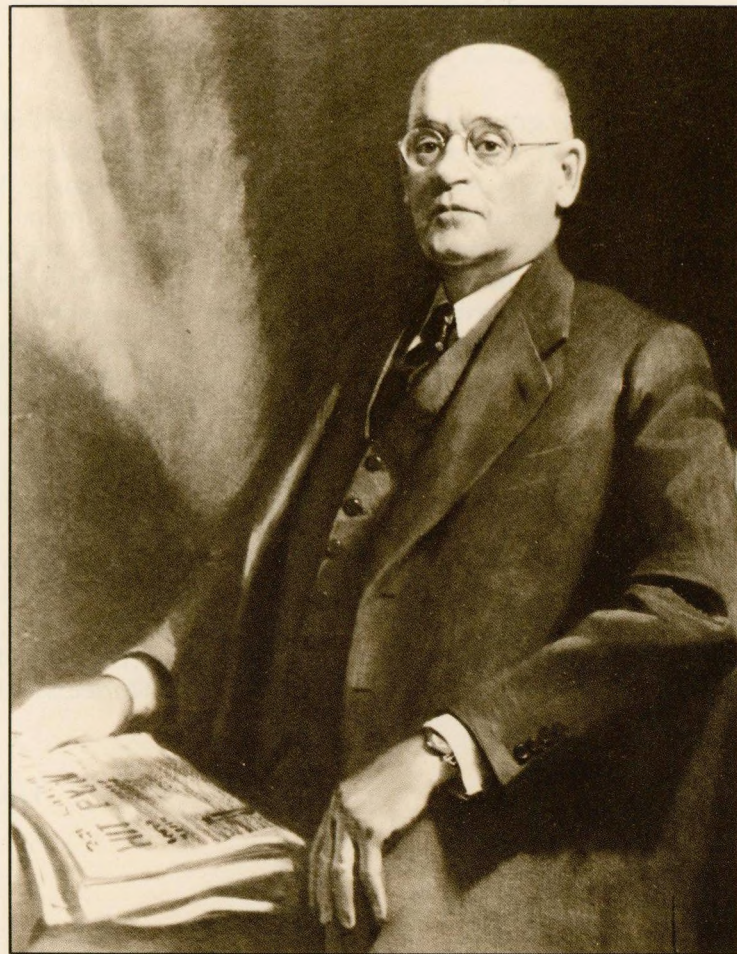
The Michigan State University Archives and Historical Collections and especially Mary R. Patton, Specialist, furnished relevant archival holdings.

The Engineering Services Department, Physical Plant, Michigan State University, and specifically Robert W. Nestle and James Simons, permitted me to examine architectural blueprints.

The personal recollections and materials of those who knew W. K. Kellogg were of inestimable value. I am very appreciative of the enthusiastic help given by Norman Williamson, Jr., Harvey Staines, and Mr. and Mrs. Fred Sherriff, Jr.

I should also like to thank Dr. Russell Frazier, Paul Hartman, Professor Joseph Ishikawa, Mary Miller, Professor Sadayoshi Omoto, Shirlee Studt, and Roswell D. Van Deusen.

Linda Oliphant Stanford
March 1983



Frank O. Salisbury, London, England. *W. K. Kellogg*. Oil. 1938 (W. K. Kellogg Foundation).

Although it has been almost sixty years since W.K. Kellogg, the “Corn Flakes King,”¹ selected the Gull Lake site that was to become his summer residence in Michigan, its picturesque beauty is still emphatically evident. The windmill, the lakeside pagoda, and the manor house set atop a bluff overlooking hillocks and lake, all contribute captivating charm and inspire several questions.

Why, in 1925, did this entrepreneur, the creator of the modern, efficient Kellogg Company, want an historically inspired home, a Tudor mansion, and all of the accoutrements of an English country estate? What is the aesthetic and historical significance of this site, which has been transformed from an eroded cornfield to an estate and, more recently, to a biological station (Pls. 1, 2)? To furnish answers, a look at W. K. (Will Keith) Kellogg, 1860-1951, Adventist-influenced business magnate, philanthropist, and architectural client is essential.²

Kellogg's childhood years were spent in Battle Creek, Michigan, home of the Seventh-Day Adventist Church, where he

received an Adventist rearing directly influencing his philosophical attitude toward life and work. Adventists adhered to a strict moral code disdaining intemperance in language, behavior, or diet — no profanity, no smoking, and neither spicy foods nor alcohol, tea, or coffee. But the Adventists were also advocates of personal health, condoning fresh air, sunshine, exercise, and hydrotherapy — the water cure. Their contribution to the late nineteenth-century interest in health reform inspired Merritt G. Kellogg, Will Keith's half-brother, and John Harvey, his eldest full brother, to work as physicians at the Western Health Reform Institute in Battle Creek. John Harvey, “the Doctor,” developed this institution into the Battle Creek Sanitarium, the “San,” which became a world-famous health spa that attracted the elite. To accomplish this end, in 1880 the Doctor hired his younger brother Will Keith (hereafter referred to as Kellogg) to perform a diverse set of tasks from developing and testing new health products to managing business operations. By this time, Kellogg's education and training included several brief



1. Benjamin and Benjamin. Bird's eye view looking east. Mr. and Mrs. W. K. Kellogg Estate, Eagle Heights, Gull Lake, Hickory Corners, Michigan, 1925-27. Photograph taken circa 1927.

periods of schooling at a Battle Creek Adventist school, a certificate from the Parson's Business College in Kalamazoo, and success since 1874 as a salesperson, with his own territory, for his father's broom company.

In those early years at the San, the ambience was infused with the Adventist plea for temperate living and the puritanism of the Protestant work ethic: hard work and, if necessary, self-denial yield success and praise. As a young employee, Kellogg subscribed to this ethos, which perhaps explains his diligence, determination, and enthusiasm for business ventures and his essentially reserved personality in social situations.³

As the years passed, Kellogg developed his ability to think clearly and act expeditiously, responding positively to the challenges of management, production, and experimentation.⁴ By 1894, he was involved with the Doctor's efforts to invent a digestible substitute for bread.

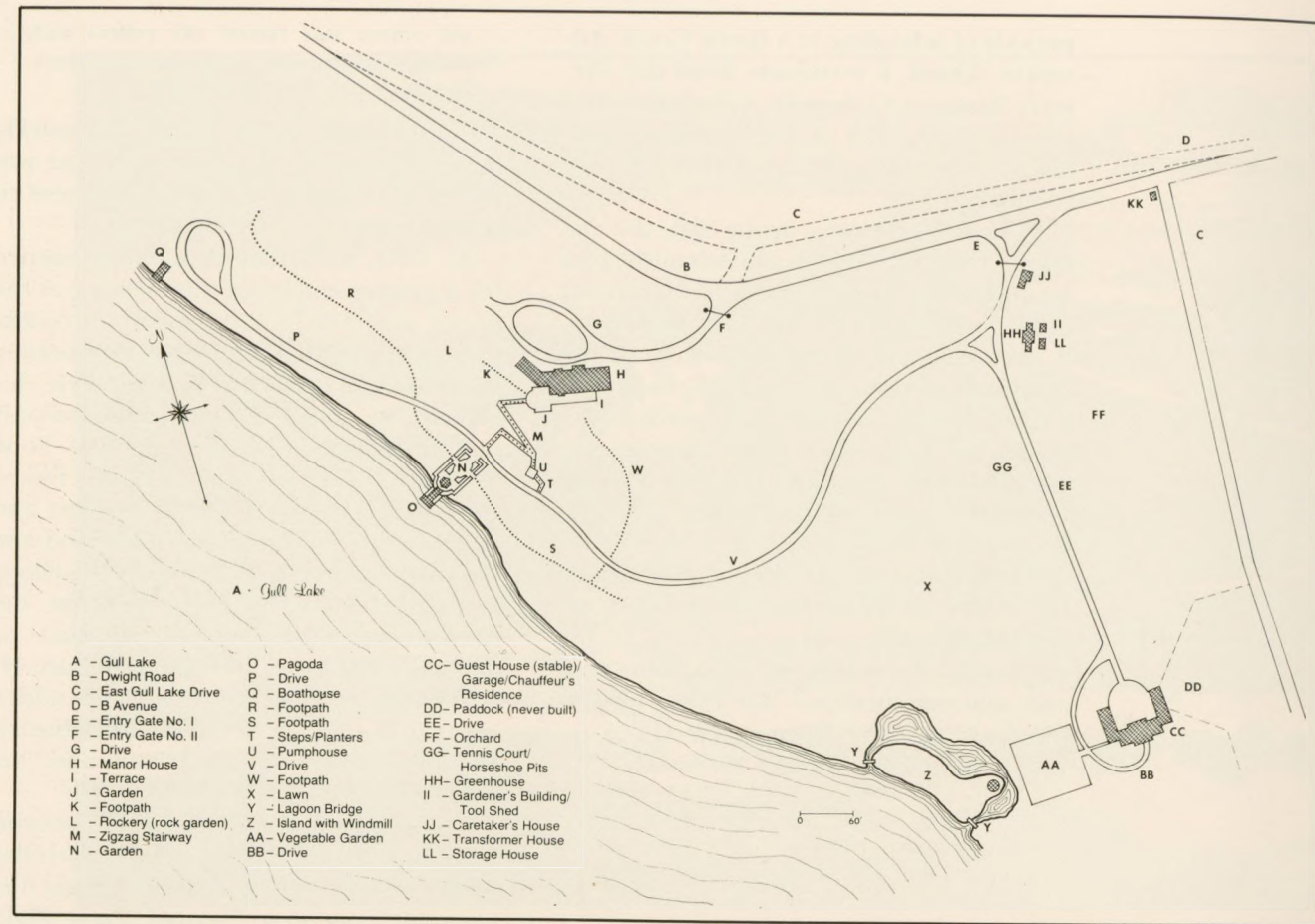
Working at night in the San kitchen, Will Kellogg boiled wheat. . . . One day . . . , after a batch of boiled wheat accidentally was left to stand, they tried again. Unknowingly, they had "tempered" the wheat by letting it stand. The compres-

sed wheat was flaked off rollers with blades devised by Will.⁵ (Italics eliminated)

This flaked cereal invention was quickly imitated by other entrepreneurs and was one of the reasons for the development of Battle Creek as the Cereal City.

By 1901, nevertheless, Kellogg yearned for a greater challenge than serving as the junior member in the Sanitarium operation and its related industries. Responding to philosophical differences with his brother, he resigned and maintained only his association with the Sanitas Food Company — the manufacturer of a flaked corn cereal. Focusing on this product and benefiting from the advice of a friend and business associate, Arch Shaw, Kellogg launched an advertising campaign authenticating the Sanitas product as genuine because it bore the signature *W. K. Kellogg* on each box. He also added sugar to the cereal, to the Doctor's dismay, thereby improving its flavor and encouraging sales.

On February 19, 1906, after securing an option for the Sanitas rights controlled by the Doctor, Kellogg established his own company, the new Toasted Corn Flake Company of Battle Creek. During that



2. Site plan, based on Benjamin and Benjamin site plan. Drawn 1982.

same year, his first advertisements in the *Ladies' Home Journal* proclaimed to middle-class American women that these toasted corn flakes were tasteful and nutritious. Sales increased, but just months later, in 1907, a fire destroyed the new factory. Turning this misfortune into a favorable opportunity, Kellogg wisely authorized rebuilding on another parcel of land located between the Grand Trunk and Michigan Central Railroads, assuring ease of shipment for his modern cereal product. By this time, as a businessperson, Kellogg was an experienced decision-maker who advocated efficiency; he also possessed a keen marketing sense, being concerned with the image of his product in the mind of the average customer. Interestingly, years later, in his relationship with the architect who designed his Gull Lake estate, Kellogg would exhibit these traits again. The plans Kellogg would approve were for a qualitatively built and well-run estate displaying a refined, manorial appearance considered appropriate, in the 1920s, for a person of Kellogg's accomplishments.

Certain biographical events made Kellogg's interest in an estate a reality. During the second decade of the century,

business prospered, but his personal life was not so fulfilled. In 1912, his beloved wife since 1880, Ella Osborn Davis, known fondly as "Puss," died after a long illness. She was the mother of their children who lived to adulthood: Karl Hugh, John Leonard ("J.L." or "Lenn"), and Elizabeth Ann ("Beth"). During these years, Kellogg devoted leisure hours to enjoying his family, and particularly his grandchildren, while continuing to immerse himself in expanding and improving his company. But he wanted companionship, and in 1918 he married Dr. Carrie Staines, a physician at the San. They lived in Battle Creek at 256 West Van Buren Street.

Later, they were to reside in California; Gull Lake, Michigan; and Florida after Kellogg learned in the early 1920s that his assets totaled more than a million dollars.⁶ He was now over sixty years old and ready to enjoy his wealth by traveling more frequently, organizing his philanthropic efforts, and purchasing or building several residences. For these homes, what architectural styles would he favor? What choices were available? At that time, American residential design was essentially eclectic. Architects borrowed freely from the past and combined historical



3. East façade, manor house. Photograph taken circa 1928.

motifs and plans with contemporary building techniques to fulfill a client's practical as well as psychological needs.

For his Pomona, California property, Kellogg approved the Spanish Colonial Revival style⁷ very popular on the West Coast at that time. This land, purchased in 1925, became the W.K. Kellogg Arabian Horse Ranch and included a fourteen-room main house overlooking landscaped gardens, ranch lands, and valley. The Kelloggs occupied this house during yearly escapes from the bitter midwestern winters, beginning in late 1926.

Concurrent with the California land acquisition, Kellogg decided he needed a more adequate Michigan home, one particularly suited for summer use and yet close to the Kellogg Company headquarters in Battle Creek. Recalling the beauty of Gull Lake from excursions years earlier, he bought the Cadwallader property to complete a 32-acre land parcel including 1,600 feet of the eastern lake shoreline and the highest grounds in the area. For this land, just fifteen miles from Battle Creek, he commissioned the Grand Rapids, Michigan architectural firm of Benjamin and Benjamin to design a

Tudor estate, complete with a large residence appropriate for a gentleman and his wife.

It is unclear how Kellogg selected this firm, but its principals, Thomas Benjamin (1861-1950) and his son Adrian T. Benjamin (1882?-1967), were well known in western Michigan for their residences, schools, and other buildings⁸ executed in conservative and frequently historical modes. Coincidentally, both father and son were Seventh-Day Adventists perhaps sharing with Kellogg a self-discipline and restraint that could be manifested visually in a preference for refined understatement — a characteristic evident at the Gull Lake site. Also, it was known that Kellogg was dissatisfied with a recent factory design by his former architect,⁹ thus making the selection of another architectural firm probable.

Work at Gull Lake was to proceed quickly because Kellogg wanted to occupy the house by September 1926. In an early letter dated July 16, 1925, the chief architect, Adrian T. Benjamin, outlined many of the features of the proposed manor house indicating that "designs and layouts will meet owners [*sic*] approval."¹⁰ This is only one of numerous lengthy and



4. Looking south towards Gull Lake. Photograph taken circa 1927.

descriptive letters written by the architect in a polite and professional manner to offer ideas, suggestions, and updated information as well as to ask questions and furnish answers. At times correspondence was exchanged on a daily basis, providing an invaluable historical account of a kind that, in this day of photographic copying and electronic recording devices, is rarely encountered. Whether in Michigan or California, Kellogg always responded promptly — to praise, chide, indicate a decision, or initiate a new topic of discussion. He seemed to relish the challenge of developmental analysis with the same fervor he applied to overseeing the erection of a new plant.

The architectural drawings, dated 1925, are entitled "A Country Home for Mr. and Mrs. W.K. Kellogg on Eagle Heights at Gull Lake"¹¹ and reveal a Tudor design including a picturesque Dutch windmill, a greenhouse, a stable, and a boathouse suitable for a twentieth-century gentleman's estate (Pl. 1). By August 26, 1925, the overall specifications were ready and by October the architect and Kellogg were discussing finishings such as the Rookwood tiles to be used in the bathrooms, the kitchen, and the entry hall.¹² Despite

agreements reached on paper, Kellogg knew that it would be necessary for him to follow the step-by-step development of the Gull Lake site via photographs, architectural drawings, and correspondence. Noting that he would be in California for the 1925-26 winter, he acted as he might have done in a business situation and sought outside counsel to assist him in assessing the progress. In a letter dated October 20, 1925, he commends Benjamin for a "satisfactory" report and explains:

... I arranged with the leading architect in this part of the country, Myron Hunt, to look after my work. Mr. Hunt was recommended by Dr. Magan, and I find he is well and favorably known along the coast.¹³

Kellogg thus had a professional on the West Coast to inform him whether or not events in Michigan were proceeding adequately. Nevertheless, it seems Benjamin performed competently; essentially, the basic design was erected as originally proposed at a cost of \$747,000.

Externally, the Gull Lake house displays such Tudor-inspired stylistic traits as half-timbering, Old English cement plaster (stucco), roughened random brickwork on the jambs, multiple chim-



5. Looking northeast. Photograph taken circa 1927.

neys with terra cotta finials, four-centered pointed arches, casement windows, heraldic shields in leaded glass, and variants of quatrefoil and dogtooth detailing (Pl. 3).¹⁴ The gabled roof is Ludowici Imperial closed shingle tile, hand roughened in mixed green and red hues. Internally, the overall plan is asymmetrical and comprises eighteen rooms, two sun porches, a full basement, and an attic. The construction is a combination of wood framing, steel framing, reinforced concrete, and hollow load-bearing tile. Aesthetically, the intention was to evoke a quality or feeling, a sense of beauty, known since the late eighteenth century as the picturesque.¹⁵ This beauty was believed to be found in the opposite of the rational, the certain — that is, it was to be found in the irregular, the unusual, or the unexpected. Hence the architect used roughened brickwork, mixed hues, an asymmetrical plan and, throughout the grounds, a variety of flora to achieve this quality.

Examining the house in relation to the thirty-two acre¹⁶ Gull Lake site completes the mental picture. Photographs taken circa 1927 (Pls. 4, 5) and in 1976 (Pl. 6) showing views south and northeast indicate immediately how the twenty acres of

trees and shrubs originally planted have contributed to the beauty of the grounds and prove that it was a barren area with an eroded cornfield when Kellogg made his purchase.¹⁷ Importantly, these views also reveal the interest in improved land stewardship that later became a highlight of Kellogg's philanthropic efforts.

In the mid 1920s, it was feasible to build such an extensive estate here because electricity was just being installed at this portion of the lakeshore.¹⁸ The site plan, dated August 25, 1925, presents the entire schema of manor house; boathouse; pergola¹⁹ and dock; pump house; caretaker's house; greenhouse; gardener's building and tool shed; storage house; a garage with chauffeur's residence and provisions for horses, chickens, and other animals; and Dutch gardens including a windmill (Pl. 2). A landscape architect named Freyling coordinated his plans with Benjamin²⁰ to develop integral relationships between architecture and flora. Remarkably, this extensive landscaping, affording a multiplicity of romantic views, was made possible by a modern underground sprinkling system covering the entire property:

Water for this system is drawn from the



6. Looking northeast. Photograph taken 1976.

lake by two turbines driven by a 50-horse power electric motor which pumps the water into two 5,000 gallon underground storage tanks.²¹

Individual sprinklers, when activated, would rise from ground level and then recede after use (Pl. 7).

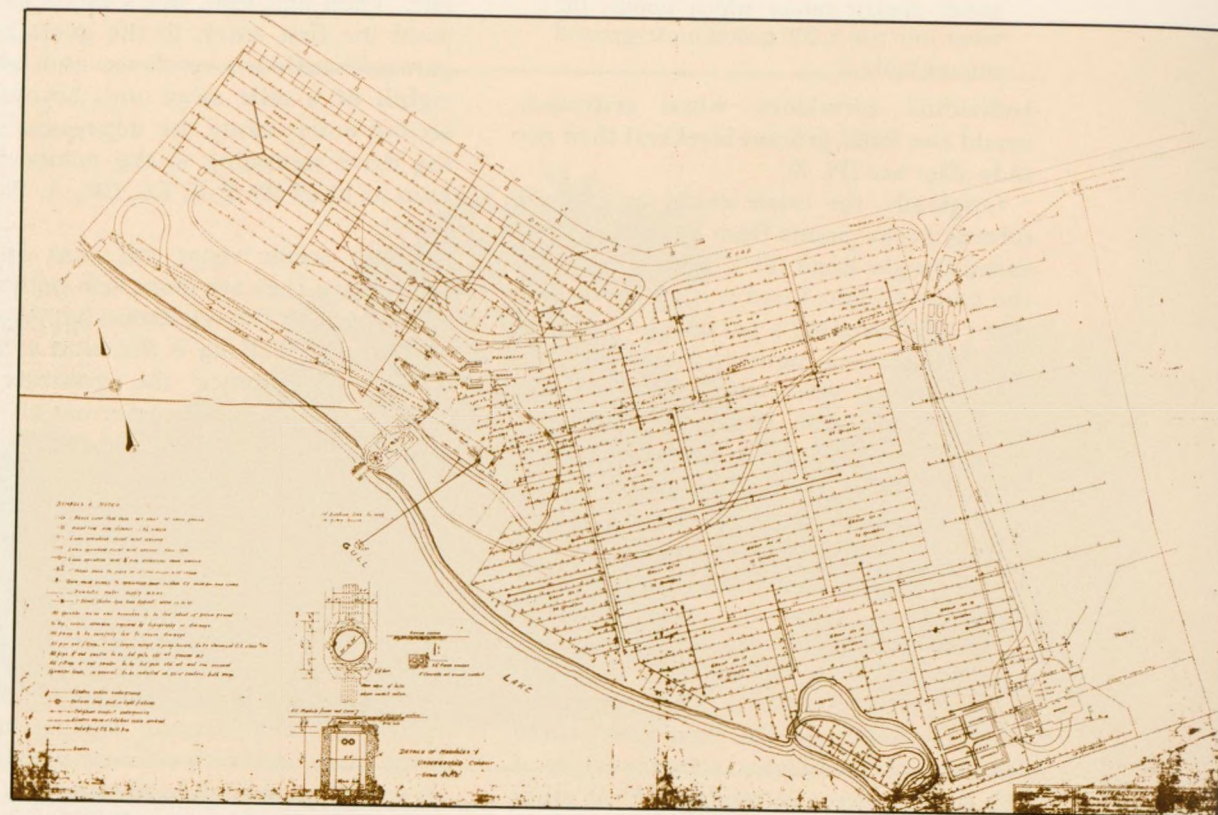
Originally, the estate could be entered directly at two points from a highway then called Dwight Road (Pl. 2-B, E, F). Today, the name Dwight Road is no longer used, that road becoming a part of the estate itself. The present highway which has been moved several yards east is known today as East Gull Lake Drive; it provides a point of entry to the property (Pl. 2-C). Kellogg recalled the initial scheme:

The estate is enclosed by a 5-foot chain-length fence, with two entrance gates, one of which goes to the garage and caretaker's cottage and serves as the main thorough-fare through the grounds. The second entrance goes to the residence, . . .²²

At either entrance, the iron gates, fitted with large K medallions, remained open if the Kelloggs were in residence.²³ At other times, they were kept locked, reminding the passerby that this was private property belonging to the Kelloggs. Still, the gates

and fences permitted views inside the estate. Then and now, one's eye is led, beyond the first entry, to the guest house/garage/chauffeur's residence and lake an eighth of a mile away and, beyond the second entry, along the impressive winding drive ascending to the manor house atop its bluff (Pl. 2-E, EE, CC, A; Pl. 2-F, G, H).

Other scenic vistas still exist and, in many ways, they are more lush than in the 1920s because the vegetation has grown so extensively. Walking is the most effective way to experience the grounds and understand their transformation over time. Originally, standing on the flagstone terrace adjacent to the west (lakeside) facade of the manor house would provide a view to the north of a formal rose garden and beyond it a rockery (Pl. 2-I, J, K, L). The rose garden was symmetrical in plan and featured a bronze water bearer, an astrolabe, and a sundial.²⁴ At the edge of the former garden is a classically inspired stone balustrade leading to the large stone and brick stairway that zigzags its way down the hill to the lake (Pl. 2-M). According to Norman Williamson, Jr., one of Kellogg's grandsons, Kellogg particularly enjoyed this stairway and



7. Water system, plan. Architectural drawing, September 1925.

counted steps "twenty horizontal feet for every foot of vertical"²⁵ as he walked up or down for exercise.

Heading down the Ohio sponge-stone and brick stairway, with its constantly changing angles of view, the pagoda is visible through the trees (Pls. 2-N, O; 8). It is reached via a flagstone walk that runs through another symmetrically arranged garden complete with sundial, urns, and rose arbors. At dusk, this area is particularly captivating, affording an opportunity to witness magnificent sunsets. In summer, years ago, it was also the place to hear music transmitted from the manor house via loudspeakers.²⁶ In daytime, the pagoda is still a delightful place to feel lake breezes or dock a small boat. Stylistically, its half-timbering (north and south facades) and dogtooth-variant balustrade design recall the decorative treatment of the manor house and contribute a sense of aesthetic unity.

Turning around and looking east, as if from a boat, a spectator can experience the awesome sight of the manor house at the highest point on Gull Lake. This view explains why the site was called Eagle Heights. Its effect is the same as that of the winding driveway leading from the

highway to the house. The intention of both views was to present a sense of bold scale, of a distant yet powerful form with a flavor of tasteful elegance.

Leaving the pagoda and walking north along the lakeshore drive one reaches the boathouse (Pls. 2-P, Q; 9). It is a two-story half-timbered structure "with two boat wells, which will accommodate 26-foot power boats. The second floor serves as a bath house with facilities to accommodate 10-12 people."²⁷ This descriptive quotation is one example among many from Kellogg's correspondence that indicates he conceived of this estate not only as his home but also as a place of recreation for others.

Beyond the boathouse, south along the lakeshore drive amidst a variety of trees and shrubs and beyond the pagoda, is the pump house, once linked by steps and planters to the main zigzag stairway (Pls. 1; 2-P, T, U).²⁸ It is a simple one-room building housing mechanical equipment. Although rarely used, it was

designed as a pavilion or terrace with awning tops for summer use. With face brick above grade and English rough sawn railings in the open spaces. . . . [hid-ling] the pump house or utility effect.²⁹



8. View from zigzag stairway overlooking pagoda and Gull Lake during construction. Photograph taken 1927.

If one walks past the pump house and looks east up the hill, where a footpath once was, one catches occasional glimpses of the manor house (Pls. 2-T, U, V, W; 5; 6).

A comparison of photographs from circa 1927 and 1976 again documents the evolution of the rolling hills and the flora — both products of landscaping and sprinkling. To the south is a neat, large lawn, edged with oak, elm, maple, willow, and other trees, once used for occasional Kellogg Company employees' picnics (Pl. 2-X). Beyond the lawn to the south is the lakeshore and one of the most picturesque areas of the whole estate. The large willow trees complete the arcadian scene, which contains two small footbridges, designed with the same dogtooth patterning seen in the pagoda balustrade and in some of the manor house half-timbering. This decoration again lends aesthetic continuity to the estate design and, here, enhances the bridges which cross a lagoon and lead to an island complemented by an authentic Dutch windmill. Originally, there was a grotto in the lagoon with heavily decorated mythological creatures spouting water. Ducks and other waterfowl inhabit the area just as they did sixty years ago,³⁰

although the small bronze sculptures that once graced the water are no longer present (Pls. 2-Y, Z; 10). The windmill itself is more than 100 years old and provides a pleasant focal point for Gull Lake anglers and boatspeople. Originally, it was thatched, had white and brightly colored latticework covered in part with canvas sails, and actually pumped water through the lagoon via an Archimedean screw.

The correspondence relevant to the purchase and erection of the windmill is particularly informative, providing additional insight into the relationship between client and architect, Kellogg and Benjamin. In all their letters, the two men maintained a respectful, professional stance and addressed one another as "Mr. Kellogg" or "Mr. Benjamin." It seems the architect had a complete mental image of what an estate should comprise, and he worked to fulfill that end realizing that Kellogg was purchasing a total concept or package, suitable for a person of his economic stature, not simply a roof over his and his wife's heads.

Sometimes, to fulfill his goal, Benjamin needed to be very persistent in trying to persuade Kellogg to accept certain ideas. He wrote:



9. Boathouse. Photograph taken circa 1965.

to my mind nothing would be more fitting for the island than a dutch [*sic*] windmill and a tulip garden, and the thought has come to me several times that it would be more appropriate to get a real mill from Holland and erect it on your estate. . . . I noted in a recent architectural magazine that the owner of an estate on Long Island had just erected a mill on his grounds that he purchased in Holland. I thought that may be by [*sic*] the quaintness and novelty of having the real mill on your island would appeal to you.³¹

The quaintness associated with windmills was inspired by their increasing rarity because they were rapidly being replaced with electricity. Would Kellogg say "yes"? At first, his practicality dominated.

Think I will decide to side-step this proposition until next year, and perhaps another year. We have already expended larger sums in connection with our building operations at Gull Lake than should have been spent.

Kellogg's surety continued.

I doubt the advisability of bringing over a large mill from Holland at any price, as my recollection is that these mills are very large cumbersome affairs; . . .

If you will talk this over with some Hollander who is familiar with the mills in Holland, I think he will confirm what I have said.³²

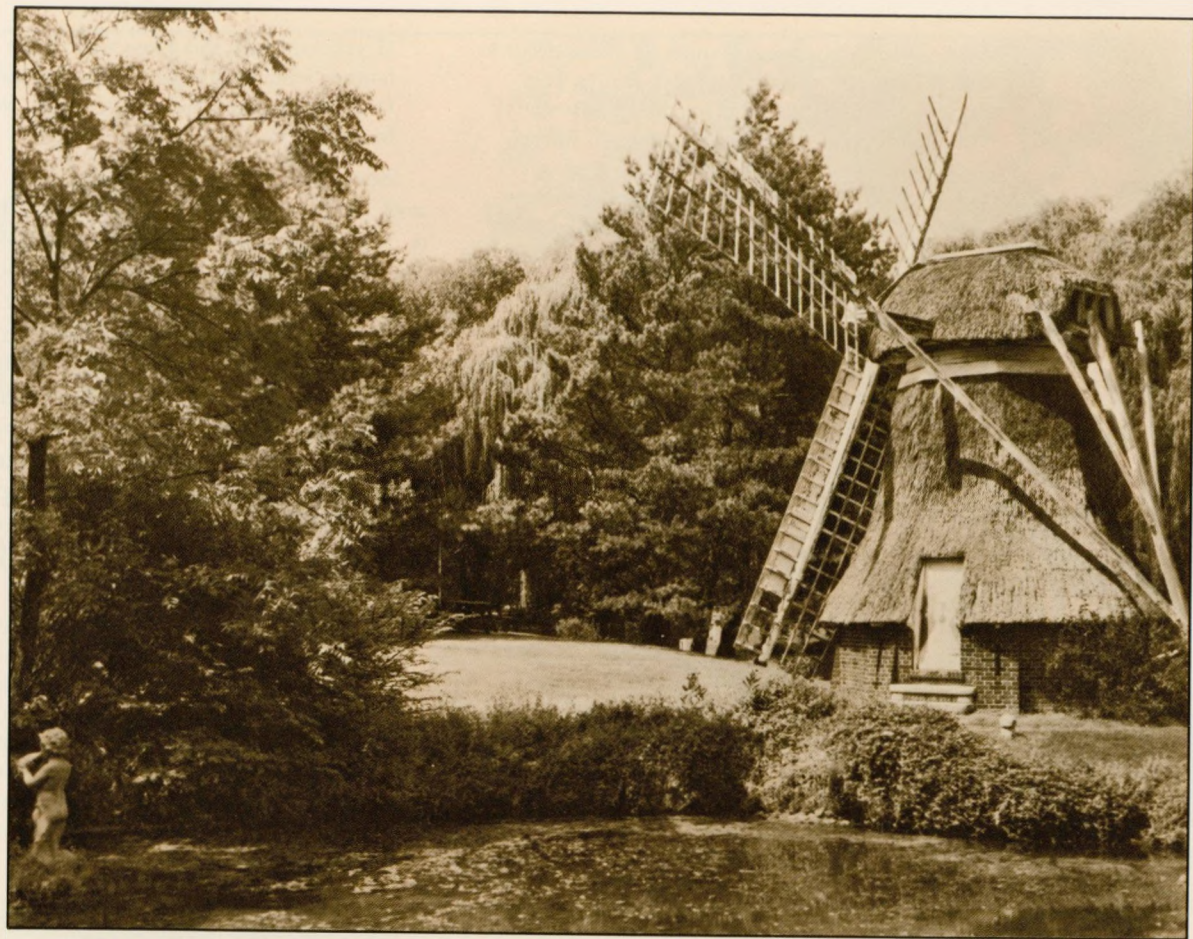
Benjamin, however, won this debate, and by January 13, 1927, negotiations for a windmill were under way with D. Woudstra in Ijlst, Friesland province, Holland. A friend of the architect, Peter Vander Laan, visited Woudstra and learned that a windmill could be purchased for approximately \$100, the total cost being approximately \$650 including delivery to New York.³³ By February 14, 1927, after receiving Kellogg's approval, Benjamin sent a telegram to purchase a mill from Ijlst. Woudstra, on June 4, 1927, reported:

We tell you that we are very much occupied with your mill. . . .

It is very difficult to take an old mill down, different parts are to [*sic*] old or broken, for which we make new parts.

Therefor [*sic*] we have bought a second mill, just like yours and from these two mills, we are making one good one for you. . . .

All things that are inferior, we make new. We understand that you know that all these mills are about 100 years old, so that there is much to bring in order.³⁴



10. Looking north at windmill, lagoon, and bronze sculpture. Photograph taken circa 1927.

So, the mill was shipped and then re-erected at Gull Lake later in 1927.

Leaving the lagoon area and walking northeast, past the former vegetable garden, one encounters a half-timbered building with pine doors and trim and brick accents (Pls. 2-AA, BB, CC, DD; 11). It is the guest house/garage/chauffeur's residence which faces the long drive leading to the first entrance and "looks well from the [manor] house and main road."³⁵ The structure is *U*-shaped with a gravel court in front of the garage which forms the central section of the *U*. Originally, this structure was framed with a neatly manicured hedge and flanked by a vegetable garden and space for a paddock. In the initial plans the guest house does not exist;³⁶ it was to be a stable with provisions for two cows, four horses, fifty chickens, dogs, and other facilities — a saddle-harness room, a calf pen, a hayloft, a corn bin, and additional storage spaces. The seriousness of this interest in a stable and paddock is perhaps best indicated by the inclusion, in the architectural plans, of specifications for a ventilation system, planned in accordance with standard rates of air needed by the animals per hour. But this whole idea was abandoned.

Perhaps Kellogg was already thinking of the services that possibly could be provided at the W. K. Kellogg Farm he was to establish in 1929 only two miles from Gull Lake as part of his "object lesson" for farm home improvement.³⁷

The chauffeur's home is a modest Tudor wing originally featuring oak, beech, and tile flooring; three bedrooms; a fireplace; and French doors leading to a porch. The view of the lake from this house is magnificent, particularly because it also includes the bucolic splendor of the lagoon and environs. Living here must have been quite pleasant.

The garage housed seven automobiles. Its second story contains rooms planned for visiting chauffeurs or other domestic staff. At one time, there was even talk of including a central room for billiards. Everyone on this estate was to rest and relax in an agreeable setting.

Departing from the guest house/garage/chauffeur's residence and walking east along the drive one sees the orchard, now overgrown, on the right (Pl. 2-EE, FF). The cherry and apple trees were planted in March 1926 so that when Kellogg returned from wintering in California they would be in place. Benjamin informed his



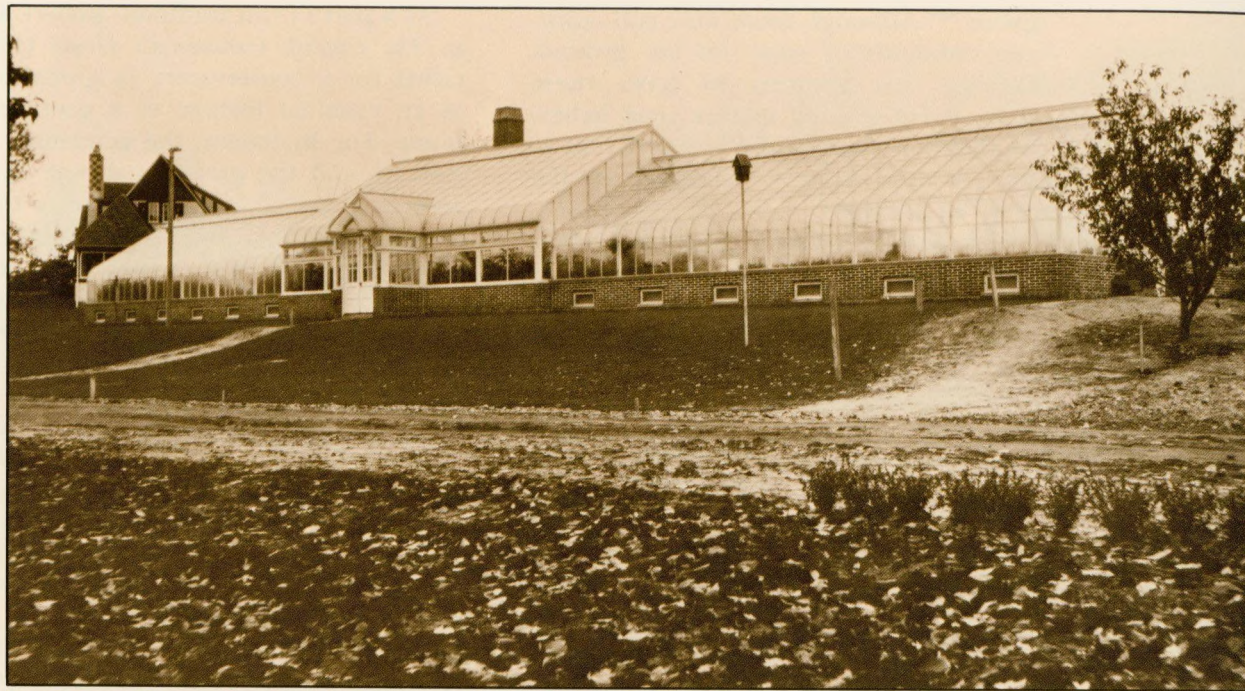
11. Guest house (originally planned as a stable)/garage/chauffeur's residence. Photograph taken circa 1955.

client: "The trees being set in the orchard are fine specimens. They are of good size, and would probably bear a bushel of fruit apiece."³⁸ Although there were still significant amounts of snow on the ground, Kellogg was anxious to have them planted. He selected mature trees believing that at his age he did not have time to wait for them to grow.³⁹ Pragmatism flavored all decisions.

Opposite the orchard are horseshoe pits and tennis courts added in the 1930s for the enjoyment of family and guests (Pl. 2-GG). Farther along the drive, to the right, are the greenhouse, the gardener's building/tool shed, and the storage house (Pl. 2-HH, II, LL). By March 10, 1926, the framework for the greenhouse stood — "the iron work and ribs . . . [were] all in place."⁴⁰ In its main spanning arches and decorative wooden trim the Tudor arch is subtly in evidence, enhancing an otherwise simple, glazed central pavilion and wings (Pl. 12). Historically, there is a tradition for the inclusion of this building type within an estate plan. Benjamin must have known the significant eighteenth- and nineteenth-century greenhouses and palm houses in Europe and recalled their relevance now that he was in the midst of de-

signing the Kellogg estate which was to be comprehended, by all who experienced it, as a home and an image.

As a part of this tradition, Robert Kerr, in *The English Gentleman's Home* (1864), called for a conservatory (a greenhouse) as an essential feature of a gentleman's home. For Benjamin, the gentleman was Kellogg and the greenhouse was one of several entities that helps to create the illusion that this was a self-sufficient manor. Earlier than Kerr's account, in 1816, the European landscape designer Humphrey Repton wrote *Fragments on the Theory and Practice of Landscape* in which he suggested joining the conservatory to the main residential building for pleasure and beauty. Although the greenhouse at Gull Lake is separate from the manor house, its role as home for beautiful plants seems unquestionable. Inside there were magnificent roses, a grape arbor, and citrus fruits — a bit of exotica. The gardener, Walter Taylor, cared for these specimens assiduously. Professor Nutting from Michigan State College (now Michigan State University) advised and furnished plants responsive to his grafting research.⁴¹ Kellogg seemed genuinely interested in such scientific experimenta-



12. Greenhouse. Photograph taken circa 1927.

tion, recalling perhaps his own early experiences at the San. As proof of the greenhouse bounty, its fresh flowers graced the manor house tables daily.

Beyond the greenhouse, near entry gate No. I, is the caretaker's house, which Benjamin described (Pls. 2-JJ; 13):

This building plays an important part in the general landscaping and architectural effect as it is the one on the main entrances to the grounds and its design should reflect in a way the general architectural scheme of the entire estate. . . .

The appointments for the caretaker's lodge should be quite complete and so as to make a very livable house for your main employee on the premises. Gardeners are quite well paid employees and as a good man receives in the neighborhood of \$300.00 a month he is of a higher type by far than the usual man working on a farm and will be looking for the refinements in his home that his salary would justify. . . .⁴²

He sent Kellogg several designs for consideration. As built, the frame house has a "cement plaster exterior and brick trimmings . . . , which are for architectural effect and at the same time give it a cast of

permanency."⁴³ Its asymmetrical plan and random brickwork contribute to the picturesque quality initially experienced at the manor house. It is interesting that Benjamin wanted to establish the quality of an unchanging, stable world — perhaps this is one of the reasons a fifteenth-century style, Tudor, seemed appropriate. The effort is to present the values of home and hearth, of tradition and security.

As one walks through entry gate No. I and up the hill, one feels the timeless beauty of the manor house amidst the tall trees — again encouraging the question "why Tudor?" Both Kellogg and Carrie Staines Kellogg were of English descent. Living in a home inspired by a medieval English style could help them to create a sense of heritage at Gull Lake — to affirm lasting beliefs.

By the 1920s, in both architectural and popular circles, the Tudor style generally ranked high in suitability for residences, just as Gothic did for churches or schools and Classical Revival did for banks. To Kellogg, the estate was a wish fulfilled, a place that commemorated his professional success and assisted him in confirming a self-image as a refined, dignified person



13. Caretaker's house during construction. Photograph taken 1926.

interested in the quality of life.⁴⁴ It was also a status symbol — less ostentatious but functionally equivalent to residences commissioned by his peers in the world of business and superior to any home owned by the Doctor.⁴⁵ In sum, Kellogg developed the Gull Lake estate in an effort to compensate for lost years, and he justified it by lecturing to his grandchildren about the “thrift and hard work which made all this possible.”⁴⁶

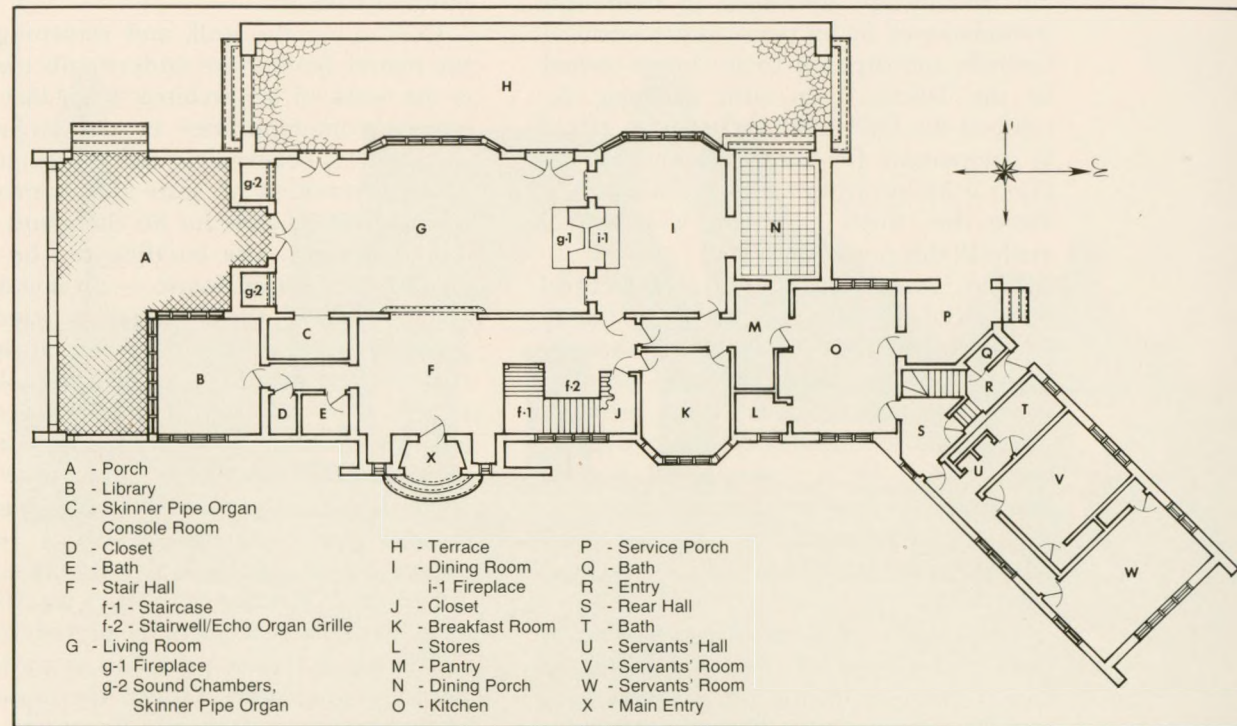
Even when evaluating architectural plans, Kellogg was thinking of his family and selected guests; he approved, as mentioned earlier, provisions for boating, swimming, and billiards — all activities pursued more intensely by others than by him. Today, he is remembered for his oft-quoted statement “‘I never learned to play,’”⁴⁷ but evidently this did not mean others could not, as long as they were well behaved.⁴⁸

The privacy of the estate, enhanced by trees and ample drives, could leave the viewer with a feeling of arrogance or aloofness on the part of the inhabitants. But it is more judicious to evaluate this seclusion as a complement to Kellogg's personality; he was a private man. “I was very bashful and diffident as a youngster

and I never got entirely over it. I don't like to meet new people now except on a business basis.”⁴⁹

Continuing the walk and returning to the manor house, one understands that it is the work of an architect who, like his eclectic contemporaries in the architectural world, believed he was contributing to the restoration of “taste and literacy”⁵⁰ in a manner suitable for his client and potential viewers. The building can be described as a period house — an imitation of the “massing, the characteristic window proportions, the materials and at least some of the details of a particular older style”⁵¹ — in this case, Tudor. Nevertheless, the need is for livable spaces not an archeological copy. To accommodate his client, Benjamin combined Tudor characteristics with modern structural techniques and an open plan that recalls many American domestic works from the 1920s as well as nineteenth-century precedents.

The manor house plan, like its contemporary counterparts, reflects the heritage of the American Domestic Revival of the last quarter of the nineteenth century.⁵² It is a modified open plan, eliminating partitions between some living areas; the main entry, stair hall, and living room are one



14. First-floor plan, based on Benjamin and Benjamin first-floor plan, manor house. Drawn 1982.

continuous space (Pl. 14-X, F, G). The other first-floor rooms are also related directly, as additive parts, to the continuation of this hall. The asymmetry of the layout enhances the picturesque quality and, practically, it provides free movement. Interestingly, this planning scheme is also reminiscent of the source for the Domestic Revival — the work of the English architect Richard Norman Shaw. His domestic work included manorial designs, that is, country mansions that were very influential to later architects, most likely including Benjamin himself. Shaw's plans and elevations were well published and appeared originally at the 1876 Philadelphia Centennial. Other characteristics of his designs directly comparable with this manor house are half-timbering, ribbon casement windows, Tudor detailing, bargeboards, and high-pitched (gabled) roofs.

Although rich in historical flavor, the living room and dining room of the manor house convincingly contribute to the tendency in 1920s' residential design to orient main rooms away from the street, or in this case, from the drive and highway, to attain privacy and, here, to take advantage of the scenic view. The

change in levels, especially the sunken living room, was also popular in the 1920s and added variety to the interior space.

The importance of this "living room area surrounded by several minor spaces — [represents] the basic arrangement of the modern house"⁵³ and a further development of the open plan. Finding this planning scheme here further substantiates the similarity of the manor house to its peers. On the south side of the living room was a screen porch integral to the house itself and considered modern in contrast to the large veranda of Victorian times (Pl. 14-A). It was a comfortable space, used frequently by the Kelloggs, affording a lovely view of the lake. The porch and the terrace adjacent to the living room are examples of the tendency in architectural design at that time to integrate indoor and outdoor living areas (Pl. 14-H). During the 1920s "the terrace appeared in Tudor, Norman, and Colonial types although historical precedent was altogether lacking."⁵⁴ Again, Benjamin reveals his eclecticism by uniting history with the latest planning trend.

Among the notable features of the twenty-by-forty-foot living room are the Rookwood tile fireplace, "two gigantic ceil-



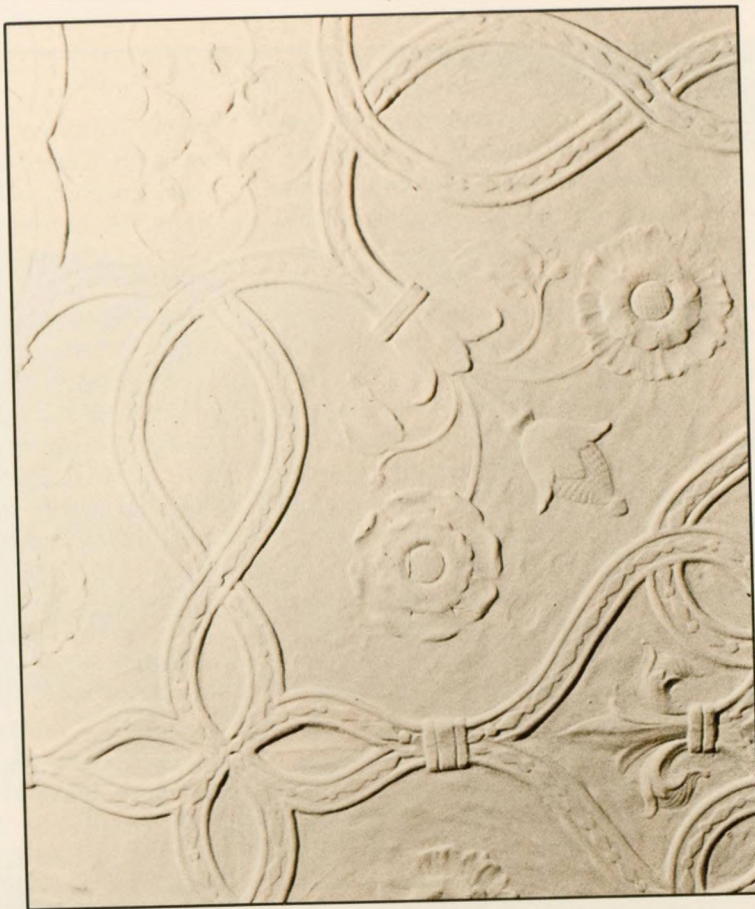
15. Living room, manor house. Photograph taken circa 1927.

ing to basement sound chambers”⁵⁵ for the Skinner pipe organ, a partially beamed Elizabethan plaster ceiling,⁵⁶ and heraldic shields in the leaded glass of the casement windows (Pls. 14–C, G, g-1, g-2; 15; 16). The decision to purchase Rookwood tile was made subsequent to several discussions between Kellogg and Benjamin. In a letter dated October 3, 1925, the architect praised the quality of the faience tiles crafted at this Cincinnati-based institution which had a significant reputation originally earned during the Arts and Crafts Movement of the late nineteenth century. On March 28, 1926, Benjamin wrote again, this time reminding Kellogg that, despite the considerable expense, “I know you are getting value for your money” as well as aesthetic reward. In the living room, the fireplace tiles are battlemented, reminding one of a medieval castle. Additional motifs seen here and in the other interior decoration include symbols such as the stag, wild boar, primrose, and thistle which are of historical and heraldic interest and generally British in origin; these help to transport the manorial flavor indoors.

The majority of the living-room and stair-hall furnishings, including Persian

rugs, paintings, and French tapestries, were purchased in accordance with a contract granted to Marshall Field and Company, the well-known Chicago department store which was Kellogg’s favorite place to shop (Pl. 15, 17).⁵⁷ The store’s interior designers considered the preferences of the Kelloggs for a dignified conservatism and accepted the challenge to suggest possibilities within this particular range of taste. Rich damasks, velvets, and brocades, fine woods and lacquered pieces, and subdued colors enhanced the stately quality, albeit eclectically. Mrs. Kellogg (or Dr. Staines, as some called her) did express opinions regarding living-room furnishings and the dining-room paneling.⁵⁸ Essentially, however, her interests were more professional than domestic, although her fondness for music was evidenced by the grand piano and the Skinner pipe organ (Pl. 14–C).⁵⁹ Kellogg enjoyed music, too, and must have been interested in having such equipment in the house. He was the major approver.

The importance of the stair hall to the overall floor plan explains why it is as richly decorated as the living room. The coffered ceiling, the hand-painted wall stenciling, the Rookwood tile flooring,



16. Frederick C. Ruppel. Ceiling, living room, manor house.
Photograph taken 1983.

and the ornate oak staircase and newel are elaborate yet stylistically complementary to the rest of the estate. Attention to details is always evident. The abstracted foliated pattern of the muted grey, blue, green, and rose-colored tiles is but one subtle refinement in a room featuring extensive textural variety (Pl. 18). The staircase and newel are best described in the contract issued between Kellogg and Theo J. Beyne, Contractor (Pl. 14-F, f-1, f-2; 14-J). It reads:

The stair case and newel will be and [*sic*] English Gothic carved type, including the stair wainscot matching stair railing, starting at first landing and continuing up to first door beyond top of stairs. The stair case material must be the finest that market affords, and will be dried according to furniture factory methods, and will be carved after the design indicated by a strictly first class furniture carver familiar with English and Gothic carving and wood craft.⁶⁰

To the left (south) of the stair hall is the library with its finely polished wood and glass bookcases which at one time contained several collections of works by such authors as Charles Dickens, Robert Louis Stevenson, Mark Twain, and others (Pl.

14-B). Many titles were bound in Moroccan leather; some were signed editions.⁶¹ Most were purchased at the reputable bookstore Brentano's. There was also a variety of topical books reflecting current interests of the 1920s but most were "biographies and light science—popularized science."⁶² Rex Brasher hand-colored bird books, today in Special Collections at Michigan State University, were kept in an adjoining closet (Pl. 14-D). The total collection reflects the Kelloggs' interests and also helps to prove that Kellogg developed his articulateness and gained knowledge largely as an autodidact. The physical quality of the books seems to indicate that their inclusion was part of a conscious effort to make one feel the richness of learning — that is, the gentleman's⁶³ pursuit of knowledge.

Among the other first-floor rooms was the breakfast room used for breakfasts that frequently included Kellogg's Corn Flakes and for suppers (Pl. 14-K). It faces the circular entrance drive and has leaded glass casement windows featuring a sea horse, quail, swan, and two ships. Across the hall is the dining room with oak paneling, a delicate plaster ceiling, heraldic shields in the living-room motif, a fire-



17. Stair hall, manor house. Photograph taken circa 1927.

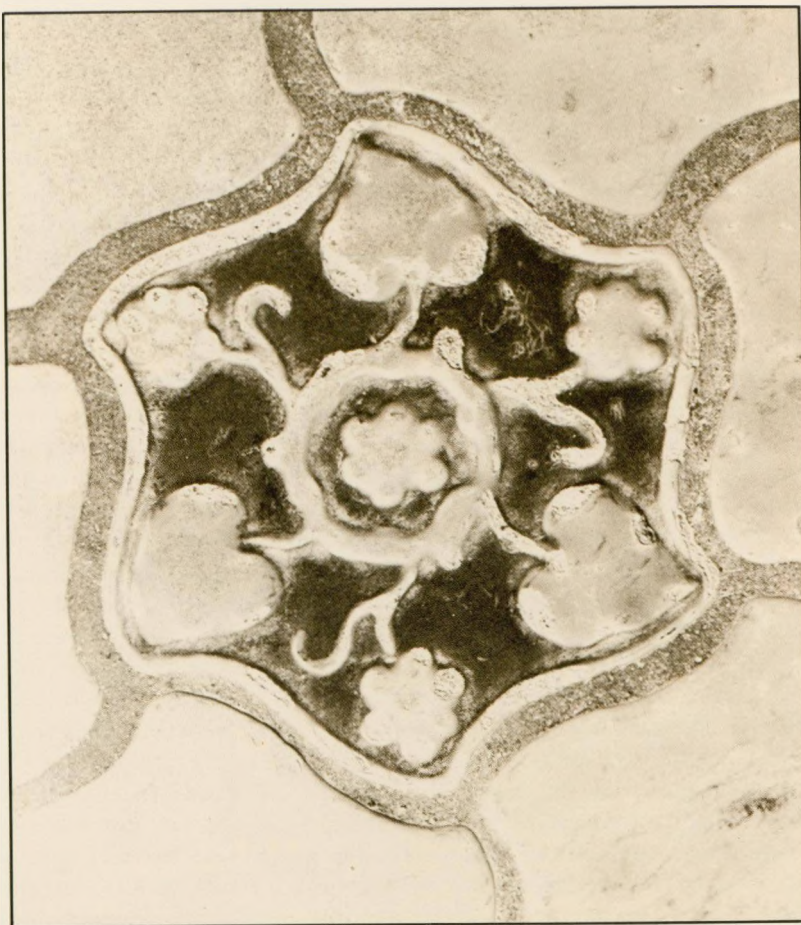
place, and an adjacent small screen porch which is now enclosed but once helped to accommodate people for occasional summer dinners (Pls. 14-I, i-1; 14-N; 19).⁶⁴ The Kelloggs ate their main meal, dinner, at midday in this room whose understated elegance was even evident in such details as the finely woven damask table linens.⁶⁵

Beyond the dining room were the pantry and kitchen, the latter also with white, gray, and green Rookwood tile (Pl. 14-L, M, O). There were modern conveniences such as an ironing-board closet. Other first-floor rooms, located in the wing jutting forty-five degrees from the main portion of the house, were the quarters for the household staff — a physical distinction of zoned planning common in 1920s' domestic design (Pl. 14-P, Q, R, S, T, U, V, W).⁶⁶ These quarters were very comfortable and, via ample windows, provided opportunities for viewing the lake and the rock garden.

In the stairwell are the most captivating windows of the entire house: tall leaded-glass lights containing heraldic shields and illuminating portions of both stories (Pl. 20). On the second floor there were originally seven bedrooms, six bathrooms, three sleeping porches,⁶⁷ a large billiard

room, cedar closets for mothproofing, and hardwood floors. On this level, the same dignified quality of the main floor is present. The plain bedroom wood trim is occasionally relieved with a romantic bay window and seat. Each bedroom was decorated differently, the furnishings ranging from classical to oriental. The bathrooms all had Rookwood tiles and simple border trims of quatrefoils and primroses in soft hues — green with mulberry, gray with blue, yellow with black, or white with rose (Pl. 21).

The Kelloggs had separate bedrooms facing the lake and a shared bathroom. Mrs. Kellogg's room contained French Provincial furniture, which she personally selected. Both had sleeping porches adjacent to their rooms containing such equipment as a mechanical horse and a rowing machine for exercise and a light box for healing skin disorders or inducing perspiration for weight loss. These items all recall the San facilities and the Adventist pursuit of healthful living. Supposedly, as the story goes, when Kellogg selected the large bedroom suite for himself, Mrs. Kellogg replied that, as compensation, she should have an organ⁶⁸ on the first floor (Pl. 14-C). Perhaps because Kel-



18. Rookwood floor tile, stair hall, manor house. Photograph taken 1983.

logg also enjoyed music, he fulfilled her wish with the Skinner pipe organ.

The second-floor hallway, like the one below, provides direct access to most rooms. Curiously, two guest bedrooms are arranged so one would have to pass through a bedroom to reach a bathroom, causing a slight inconvenience. But more importantly, zoned planning is in effect on this level, too. The wing houses the billiard room, thereby establishing a distinction between sleeping and recreational areas or zones. The billiard room has a beamed ceiling and large windows that line both long walls, instilling an airy quality not experienced on the first floor. The visual rhythm established by the placement of these windows leads one's eye to the Rookwood-tiled polychromed fireplace displaying knights in armor, one on either side of the hearth (Pl. 22). The furniture included a billiard table with purple felt and high-backed chairs.

Billiards was not the only pastime enjoyed here. Sometimes, the chairs were "arranged theatre style"⁶⁹ when Kellogg wanted to view home movies. He was a movie "devotee"⁷⁰ who received his cultural uplifting from the modern technology of cinema as well as from the time-

tested world of books. There was also a hand-cranked record player for listening pleasure. This billiard room functioned as a forerunner of today's den or family room in characteristic 1920s' style — a traditional interior with new and old forms of entertainment. This was where the twentieth-century gentleman played.

Although its uses were varied, the room was called a billiard room because such a designation contributed to the image of a leisurely place in which to savor life itself, billiards being a game associated in the past with the upper class. After dinner, family or guests could come here to relax, although there were no cigars or bourbon. Kellogg maintained his disdain for tobacco and spirits. Theoretically, the billiard room was another element in the architect's scheme to please family and selected friends as much as the Kelloggs.

The third floor contained closet storage and a large unobstructed space sometimes referred to as a ballroom. The basement, excavated below the entire house excluding the porches, housed the organ room with more than 1,000 pipes, storage spaces, a boiler room, a coal room (later, oil), and a laundry complete with an ironing machine and a closet-type clothes



19. Dining room showing (l to r) Hester Kellogg, sister of W. K. Kellogg, Carrie Staines Kellogg, and W. K. Kellogg, manor house. Photograph taken circa 1927.

dryer. There was also an echo chamber for the echo organ, which was located below the hall staircase (Pl. 14-f-2). It could be operated manually or automatically and played a variety of musical selections. Finally, there were two jacuzzis — redwood tubs approximately three by three by six feet used by the Kelloggs separately.⁷¹ Taking a bath, reminiscent of Adventist and particularly San hydrotherapy, was a frequent occurrence.

All of these details Kellogg evaluated carefully, thereby assuring that this building would suit his and Mrs. Kellogg's needs. But by September 1926 he was becoming anxious. The decorative ceiling work remained incomplete. Kellogg wrote to Benjamin: "Marshall Fields promises to deliver the house to me with the interior decorating complete Oct. 1st, providing the ceilings are put on right away."⁷² His efforts to avoid exploitation, his pragmatism, and his high standards of quality were always evident. A month earlier, in August 1926, he observed and advised:

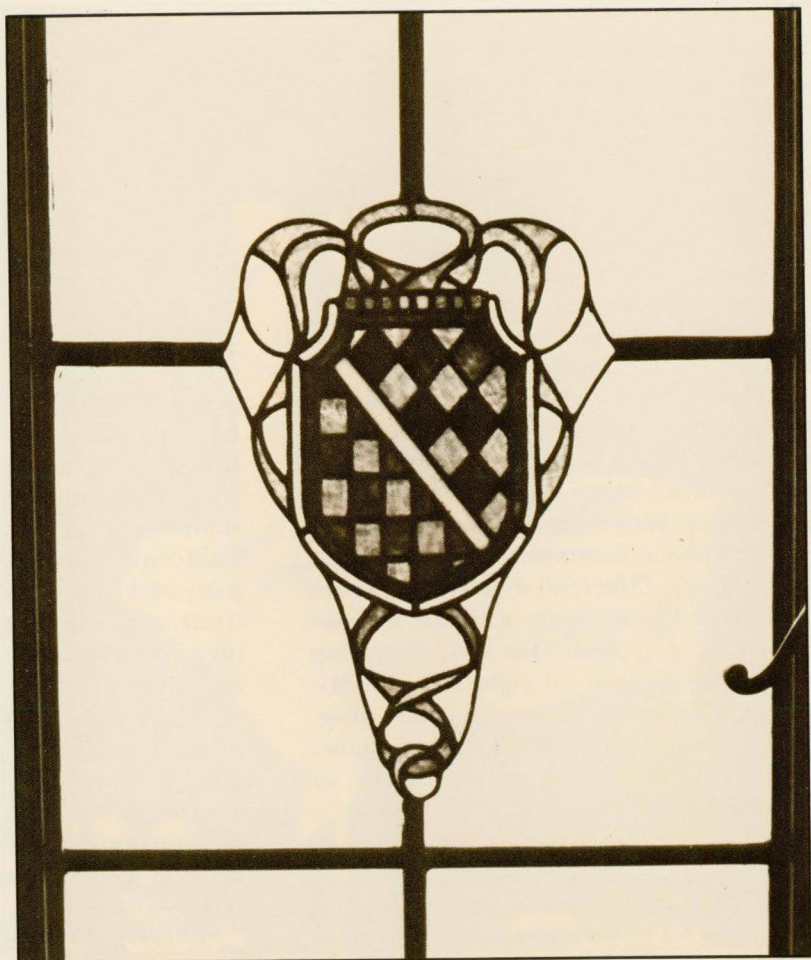
[I] notice that several of the finishers in the large building are smoking cigars and cigarettes quite frequently, and it seems to me that there is danger that we may burn this house down, especially

when the carpenters are working in the front hall which has the floor littered with shavings. Think perhaps some material might be put on the shavings which would make them less combustible; after waiting all these months for the house, I should be very much chagrined if it should burn before we have the opportunity of making use of it.⁷³

Fortunately, there were no disastrous events, the ceiling was completed, and early in October 1926 the Kelloggs stepped over the threshold of the home that became Kellogg's "sentimental favorite."⁷⁴

Throughout the 1920s they spent their summers at Gull Lake and winters in California. Business at the Kellogg Company and across the country was booming. Even after the stock-market crash, Kellogg turned potential misfortune to an advantage with improved advertising methods used domestically and internationally. He also devoted additional attention to his philanthropy, the Fellowship Corporation, founded in 1925, while simultaneously overseeing the building projects in Pomona, California, and at Gull Lake.

In early 1930, Kellogg re-named the Fellowship Corporation the W. K. Kellogg



20. Heraldic shield design, leaded glass window, stairwell, manor house.
Photograph taken 1983.

Child Welfare Foundation and, two months later, the W. K. Kellogg Foundation.⁷⁵ During the depression of the 1930s, this agency funded numerous requests, such as the Michigan Community Health Project, which trained rural people to help themselves. Kellogg was an avid believer in self-initiative and insisted that random gift-giving, even to family members, did not build character. To him, funding education would provide a resource for future personal development.

Scientific interests prompted Kellogg to establish the W. K. Kellogg Bird Sanctuary in 1927, the W. K. Kellogg Farm in 1929, and the W. K. Kellogg Forest in 1932, to encourage research, teaching, and conservation. In 1928 and subsequent years, he respectively deeded these properties to Michigan State College of Agriculture and Applied Science (now Michigan State University), the major land-grant agricultural and technical institution in Michigan, for "agricultural activities and experimentation . . . beneficial and instructive to the public."⁷⁶ He was a pragmatist with vision.

In 1930, at age seventy, he also decided to transfer the Gull Lake estate to what became the W. K. Kellogg Foundation,

subject to the life lease of himself and Mrs. Kellogg. Then, in response to World War II, he changed his mind and decided that he and Mrs. Kellogg would vacate the estate in 1942 to allow the Coast Guard to adapt the buildings and property for a training and induction camp.⁷⁷ Later, from 1944 to 1950, Percy Jones Army Hospital in Battle Creek used the estate as a rehabilitation center until its return to the W. K. Kellogg Foundation in 1950.⁷⁸ Across the United States owners of other large homes and hotels made their buildings available for similar use. Kellogg also allowed the W. K. Kellogg Arabian Horse Ranch and the Italianate estate, Dunedin Isles, north of Clearwater, Florida, which he had purchased in 1934, to be occupied by the military. He seemed particularly pleased to provide this patriotic service, although he did not anticipate that the Gull Lake home he wanted to be so permanent, qualitative, and durable would be his and Mrs. Kellogg's residence for such a short time. Perhaps, the challenge of planning and decision making during its development was sufficient.

After the move from Gull Lake, the Kelloggs lived apart, so even when the war ended there was no reason to return.



21. Bathroom, second floor, manor house. Photograph taken circa 1927.

Although the estate was in the hands of the foundation, it could not stay there indefinitely. In 1952, the foundation gave the estate to Michigan State College, thereby contributing the final component needed, in 1953, to create the Kellogg Gull Lake Biological Station of Michigan State College for research and teaching.⁷⁹

In June 1954, after receiving a \$45,000 foundation grant for remodeling and equipment, the first Gull Lake summer session was held.⁸⁰ This represented further development of the Michigan State College summer program initially administered at the W. K. Kellogg Farm from 1929 to 1939. Later, with more foundation support, new construction became possible, and six years later, on June 20, 1960, the dedication of McCrary Auditorium, Stack Research Building, and two dormitories, Sherriff and Vanderploeg Halls, took place. In 1965, to reflect this expansion, the Gull Lake Biological Station changed its name to the W. K. Kellogg Gull Lake Laboratories and Conference Center for year-round "academic training and ecological research."⁸¹ Since then, the W. K. Kellogg Biological Station complex has included the former estate, the bird sanctuary, the farm, and the forest.

In 1981, the station accepted a major grant from the foundation for the expansion of its Rural Resources Education Program, assuring the continuation of the Kellogg legacy: to understand the relationship and interdependency of managed and natural landscapes. With additional academic and dormitory facilities and the unique contributions of each component in the station complex, diverse agricultural and natural resource programs are advanced. Their goals include educating and working with the lay public to develop renewable resources by applying the latest theoretical and technical knowledge.

As part of this program, the manor house and Gull Lake site serve as a support facility for high-quality research and teaching. Today, the manor house provides administrative offices, special group meeting and reception spaces, and guest quarters. The boathouse is a modern laboratory with a new lake-side loading dock. The guest house/garage/chauffeur's residence furnishes off-season storage, and the caretaker's house still fulfills its original purpose. The greenhouse currently is a research area. And fortunately, the windmill and the pagoda still complement



22. Rookwood tile fireplace, billiard room, manor house. Photograph taken 1983.

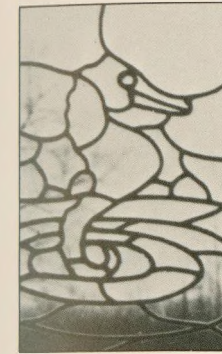
the trees, shrubs, and water, heightening one's sensitivity to nature as a continual source of beauty and inspiration.

The maintenance of the integrity of the Gull Lake site is our link with the past. Kellogg the Adventist-influenced business magnate, philanthropist, and client favored an historically inspired estate, a manorial world, controllable and apart from the rapid pace of industry and business he helped to create.⁸² Ironically, modern technology made this place of solace possible. But perhaps it was not so ironic after all. Kellogg was a complex man — a reserved, demanding, and traditional thinker in personal matters and an active (although often behind-the-

scenes), magnanimous, modern doer in public situations.

At Gull Lake he had the opportunity to pursue personal wishes and then to serve public ends. By commissioning Benjamin and Benjamin he fulfilled his private dreams of living in refined enrichment and of restoring neglected natural resources. Later, he fulfilled his public dreams by deeding the property to a major land-grant institution as part of an expansive educational program to encourage people to help themselves. In the end, his private and public worlds intermeshed. His formal estate — a home for the elite — became a treasure for many.

Notes



1. Horace B. Powell, *The Original Has This Signature* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1956), Foreword.
2. Ibid. Powell describes Kellogg as a "man who lived three lives" as a bookkeeper for the Battle Creek Sanitarium, a builder of the cereal industry, and a philanthropist. It should be noted that as an adult, Kellogg was not active in the Adventist church, although he continued to agree with many of its beliefs. For additional background see Norman Williamson, Jr., "W. K. Kellogg: An Intimate Glimpse of a Shy Grandparent," *Battle Creek Enquirer and News*, January 9, 1983, Section B, pp. B-1, B-13.
3. Powell, passim; Telephone interview with Norman Williamson, Jr., April 5, 1982; Interview with Mr. and Mrs. Fred Sherriff, Jr., Hickory Corners, MI, April 13, 1982; Interview with Harvey Staines, Hickory Corners, MI, April 22, 1982. There seems to be a general consensus regarding this comment.
4. Powell, pp. 59-61.
5. "I'll Invest My Money in People." *W. K. Kellogg* (Battle Creek, MI: W. K. Kellogg Foundation, n.d.), p. 7.
6. Norman Williamson, Jr., "W. K. Kellogg's Gull Lake Estate," undated, unpublished manuscript, p. A-1 (courtesy of Norman Williamson, Jr.). By 1923, Kellogg had succeeded in redirecting the firm after unwise decisions were made while he was traveling in the Orient during 1919-20.
- In 1924, the firm expanded to Canada and Australia and, in 1925, its name became the Kellogg Company to reflect product diversification.
7. In residential designs, this style usually includes low-pitched, tiled roofs, plaster facades, and two stories.
8. "Death Takes Ex-Builder," *Grand Rapids Press*, November 13, 1950, p. 2; "Soldier Architect Dies at 85," *Grand Rapids Press*, May 29, 1967, p. 21; *Homes*, Vol. I, No. 1 (September 1906) (courtesy of the Grand Rapids Public Library). Thomas Benjamin and Son, Architects, Grand Rapids, Michigan, published *Homes*, a monthly architectural and building magazine. It is interesting to note that, subsequent to the Kellogg commission, Benjamin and Benjamin received a request from George W. Cannon, a prominent Muskegon manufacturer, for a residential design. The resultant large home completed between 1932 and 1934 is also Tudor.
9. Williamson, p. A-1; Letter, Adrian T. Benjamin to W. K. Kellogg, March 28, 1926 (courtesy of the W. K. Kellogg Foundation). Benjamin mentions the former architect in this letter. All correspondence between Benjamin and Kellogg included in this study is used courtesy of this institution. Hereafter, the authors are referred to as ATB and WKK.
10. Letter, ATB to WKK, July 16, 1925.
11. Benjamin and Benjamin Architects, "A Country Home for Mr. and Mrs. W. K.

- Kellogg on Eagle Heights at Gull Lake," set of blueprints and copies, incomplete, dated 1925, and various subsequent dates (courtesy of Engineering Services Department, Physical Plant, Michigan State University, East Lansing, MI). Later anonymous drawings showing adaptive re-use during the 1940s are also included in this group. Ned Boies, "Gull Lake Is a Place, a People, and Way of Living," *The Enquirer and News*, June 20, 1965, Section 2, pp. 1-2 (Kellogg Biological Station Papers, Michigan State University Archives and Historical Collections, East Lansing, MI). Boies mentions that the house was built on a sand-dune hill called Eagle Point.
12. Letter, ATB to WKK, August 26, 1925; Letter, WKK to ATB, October 3, 1925.
 13. Letter, WKK to ATB, October 20, 1925. Kellogg was correct. Hunt was a well-respected architect in his day. "Welcome to the Manor House . . . a Kellogg Tradition," California State Polytechnic University brochure, n.d. (courtesy of Norman Williamson, Jr.); Letter, Norman Williamson, Jr. to Linda O. Stanford, January 21, 1983. According to these two sources, Hunt and his colleague, Harold Chambers, were responsible for the houses at the W. K. Kellogg Arabian Horse Ranch. According to Powell, pp. 228-9, an architect named Charles Gibbs Adams directed the development of the ranch and houses. Williamson says Hunt and Chambers designed the entire site and helped select Charles Adams Gibbs, a landscape architect.
 14. See the Glossary for definitions of architectural terms; note that the quatrefoil and dogtooth patterns have been flattened, simplified, and made more fluid in the manor house design than in Tudor predecessors. For actual English medieval examples of these ornaments see Sir Banister Fletcher, *A History of Architecture on the Comparative Method* (17th ed., New York: Charles Scribner's Sons, 1963). For a dogtooth design, see Lincoln Cathedral, p. 508. For a quatrefoil design, see The Middle House, Mayfield, Sussex, p. 464 and Bramhall Hall, Cheshire, p. 456.
 15. C.L.V. Meeks, "Picturesque Eclecticism," *Art Bulletin*, 32 (1950), 226-35.
 16. Letter, WKK to Colonel N.T. Kirk, July 22, 1942.
 17. Interview, Sherriff; Interview, Staines. Eagle Point (Heights), the actual location of the manor house, was not a farmed area.
 18. Interview, Sherriff.
 19. The pergola was not built. It was replaced by a structure known today as the pagoda, a small four-posted pavilion with a pitched roof. It is located on the water several yards from the lake shore (Pl. 2-O).
 20. Letter, ATB to WKK, July 17, 1925, No. 1; Letter, ATB to WKK, July 17, 1925, No. 2.
 21. Letter, WKK to Colonial N. T. Kirk.
 22. Ibid.
 23. Williamson, p. A-3.
 24. Tape, Norman Williamson, Jr., at the W. K. Kellogg Biological Station, Hickory Corners, MI, May 13, 1982.
 25. Ibid.
 26. Interview, Sherriff.
 27. Letter, WKK to Colonel N. T. Kirk.
 28. Letter, ATB to WKK, September 17, 1926.

29. Letter, ATB to WKK, October 16, 1925.
30. Letter, ATB to WKK, October 29, 1926. "In reference to the geese and ducks, I believe they can be housed in the stable for this winter, but next year, why not arrange to house them in the base of the Dutch mill on the Island? I believe you would like some of the very lively and brilliantly plumaged Japanese ducks in the lagoon. The mill structure would house all your water fowl nicely, and possibly a flock of white tumbler-pigeons also."
31. Letter, ATB to WKK, August 17, 1926.
32. Letter, WKK to ATB, August 18, 1926.
33. Letter, D. Woudstra to Mr. Benjamin and Benjamin Architects, January 13, 1927.
34. Letter, D. Woudstra to Messrs. Benjamin and Benjamin Architects, June 4, 1927.
35. Letter, ATB to WKK, March 10, 1926.
36. Benjamin and Benjamin, "A Country Home . . .," Drawing Numbers 114-6, 114-7; Letter, WKK to Colonel N. T. Kirk.
37. W. K. Kellogg Trust Papers, 1927-1929 (courtesy of the Office of Finance and Operations, Michigan State University, East Lansing, MI).
38. Letter, ATB to WKK, March 10, 1926.
39. Powell, p. 212.
40. Letter, ATB to WKK, March 10, 1926.
41. Interview, Sherriff. Mr. Sherriff recalled that there were plants bearing both oranges and lemons.
42. Letter, ATB to WKK, February 1, 1926.
43. Ibid.
44. Letter, ATB to WKK, November 18, 1925. Even when discussing details such as hardware for the manor house, this inter-

est in refinement and dignity is evident. The architect writes, "Mr. Hesse and I both think that the pattern that we advise you to take looks both richer and more dignified than the Elizabethian [*sic*] pattern. . . ."

45. For example, Henry Ford, the automobile magnate, commissioned a Tudor mansion, Fair Lane, in Dearborn, Michigan, which was designed by William Van Tine and erected between 1913 and 1915. Edsel B. Ford hired Albert Kahn to design a Tudor mansion for himself and his wife. It was completed at Grosse Point Shores, Michigan in 1926; Williamson, p. A-2.
46. Interview, Sherriff; Williamson, p. A-2. The quotation cited here is from Williamson.
47. Powell, pp. 23-48. These are the pages for Chapter Two which is entitled "I Never Learned to Play."
48. Telephone interview, Williamson.
49. Powell, p. 37.
50. Walter C. Kidney, *The Architecture of Choice: Eclecticism in America, 1880-1930* (New York: George Braziller, 1974), p. 3.
51. Jonathan Lane. "The Period House in the Nineteen-Twenties." *Journal of the Society of Architectural Historians*, 20, No. 4 (1961), p. 169.
52. Regarding open plans, there are many nineteenth-century precedents Benjamin must have known. A characteristic example is the Tilton House, Newport, Rhode Island, 1881-2, by McKim, Mead and White. A contemporary Tudor work which includes an open plan is the Edsel B. Ford House, Grosse Pointe Shores, Michigan, 1926, by Albert Kahn.

53. Lane, p. 173; Letter, ATB to WKK, July 16, 1925. Benjamin adds "the porch will be adjacent to living and dining rooms."
54. Lane, p. 174.
55. Tape, Williamson.
56. This and other ceilings were crafted by Frederick C. Ruppel, Decorative Sculptor, Grand Rapids. He had a considerable reputation and was responsible for the decorative work in the Henry Ford residence, Fair Lane, at Dearborn, Michigan.
57. Williamson, p. A-5; Contract, Marshall Field and Company and W. K. Kellogg, November 16, 1926 (courtesy of the W. K. Kellogg Foundation). The contract lists expenditures totaling approximately \$75,000. Cover letter and report, Sheldon L. Kutnick, Volunteer Curatorial Assistant, European Decorative Art, The Detroit Institute of Arts, to Dr. George H. Lauff, Director, Kellogg Biological Station, February 28, 1977 (courtesy of Professor Joseph Ishikawa, Director, Kresge Art Gallery, Michigan State University). Regarding the three tapestries from the manor house, Mr. Kutnick writes in the cover letter: "I was able to identify the two larger pieces, but am unsure of the third. Perhaps it is a nineteenth century French reproduction. . . . both pieces are from the first quarter of the 18th century. The larger piece was probably woven at Aubusson in the north of France, and the other at Lille, also in the north of France. Because of their proximity to Brussels, the main tapestry center of the 17th century, many Flemish motifs occur in the work of northern France." In the report, Mr. Kutnick mentions that Marshall Field and Company held an exhibition in 1924 of tapestry dating from the sixteenth to the twentieth century.
58. Letter, WKK to ATB, October 3, 1925.
59. Interview, Staines; Interview, Sherriff; Interview, Williamson.
60. Contract, W. K. Kellogg and Theo. J. Beyne, Contractor, December 4, 1925 (courtesy of the W. K. Kellogg Foundation).
61. Tape, Williamson.
62. Ibid.
63. I use the term *gentleman* here in keeping with my earlier discussion of the manorial tradition in architecture and its connection with clients who socially would be described as gentlemen. Given Kellogg's major decision-making role in this commission, it seems fair to use the gender-specific term rather than *gentleperson*, which is too modern a word for the time period studied here.
64. Tape, Williamson.
65. Interview, Staines.
66. Lane, p. 175.
67. The second-floor plan shows seven bedrooms. Actually six were bedrooms. The seventh, adjoining Kellogg's room, became part of his suite.
68. Interview, Staines.
69. Tape, Williamson.
70. Ibid.
71. Ibid.
72. Letter, WKK to ATB, September 16, 1926.
73. Letter, WKK to ATB, August 24, 1926.
74. Williamson, p. A-1.
75. There is an oft-quoted statement that reveals his modesty and his attitude toward

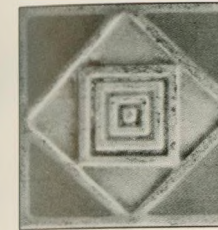
philanthropy. See: "I'll Invest My Money in People," p. 21. "'A philanthropist is one who would do good for the love of his fellowmen. I love to do things for children because I get a kick out of it. Therefore, I am a selfish person and no philanthropist. . . . Any success of the Foundation is due to the trustees and the staff. They had the vision. I only supplied the funds.'" Perhaps it should be mentioned that there were considerable tax advantages for philanthropic endeavors, too.

76. Kellogg Trust Papers. The quotation is from this item; *see also* News Release, Department of Information Services, Michigan State College, November 2, 1953. Kellogg Biological Station Papers, Michigan State University Archives and Historical Collections, East Lansing, MI; Departmental Review, Gull Lake Laboratory, W. K. Kellogg Biological Station, 1976, pp. 2-3. Kellogg Biological Station Papers, Michigan State University Archives and Historical Collections, East Lansing, MI.
77. Letter, WKK to Lieutenant Commander Masters, United States Coast Guard, July 11, 1942. After 1942, Kellogg spent some time at his suite in The Inn, a Battle Creek apartment house. He also lived in an ample residence on Gull Lake; Letter, WKK to Dr. Emory Morris, August 21, 1942 (courtesy of the W. K. Kellogg Foundation). It should be noted that many of the furnishings were sold or given away. Others were kept for his last residence at

Gull Lake. When discussing the removal of the furnishings, Kellogg mentions the paintings in the living room which he recalled were purchased for approximately \$10,000 from Marshall Field and Company. He did not consider any of them "treasures."

78. "Kellogg Estate Given to M.S.C." *Kalamazoo Gazette*, undated, Kellogg Biological Station Papers, Michigan State University Archives and Historical Collections, East Lansing, MI. The pipe organ, piano, music cabinet, and player rolls were given to the hospital. "Foundation Receives Hospital Annex Deed," *Kalamazoo Gazette*, September 1951, Kellogg Biological Station Papers, Michigan State University Archives and Historical Collections, East Lansing, MI.
79. News Release; Departmental Review.
80. News Release.
81. Departmental Review.
82. This irony is also evident in the career of Henry Ford, who, during the late 1920s, was updating his automobile plants at the same time he was establishing Greenfield Village, Dearborn, Michigan, a tourist attraction designed to "take you and your family through some genuine Americana to a simpler old world time." The quotation source is: "Dearborn: A Panorama of People Pleasers," promotional booklet, Tourist and Convention Division, Dearborn Chamber of Commerce, Dearborn, MI, 1979.

Glossary



balustrade — a railing system including posts (balusters) and horizontal members (rails).

bargeboard — a board which hangs from the projecting end of a roof, covering the gables.

battlement — a wall with alternating right-angled indentations and raised sections at its top.

coffering — decoration of a ceiling consisting of sunken square or polygonal ornamental panels.

dogtooth — a four-pronged angled or curved shape with a hollow center positioned so its side prongs touch those of the adjacent shapes. In historical English designs, the centers were raised, not hollow, thus giving the shapes a star-like appearance.

faience — glazed earthenware.

finial — a decorative terminus at the top of a spire or other architectural element.

four-centered arch — an arch whose inner curve begins on either side with a curve, almost a quarter circle in shape, and continues to the apex as a straight line.

half-timbering — a construction method in which walls are built of timber framework (or made to appear so) and spaces are filled with plaster.

jamb — a vertical member at each side of a door or window frame.

light — an opening between the vertical posts of a window.

pergola — a latticed structure, usually located in a garden, with an open wood-frame roof supported by posts or columns.

quatrefoil — a four-lobed pattern divided by cusps; a pattern of four converging arcs.

random brickwork — bricks, sometimes of different heights and widths, laid in irregular courses or positions.

ribbon window — a long horizontal band of individual windows positioned close together so they appear as a unit.

terra cotta — a hard, brownish-red earthenware.

Facts

A Country Home for Mr. and Mrs. W. K. Kellogg on Eagle Heights at Gull Lake, Hickory Corners, Michigan

Client:	Mr. and Mrs. W. K. Kellogg
Architect:	Benjamin and Benjamin, Grand Rapids (principals: Adrian T. Benjamin and Thomas Benjamin)
Landscape Architect:	Edward H. Freyling, Grand Rapids
Decorative Sculptor:	Frederick C. Ruppel, Grand Rapids
Engineer:	Byron E. Parks and Son Engineers, Grand Rapids
Contractor:	Theodore J. Beyne, Grand Rapids G. J. Heckman
Gardener:	Walter Taylor
Dates of Construction:	Major construction: August 1925–October 1926 Details, landscaping: October 1926–November 1927
Style:	Tudor
Site:	30 acres 20 acres of lawns and shrubs 1,600 feet of lake shoreline
Construction Data:	
Materials	Steel, reinforced concrete, hollow load-bearing tile, wood, brick, glass
Heating	Coal, then oil
Cost	\$400,000 Manor house 141,000 Other buildings 48,000 Land 120,000 Landscaping 38,000 Miscellaneous \$747,000 Total
Dates of Occupancy:	March/April to October/November 1926–1942



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G. J. Heckman

Gardener:

Walter Taylor

Dates of Construction:

Major construction: August 1925–October 1926

Details, landscaping: October 1926–November 1927

Style:

Traditional

Site:

30 acres

20 acres of lawns and shrubs

1,600 feet of lake shoreline

Construction Data:

Material:

Steel, reinforced concrete, hollow load-bearing tile, wood,
brick, glass

Heating:

Coal, then oil

Cost:

\$400,000 Manor house

141,000 Other buildings

48,000 Land

120,000 Landscaping

38,000 Miscellaneous

\$777,000 Total

Dates of Occupancy:

March/April to October/November 1926–1942

