

Lower Woodward Avenue Historic District

Final Report

The Lower Woodward Avenue Historic District is composed of the thirty-four buildings lining Woodward Avenue south of the Grand Circus Park Historic District (National Register), extending south to State Street on the west side of Woodward and E. Grand River Avenue on the east side of Woodward. It is located in the heart of downtown Detroit between the Capitol Park Historic District (N.R.) and the Washington Blvd. Historic District (N.R.) on its west and the Broadway-Randolph area to its east.

Boundaries: The boundaries of the proposed district are outlined in heavy black on the attached map, and are as follows:

Beginning at a point, that point being the intersection of the centerline of Woodward Avenue with the centerline of State Street; thence southwest along the centerline of State Street to its intersection with the centerline of the alley lying parallel to and between Woodward Avenue and Griswold Street; thence northwest along the centerline of said alley to its intersection with the south line, extended to the southeast and northwest, of Lot 18 of the Plat of Section 8, Governor's & Judge's Plan of Section 8, as recorded in Liber 34 of deeds, page 543, Wayne County Records; thence northwest along said south line of Lot 18 to its intersection with the centerline of Washington Blvd., thence north along the centerline of Washington Blvd. to its intersection with the south line, extended east and west, of Lot 20 of the Plat of Section 8, Governor's & Judge's Plan of Section 8, as recorded in Liber 34 of deeds, page 543, Wayne County Records; thence east along said south line of Lot 20 as extended to its intersection with the southeast line, extended northeast and southwest, of lot 23 of the Plat of Section 8, Governor's & Judge's Plan of Section 8, as recorded in Liber 34 of deeds, page 543, Wayne County Records; thence northeast along said southeast line of Lot 23 as extended with its intersection with the centerline of Woodward Avenue; thence northwest along the centerline of Woodward Avenue to its intersection with the common centerline of Park Avenue and Witherell Avenue; thence north and east along the centerline of Witherell Avenue to its intersection with the northeast property line, extended northwest and southeast, of Lot 22, Plat of Section 7, Governor's & Judge's Plan of Section 7, as recorded in Liber 34 of deeds, page 543, Wayne County Records; thence southeast along said northeast boundary of Lot

22 to its intersection with the centerline of the alley located parallel to and northeast of Woodward Avenue (which alley lies between Woodward Avenue and Farmer Street southeast of John R. Avenue); thence southeast along the centerline of said alley to its intersection with the centerline of East Grand River Avenue; thence southwest along the centerline of East Grand River Avenue to its intersection with Woodward Avenue; thence southeast along the centerline of Woodward Avenue to the point of the beginning.

These boundaries include the Lower Woodward Avenue National Register District at the south, using the identical boundaries as the National Register to include historic properties while excluding vacant sites and non-significant resources; it also includes the buildings in the block of Woodward between John R/Clifford and Grand Circus Park, excluding the David Whitney Building. These resources are located within the National Register Grand Circus Park Historic District, but except for the David Whitney and Broderick Tower Buildings, relate to the Woodward Avenue streetscape, not to the park. The David Whitney Building is excluded because it is already designated by the City of Detroit as a single building.

History: The Lower Woodward Avenue Historic District is significant as a collection of late nineteenth and early twentieth century commercial buildings designed by noted Detroit architects, including Albert Kahn, Gordon W. Lloyd, Smith Hinchman and Grylls, and Baxter, O'Dell & Halpin. The district includes significant commercial department store structures that define a continuous street wall on Woodward Avenue, and a continuous vista to the Detroit River. The generally consistent heights create a sense of architectural cohesiveness in the district as well. Woodward Avenue is also significant as a part of Judge Augustus B. Woodward's original 1807 plan for Detroit. The district later superseded the lower blocks of Woodward Avenue as the main shopping district. As Detroit's main street and destination shopping avenue for much of the twentieth century, Lower Woodward Avenue exemplified the early decades of dynamic growth of the city.

Woodward Avenue is the namesake of Judge Augustus B. Woodward, creator of the historic 1807 plan for Detroit. Just a fragment of the Woodward plan was carried out, but the remaining portion is significant to the urban planning history of Detroit and the nation. The Detroit street plan has been determined eligible for the National Register of Historic Places. The extant streets of the historic plan extend south of Adams to Jefferson and are roughly bounded by Randolph to the east and Cass to the west. In the twentieth century, Woodward Avenue became the spine of Detroit, and is one of the most essential components of the historic plan. Just north of the Grand Circus Park Historic District is Detroit's Theater District. The 1807 historic street plan was discontinued at this point, but Woodward continues up through the city of Detroit and into the suburbs.

When asked why he named the main street after himself, Woodward gave the tongue-in-cheek answer that it was "Not so, the avenue is named Woodward because it runs wood-ward, toward the woods." In all probability, Woodward named what he thought would be the main street after his idol, the president, Jefferson. He named the

true north-south axis after the nation's first president, Washington. Woodward Avenue was planned to be a secondary avenue, but grew to become Detroit's grand avenue. Initially the area known as downtown was a forested landscape with branches of the Savoyard creek running nearby. Woodward Avenue probably began as a simple Indian trail to the river. Later, it was used by French fur trappers to haul pelts into town and by local farmers to lead livestock to slaughter. The retail history of Detroit begins at the river. As merchandise was unloaded from ships, warehouses and small storehouses were established on Atwater Street. The flat topography of Detroit allowed for expansion of roads perpendicular to the river.

Silas Farmer's book, History of Detroit, traced the retail progression of Detroit in detail. As the wealth of Detroit increased in the 1830's, Jefferson Avenue became Detroit's retail center. In 1860, Woodward Avenue above Jefferson became, in turn, the better retail street, and by 1870 the tide of business swept past Campus Martius.

Grand Circus Park was the northern boundary of Woodward Avenue's commercial architecture in the 1870's. North of Grand Circus Park were the city's grand mansions, and then farmlands. Woodward Avenue north of Grand Circus Park was a dirt road and the mud-filled wheel ruts made travel difficult beyond the cedar block paved Lower Woodward Avenue. A historic photograph from the 1870's depicts Campus Martius and the cedar-block paving at the edge of the built environment of Detroit.

Woodward Avenue between Campus Martius and Grand Circus Park has seen several building cycles. When the Judges & Governors plan for the city plotted each property line and lot, the parcels on Woodward Avenue were built with mainly residential structures. First, as farmers claimed the land, their homesteads of wood-frame houses, barns, chicken coops and outhouses were built near Woodward. Then, as Detroit grew and prospered in the early 19th century, the new homes were built facing the street. Soon these homes on Woodward were surrounded by encroaching commercial buildings. Detroit historian Thomas Brunk offers a description of the mid-nineteenth century; "Lower Woodward was lined with dry good stores, grocers, and other merchants. The tremendous growth of retail trade in the downtown area increased congestion and drove up the property values, again pushing residents out."

In 1866, even the First Methodist Church, on Woodward and State, was converted into commercial use because the property values of real estate on Woodward were rising. By 1880, Woodward Avenue at Clifford was a mixture of residential structures and retail storefronts. It was at that point when the streetwall of Woodward Avenue was defined, and a continuous strip of structures led to Grand Circus Park. The 1896 *Baist Property Atlas of Detroit* depicts only five wood-frame structures remaining on Woodward Avenue between Campus Martius and Grand Circus Park. The new buildings were of masonry. The Buildings of Michigan by Kathryn Eckert clearly describes Woodward's architectural transformation:

In the 1890's a radical transformation of the downtown area of Detroit began. Following the example of Chicago, the domes, spires, and cupolas of earlier civic and religious

buildings were being overshadowed by a skyline dominated by tall buildings. After several decades of decentralization and urban sprawl, the city turned inward. As density began to increase, expansion was upward into large commercial structures and skyscrapers. By 1894, completely metal frame buildings with terra cotta facades began to appear in the city.

Brick and cast iron retail structures replaced the earlier two-story wood buildings on Woodward Avenue beginning in the 1890's. Because Detroit was growing so quickly, there was a retail boom, and many dry goods stores centered themselves on Woodward Avenue. It is significant that these types of commercial enterprises chose Woodward Avenue, and that they had a collective presence. They established Woodward as the high-end retailing district in Detroit - the place where women went to purchase fabrics, braids and trims. Millinery stores were located on Woodward as well as music and furniture stores. It was the "Ladies' Mile" of Detroit.

The buildings on Woodward in the 1890's were from three to four stories high, with brick and cast iron facades with neoclassical detailing: arched windows, denticulated cornices, and terra cotta pilasters. A photo of the Schwankovsky Music Company in 1904 depicts the six-story building as towering above its surroundings of two-story buildings. Across the street, one slice of the original 1880's block between Grand River and Clifford Streets remains today - the Field's Store - now quite anomalous between two ten-story buildings. One of the oldest buildings on the Lower Woodward Corridor is the S. L. Bird Co. Building, designed by Gordon W. Lloyd in 1889. The building's Renaissance detailing is still intact, and it serves as a marked contrast to the buildings around it that were the "modern" window-wall commercial department stores.

Detroit, as other American urban centers, experienced a surge in growth from 1895 to 1910 in which skyscrapers replaced smaller nineteenth century structures. Even in 1910, a building eight-stories tall was considered a skyscraper. The Detroit News Tribune announced the building of a "Skyscraper for Woodward Avenue" which was to be called the Fowler Building, and leased to the Kline's Department Stores in 1910. By the Detroit architects Donaldson & Meier, the Fowler Building was of steel frame construction and considered "one of the finest in the city."

The early 1900's marked a dramatic difference in the construction of commercial buildings on Woodward. The three-story red brick buildings were demolished for new white terra cotta eight-story buildings. Without a doubt the Chicago's 1893 World's Fair influenced the use of white glazed terra cotta. American buildings of the turn-of-the-century era Main Street have been analyzed by architectural historian Richard Longstreth. He would categorize the Woodward structures in two ways: the two-part vertical block and the three-part vertical block. Most of the buildings on Woodward can be identified in these two categories. The facade is divided horizontally into two major zones, or three zones when the attic story is a distinct visual cap.

The Bedell Building on the west side of Woodward was an example of the two-part

vertical block where the lower zone provides a visual base for the dominant "shaft" or upper zone. The T. B. Rayl Co. Building on the east side of Woodward was an example of the three-part vertical block. The composition is analogous to a classical column: base, shaft and capital. The three zones are treated distinctly in the T. B. Rayl Building, with the top zone demarcated by the heavy cornice that was above the seventh floor. Because the majority of the buildings on the Lower Woodward Corridor have been altered, pure examples of these classifications are few.

Longstreth also analyzed the purpose of commercial buildings' interior design:

"Retail and wholesale trades were constructed with an open plan that could be fitted and changed according to the needs of a succession of occupants. Commercial buildings can be seen as vessels, efficient containers of flexible space, their form determined by one set of demands...The resulting spatial order can be quite loose or very particularized, and in either instance often modified or soon outmoded."

Perhaps even more important to the developing Woodward Avenue was the design influence of Chicago's architecture as well as the technological advances of the steel frame in the Reliance Building (1894) by Burnham & Root. Many of Woodward's retail building were influenced by Holabird & Roche as well as Sullivan's Gage Buildings in Chicago. The architects of the Woodward Building, the D. J. Healy Building, and the Fowler Building had taken note of the way the Gage Building's piers are crisply differentiated from the spandrels and windows. These designs expressed a reticulated linearity and a unifying range of verticals to emphasize the height of the building.

Architectural critic Vincent Scully writes about Louis Sullivan's Gage Building (1898-99) in Chicago in his book, American Architecture and Urbanism, "It is clear that Sullivan himself was thinking of his buildings as related to traditional street groupings, so that part of his urbanistic responsibility was to design appropriately planar facades." This analysis applies to the terra cotta buildings on Woodward; their facades are like a taught screen dropped to define a public space.

Lower Woodward's buildings are a significant part of Detroit's commercial architectural history. They were constructed at the turn-of-the-century to attract shoppers, as well as function for their programmatic use - the department store. In his book, The Buildings of Detroit, architectural historian Hawkins Ferry points out the significance of Woodward's built fabric;

"[There are] a large number of excellent smaller commercial buildings... much of their merit stems from the Chicago school. Mostly of white brick or terra cotta, they may be easily recognized by their generous window areas and functional simplicity. But regardless of size or importance, the commercial buildings of this era have stood the test of time, and their adaptability to modern usage is as good a proof as any that almost fifty years ago American commercial architecture had come of age."

In 1935, *Architectural Record* magazine held a competition titled "Modernize Main Street" and Detroit architect Albert Kahn was a member of the jury. The competition was sponsored by Libbey/Owens/Ford Glass Company, and of course all the submissions to "Modernize Main Street" used structural glass. It is interesting to note that *Architectural Record's* article titled "Retail Store Planning" featured a Lower Woodward Corridor building; the Rayl's Hardware Store was depicted with the renovation for Sally Frocks by the firm Sobel and Drielsma. The renovation's Carrara glass was held in place by aluminum supports. That renovation has been renovated and nothing remains from the 1935 change.

The commercial program of a retail store means that a building must be as fashionable and as up-to-date as the merchandise it sells. Through the 1940's, 50's and 60's first and second story facade renovations were done to most of Woodward's buildings. The facade renovations of the Bedell Building (Woolworth's), and the William Elliott Dry Goods Building (Eastern Wigs) are representative of their era, and should be preserved as they are. These renovations finished in permanent, expensive materials were to update the building's appearance, as well as extend life of the existing building. Woodward Avenue was the heart of Detroit and for many Detroiters, going shopping downtown was the experience of taking a trip to some place special. In the early 19-teens streetcars took shoppers to Lower Woodward where the stores were packed on Saturday afternoons. As with Fifth Avenue in New York, Michigan Boulevard in Chicago, or Wilshire Boulevard in Los Angeles, Woodward Avenue in downtown Detroit became a fashionable place to shop. Going downtown to shop or to the movies was an event; women wore a hat and white gloves, and men a jacket.

Many of Detroit's that define Detroit's commerce got their start on the corridor. Vernors for example, the ginger ale soda pop that Detroiters love got its start in a three-story pharmacy at the corner of Woodward and Clifford. Sanders "Pavilion of Sweets" at Gratiot and Woodward was where the ice cream soda was invented in 1875. Detroit's originally locally-owned clothing chains all got their start on Woodward: Albert's, Hughes & Hatcher, Marianne's, and Winkelman's. Detroit's first five & dime store S.S. Kresge grew to be so successful that by the 1920s they were operating out of two locations within the Woodward corridor. The F.W. Woolworth Company which carried much of the same merchandise as Kresge's, also had retail success on Woodward Avenue.

In 1891 Joseph L. Hudson constructed a new department store building at the corner of Farmer and Gratiot. At that time the location was thought to be too distant from Detroit's business core. Nevertheless, over the years, the Hudson's Department Store building was expanded and enlarged until 1946 when it filled the entire block bounded by Woodward, Farmer, Grand River and Gratiot. The Hudson's Building was constructed in stages as the company grew and bought out its competitors northward on Woodward. Hudson's was the second largest department store in the world next to Macy's. Its significance to the Lower Woodward Avenue District is that Hudson's was a shopping destination. This allowed the rest of Woodward's retail to thrive based on the

volume and traffic generated by Hudson's.

The other major retailers in downtown Detroit were also responsible for the development of the Lower Woodward Avenue Historic District. Newcomb Endicott was one of the major department stores that Hudson's displaced at the turn of the century. Kerns Department Store, just south of Hudson's, and Crowley-Milner were destination department stores as well, and made the shopping along Woodward successful.

For over 150 years Woodward Avenue has been a place both of celebration and protest. Everyone from members of the Grand Army Republic who marched up Woodward Avenue to Grand Circus Park to mark the beginning of their annual meetings; to members of various labor and civic organizations who have held commemorative events along the city's most famous thoroughfare. For many years no Detroiter would think of celebrating their latest victory or accomplishment anywhere else but along Woodward Avenue. The Detroit Tigers, Lions, Pistons and Red Wings sport teams all have celebrated their championships with parades along the city's ■ Grand Avenue. • Every year over a hundred thousand people line Woodward Avenue for the annual Thanksgiving Parade.

Woodward Avenue also was the place where much of Detroit's labor and civil rights history was made. In summer of 1840, at the height of America's slavery, twenty slaves gathered openly at the foot of Woodward as they attempted to raise monies for their freedom. Almost one hundred years later in 1937, Woolworth's was the site of a major sit-down strikes as the unions were organizing throughout the city. For eight days approximately 250 young women and teenage girls barricaded themselves inside Woolworth sitting-in at the lunch counters and refusing to leave until their union was recognized and they received a 5-cent raise. These same lunch counters became the site of major sit-ins during the 1950s and into 1960s when the city's black population fought for their civil rights. Just as Life Magazine ran picture spreads on the Detroit Woolworth strike and the Pathe News Reels gave nation-wide exposure to the issue; Ebony Magazine helped to bring the protests of black Detroiters to the nation's larger black community. In late 1960s thousands of Detroiters joined Martin Luther King Jr. as he marched down Woodward Avenue to Kennedy Square where he gave an early version of his famous ■ Have A Dream, • speech.

In 1920, Woodward at Michigan Avenue was the busiest intersection in the United States with 18,424 cars traveling through it in a ten-hour period. According to the Detroiter, in 1925, Detroit had the distinction of having the busiest corner in the United States. It was estimated that 1,233,025 people crossed the corner of State Street and Woodward Avenue in an 18-hour day according to a book published by Walker & Co. Number two, at 700,000 people, was New York's Broadway and Seventh Avenue corner in Times Square. In 1936, an extensive traffic study reported that "in the seven-hour period from 11:00 a.m. to 6:00 p.m. on a typical business day, the sidewalk on the west side of Woodward Avenue between Grand River and State Street was used by 41,883 pedestrians. This is the location of the greatest volume and density of pedestrian

movement within the city."

Detroit's population began to decline in the 1950's, when prosperity and public policy opened the way to suburbanization. In the decades that followed, downtown Detroit fell on hard economic times. To encourage the revitalization of downtowns, many cities in the United States attempted the "mallification" of their main streets. In 1977, Woodward Avenue was transformed into a pedestrian mall between Kennedy Square and Grand Circus Park. The widened sidewalks were repaved with brick, and trees in large planters were added (trees had not been seen on Lower Woodward since the 1870's), as well as benches, sculptural art and new lighting. Buses and service vehicles were the only motorized vehicles allowed. Pedestrian malls were proven largely ineffectual as tools to bring businesses and people back to the city center; Woodward Avenue was reopened to traffic in the early 1990's. The rebirth of the theater district and the building of two sports stadia immediately north of Grand Circus Park are helping to spur renewed interest and economic activity in the Lower Woodward Corridor Historic District.

Architectural Description:

The buildings in the proposed Lower Woodward Avenue Historic District share a remarkable consistency and create a strong visual image for downtown Detroit. They represent Detroit's transformation into a modern twentieth century city. Early twentieth century buildings of steel frame and curtain wall construction share the street with late nineteenth century Queen Anne style commercial buildings. Art moderne and international style elements stem from the 1940's, 50's and 60's. All of the buildings on Woodward Avenue completely fill their lot lines and are built to the sidewalk.

The most distinguishing characteristic of the Lower Woodward Avenue Historic District is its continuous wall of commercial buildings on each side of the roadway, creating a canyon effect. Nowhere else in Detroit is this feeling of enclosure as undiminished and complete. Because this small stretch of Woodward Avenue has not seen the demolition of buildings that leave vacant lots or gap teeth in the street wall, the result is a unique sense of place.

The contributing structures in the Lower Woodward Avenue Historic District were built of brownstone, white brick, white terra cotta, and red brick between 1886 and 1941. However, the majority were built or completely renovated between 1911 and 1919. This building boom is part of the reason for the consistency of built fabric on Lower Woodward. The commercial department store of the 1910's had an architectural treatment that consisted of regularly spaced windows in a wall of white terra cotta or light colored brick. This trend lasted through the 1920's, and several of Woodward's white terra cotta buildings were constructed in the early 1920's as well.

Every building in the Lower Woodward Avenue Historic District has many layers of storefront renovations. These renovations have modernized at least the first story, and

sometimes continued up to the third story, sometimes making it somewhat difficult to distinguish where one structure begins and where one ends at the street level. Only by stepping back and noticing the historic structure above does one note there are separate entities.

The history and architecture of the thirty-four buildings in the proposed Lower Woodward Historic District are briefly described below. Of the thirty-four buildings, nine have been identified as ■non-contributing,• coinciding with the national register listing of the same name.

1. 1201-1209 Woodward, S. S. Kresge Store #1, Smith, Hinchman & Grylls, Architects, Porter Brothers, contractors 1917 (original address: 165-69 Woodward). Contributing Building.

Sebastian S. Kresge founded his retail company in 1899 in a four-story building at 189-91 Woodward Avenue (now demolished). He moved his business down the block to the Wesson Building in 1909, and named this spot at the corner of Woodward and State "Kresge Korner." The Wesson Building (1880) was demolished for a new Kresge's Building, which opened for business on October 1st, 1917 and still stands today. S. S. Kresge Company initially occupied the basement, first, second, seventh, eighth and ninth floors, while the remainder of the building was used by S. L. Bird & Sons as an extension of its store to the north.

The nine-story structure is faced with beige brick with double sets of windows arranged in three bays on its Woodward side and five bays on the State Street facade. A molded string course of terra cotta separates the eighth floor from the ninth, and the top of the ninth floor is ornamented with foliated classical detailing in terra cotta.

Many changes and renovations to the building have occurred over time. A photograph from the early 1920s depicts a large vertical marquis from S. L. Bird & Sons running down both sides of the southeast corner of the building, and more Bird signage running horizontally above the fourth floor. Renovations in 1938 further joined the Kresge store with the S. L. Bird building to create one continuous retail space on the basement, first floor and mezzanine levels. The building's systems were remodeled with air conditioning, new lighting, and an escalator to the second floor. On the exterior, the brick and terra cotta detailing was replaced with enameled steel banding wrapped around State Street and up Woodward. Below the second story windows, a horizontal signage area was composed of stainless steel bands above and below a red background with stainless steel lettering stating: S. S. ■Kresge Co. 5 and 10". An exciting streamlined stainless steel marquis canopy was lit underneath with white light bulbs at the corner entrance.

In 1966, the Detroit Free Press reported that S. S. Kresge Co. formally re-dedicated its Woodward-State downtown store following a nine-month, \$150,000 remodeling program. The facade renovation completely covered the windows on the second story,

and updated lettering read simply, **Kresge**. Additionally, the storefront entrances were changed to plate glass with stainless steel supports. The cornice was removed and replaced with yellow brick.

In 1987, Kmart sold their Kresge stores to the McCrory Corporation. Kresge Store #1 became a McCrory's store until the chain ceased operation in 1994 and the building closed. The Kresge's building was sold to a private developer in 1996.

2. 1211-1219 Woodward, R. H. Traver Co. (Kresges), Gordon W. Lloyd, architect, 1889

(original address: 171-175 Woodward). Contributing Building.

The five-story Traver Building (1889) was constructed of brownstone, representing an earlier era of commercial architecture that stands out from the rest of Woodward's white terra cotta facades. Its architect, Gordon W. Lloyd, was born in Cambridge, England and brought to Detroit his love of historicism, the English Gothic, and all the Romantic styles. He also designed one of the most recognizable buildings on the Lower Woodward Corridor - the Schwankovsky Music Company Building at 1500 Woodward and John R.

The history of this building begins with R. H. Traver, who established a retail business of men's clothing, hats and furnishings in March 1890. Seaman Leggett Bird entered into partnership with Traver in 1904. After Traver's death just a year later, the clothier became known as the S. L. Bird Company. In 1914, S. L. Bird retired, and his three sons continued the business as S. L. Bird & Sons.

The Traver Building still retains much of its original grandeur. Composed in two vertical bays, the three supporting piers are articulated in the form of pilasters rising from the third floor to a decorative frieze above, capped by an intact capital with a cherub face. The fourth and fifth stories each have pilasters at the piers. The structure is divided horizontally at each floor with a heavy belt course of brownstone. Below the intact cornice (minus its elaborate ironwork) is blind arcading.

All window openings on the Traver Building are regularly spaced, with each fenestration level containing differently shaped windows. The third floor's windows are grouped into four sets of pairs, the fourth floor windows are four to each bay, and the fifth floor contains arcaded pivot windows. The third and fourth floor windows have transoms shaped into circular tracery. On the fifth floor the transoms are shaped into the window arches.

In 1938, the facades of both the Kresge Building to the south and the Traver Buildings' first two floors were combined visually. Unfortunately, this renovation completely demolished the brownstone storefront and classical detailing of the first two floors of the Traver Building. The interiors were connected and today, these systems are still

integrated, including the staircases, streamlined banisters, and elevators.

The interiors of the three upper stories in the Traver Building are perhaps Lower Woodward's most significant. Elaborate gold-leafed columns and moldings with stenciled detailing remain. Additionally, the building has an intact, raised skylight on the fifth floor, with its original multi-toned gold painted geometric and art nouveau-influenced designs. At some point, the windows of the skylight were covered.

3. 1225 Woodward, The Fowler Building (Kline's, Franklin-Simon), Donaldson & Meier, Architects, 1911 (original address: 177-181 Woodward). Contributing Building.

The estate of E. M. Fowler built this structure at an estimated cost of \$150,000 in 1911, replacing the old Hunter & Hunter store building that burned in 1910. The Fowler Building is a white glazed terra cotta skyscraper, similar in general concept to the Gage Building in Chicago. Architect Louis Sullivan's Gage Building (1899) was a landmark in architectural design for its reduction of the terra cotta exterior to a skeleton in order to express the underlying structure of the steel frame. This revolutionary construction technique permitted the expansion of the windows into continuous strips.

The eight-story Fowler Building possesses the most intact terra cotta exterior in the Lower Woodward Corridor. The structure is composed of three vertical bays of ribbon windows containing a strip of three windows in each. Dark metal window surrounds and dark spandrels cause the window areas to appear recessed, emphasizing the white terra cotta skeleton. The top floor is set apart from the floors below by a string course with dentil moldings. Just under the cornice is a terra cotta plaque with the name ■FOWLER■ in block lettering. In the late 19-teens and early 20's, the plaque had a scripted ■Kline's■ in the same spot. The terra cotta piers of the two center bays on the eighth floor are each decorated with vertical foliate designs.

The second floor is separated from the upper stories by a belt course, and its window arrangement is different as well, containing large plate glass with multi-paned window panels on each side, similar to Chicago-style windows. The overhanging first floor marquee is still extant, and the glass block windows above it are intact as well. In 1958 the cornice was removed from the Fowler Building, as were the majority of Woodward's historic cornices.

The Fowler Building housed Kline's Ladies Wear from 1911, when it opened, until 1958. The Kline Garment Company was owned by Eugene B. Kline of New York City, who had similar stores in St. Louis, Kansas City and Cincinnati. In 1958, City Specialty Stores, Inc. (operators of Franklin-Simon) purchased the Fowler Building. Franklin-Simon Ladies Wear was a Detroit-based retailer with chain stores in neighborhood malls. Franklin-Simon closed in 1977. The building was purchased by local real estate developer, Howard Fridman, who named the replacement retail store

"Pam's" after a county clerk who processed the store's incorporation papers. Pam's was a women's and men's clothing and accessories store and it remained at this location until the mid-80's.

4. 1241 Woodward, Heyn's Department Store (Lerner), Albert Kahn Associates, Architect, 1919 (original address: 183 - 185 Woodward). Contributing Building.

This ten-story building was constructed of reinforced concrete and faced with limestone at an estimated cost of \$175,000. Originally built as Heyn's Department Store, the upper seven stories of the front facade are intact as a classically arranged department store building comprised of three parts: a storefront on the first level, the upper facade with regularly spaced windows, and the cornice level that caps the building.

Architect Albert Kahn emphasized the top portion of the building by creating a division from the shaft, or column, of the building and the top floor. A band of limestone spandrels separates the ninth story from the tenth, creating a separate strip of windows on the top floor. Each spandrel is carved with a circular rosette in its center.

The Heyn's Building is composed of four bays of windows with dark mullions and muntins and dark metal spandrels that recede visually, allowing the piers between the bays to emphasize the building's verticality. The first floor originally had an overhanging canopy and transom windows to add light to the main selling floor. Decorative metal spandrels under the windows are still intact today.

In the 1930's, the first floor of the building was divided into three separate storefronts. Lerner Shops renovated a portion of the facade in 1936 and, in the 1950's, it expanded and modernized again with signage on an enameled steel granite checkerboard pattern over the first two stories. In the late 1960's, the facade reconstruction was continued to visually bind the building with the Field's Building to the north. The two buildings were joined as one facade on the first three stories, removing the original exterior limestone. In 1964, the cornice and parapet were removed, although a frieze of classical foliated designs remains.

The woman's clothing business known as Heyn's Bazaar was established in Detroit in 1873. In 1909 Heyn's Bazaar was located in the Freud Building on the block north of Campus Martius, and just 10 years later, Heyn's moved a block north to this brand new building, replacing the R. H. Fyfe & Co.'s Up Town Shoe Store (1886), a five story building, and changing its name to Heyn's Department Store.

In the heady days of 1929, the property was sold for \$1,200,000 to Detroit millionaire Col. F. M. Alger. The newspapers reported that, "The purchase was one of the biggest downtown real estate transactions in the city's history." The building had the Lerner Shops as a tenant from 1937 until the mid-80's when Hudson's closed and much of Woodward's retail closed along with it. The building remains vacant today.

5. 1247 Woodward, Fields Cloak & Suit Co. (Lerner), Mason & Rice. Architect; 1885, renovated in 1912, 1917 (original address: 187 Woodward). Contributing Building.

This sliver of a building is the oldest extant building in the Lower Woodward Historic District. According to City of Detroit building permit files, a five-story brick building was constructed in 1885 (permit #235) by architects Mason & Rice on this site. A permit issued for a new front and entrance in 1912, and in 1917, a permit was issued to rebuild the five-story brick building after a fire. Only the top two stories of the building are intact, having survived many years of "remuddlings." The windows were centrally arranged as the focal point, descending from a basket handle arched opening with a keystone at the fifth floor. The windows from the 1917 rebuilding are still in place; each set is composed of three windows with transoms above. Original cast iron spandrels and window frames are in bad repair.

In 1958, most of the cornice of the building was removed, but on July 17, 1961, a part of what was left came crashing to the sidewalk, making headlines. In the late 1960's, the first three stories of the facade were reconstructed to visually bind the building with the Heyn's Building (Lerner) next door to the south, and the interior levels were combined as well.

The city directory for Detroit in 1894 lists Hugo Hill Millinery at this address; the 1895 city directory lists S. E. Clark & Co., pianos, and by 1899 the tenant was J. G. McCrorey bazaar. The 1910 directory lists the Central Drug Co. Field's Cloak and Suit Co. was a tenant for many years, and one turn-of-the-century photo depicts a painted sign on the northern wall for "Field's Dresses, Furs, Cloaks and Suits." The structure underwent storefront alterations for Berland Shoe Company in 1932. In 1937, the first two stories were modernized in order for the new tenant, Burt's (women's shoes), to coordinate and compete with the other buildings on Woodward. Later, Lerner Shops leased the building, and it is vacant today.

6. The Bedell Building (Woolworth's), 1249 Woodward, George A. Schonewald (New York), Architect, 1923; Hyde & Williams, Architect, of 1940 renovation. Contributing Building.

The Bedell Building and the Heyn's Department Store Building, both ten stories in height, are the tallest structures on this block of Woodward. It replaced the Empire Theater on its site in 1923. The Bedell Company was a national chain that exclusively sold women's high-end fashions, headquartered in New York City. Opening day press coverage noted that Detroit's new Bedell Building was one of the Bedell City of seventeen Bedell Shops across the nation.

The Bedell Building was designed with three bays of windows grouped into sets of three. Floors three through seven have spandrels containing incised blocks centered above each window. The eighth floor's spandrels have incised fans above each

window, and the ninth repeats the block pattern that was used on the other floors. Its classically detailed cornice is intact, although the lettering for Bedell's was removed from the plaque at the top. The entablature just above the tenth floor windows has a swag relief carved above the center window in each bay.

This building underwent a major two-story facade renovation in 1940, when multi-layered terra cotta in earth-toned tawny colors was applied, resulting in an art deco pattern of plaques of frozen waves alternating with three bars of color in between the windows. The new facade's emphasis was the large signage for the F. W. Woolworth Co. This layer of history still exists today, although the lettering for Woolworth's is removed.

In 1940, the F. W. Woolworth Co., also based in New York, leased the building from local owners. In 1941, Woolworth's doubled its floor space by constructing a new structure to the north (1261 Woodward), and joining it with the Bedell Building. When the combined store opened, it had four entrances on Woodward, three sales floors, and an escalator connecting them. The ten stories of the Bedell Building contained offices, kitchens and stock rooms. There were three restaurants and a "stand-up bar"; practically all the foods were prepared in the store's own kitchen and bakery. In 1941 Woolworth's was staffed by 500 employees.

A renovation in 1960, added plate-glass picture windows, a lighted sign, and all-new interior fixtures. The eighth and ninth floors were turned into sales areas for rugs, furniture, and household appliances. The building has been vacant since Woolworth's left downtown for good in 1984. In July, 1997 the Woolworth Corporation closed all of its remaining stores nationwide.

7. 1261 Woodward, Woolworth's, Architects; Hyde & Williams, 1941. Contributing Building.

The architectural firm of Hyde & Williams had an interesting architectural problem to solve with the design of the new Woolworth Store Building, since it was entwined with the Bedell Building to its south. With its combination of modern and historic architectural styling, the upper two stories of the new four-story building match the cream terra cotta materials, the window shapes and sizes, and spandrel courses of the Bedell Building, resulting in a melding with the old to become a part of the continuous street wall of Woodward. Its first two stories were combined with the Bedell Building in its floor levels as well as its storefront design. The bulkhead and piers between the windows of the Woolworth Building were finished in a black granite.

Woolworth's was a significant part of Detroiters' shopping experience on this location since the turn of the 20th century. Woolworth's occupied a previous (1916) building on this site that was demolished for the new building. The F. W. Woolworth Co. was proud of this building, and featured a photo of it (out of the hundreds of Woolworth's) in the company's book titled *Woolworth's First 75 Years*, published in 1954.

8. 1275-79 Woodward, Hickey's (Footlocker); Architect: unknown, 1909 (original address: 201 - 203 Woodward), Non-contributing building. Non-contributing Building.

The newspaper rendering of this building depicts a four-story commercial structure constructed of brick with a terra cotta bracketed cornice. The four bays of windows had recessed spandrels with a centered diamond pattern, probably in brick and terra cotta. The building's verticality was emphasized as the brick piers extended from the storefront up to the cornice. The three center piers were decorated at the fourth floor roof level with clasp-like plaques and leafed decorations as the capitals.

According to the Detroit building department files, in 1959 the S. S. Kresge Company installed a porcelain-faced metal front that completely covered the exterior. From the interior of the building, remains of the original brick exterior are in evidence.

This structure was built for the Edward J. Hickey Co. (menswear), established in Detroit in 1900. Hickey's remained in the building until 1922. Among later tenants were the Ames Company Shop, women's apparel. A 1928 Detroit Times article stated that a major fire at 1275 Woodward, owned by Sebastian S. Kresge, destroyed the Ames Company shop and extensive damage was done to the adjoining stores (Traub Bros. Co. and Woolworth's). The story reported that a portion of the roof collapsed, and tons of water poured into the building. Building Department files state that in February, 1928, \$59,000 was spent to rebuild the fire-damaged portions. Footlocker moved in as a tenant 1988, adding signage and an aluminum first floor storefront, and remains as a retail tenant on the first floor today.

9. 1281 Woodward, Traub Bros. (Lady Orva); Architect: unknown, Date: unknown (original address: 205 Woodward). Non-contributing Building.

Located on the southwest corner of Woodward and Grand River, this building has two major facades. A 1910-era photo depicts this structure with a large horizontal sign at the roofline, and a heavy, bracketed cornice. Three bays of arched hooded windows continued on the Grand River side of the building. An elaborate brass clock with an eagle perched on top projected from the first floor's northern corner of the building.

The 1894 Detroit city directory lists the tenant here as the Oriental Tea Co. The Traub Bros. & Co. jewelry store was located in this building from 1895 to 1933. A human interest article from the Detroit Free Press told this story: ■When workmen ripped down the fixtures on the walls of Traub Bros. & Co. they got a surprise. For there on the walls were dainty murals depicting scenes of Old China - tea gardens, Oriental ladies, beskirted mandarins, and scenes of dynasty wars.● In 1933 Sallan Jewelers moved into the store. Ghosts of signage from other businesses past can still be seen on the building.

A 1958 alteration by Lady Orva Fifth Avenue Hosiery completely covered both facades

with porcelain-faced steel in a gingham pattern, and the company's signage is still in place. Three first-story windows punctured the patterned wall on the Woodward facade.

Nine first-story windows, and a single window on the second and third floors punch through the Grand River facade as well. Today, this building houses a costume jewelry and accessories business, occupying the first floor only.

10. 1401, 1403, 1407 Woodward, William H. Elliott Dry Goods (Eastern Wigs), Architect: unknown, 1894 (original address: 207-211 Woodward). Contributing Building.

Huge, round-arched windows on the sixth floor give this six story, red brick and red terra cotta building its distinctive character. Its location on the corner of Grand River and Woodward results in two visible facades.

On the Woodward facade, the double-hung sash windows are arranged in three bays containing three ribbon windows in each. Each pier terminates just below the arched windows at the sixth floor, and they rise as pilasters with three terra cotta stars in each capital. Centered in the span between each arch is a rosette encircled in terra cotta. Above the sixth floor is a frieze of a double Greek key design, broken by square window vents in the attic level.

The Grand River facade has five bays of windows with exactly the same arrangement and decorative detailing as the Woodward facade. Elaborate terra cotta crests overlap the sixth-story corners on Woodward and Grand River and at the corner of Grand River and the alley. The terra cotta crests contain the scripted initial W (William Elliott) and 1894 (the year of construction).

The Kresge Company renovated the first two floors in 1931, replacing the brick with limestone of classical modernistic (or Greco Deco) detailing. In 1939, the store had a "modernization" that reconstructed a corner entrance flanked by gleaming curved windows. On the inside, an elevator was installed, as well as new floors, counters, air conditioning and lighting. At a later date, the cornice was removed and a brick parapet was added.

From the late teens through the 1960's, Kresge's operated in the former William H. Elliott Dry Goods Store as a "25 cent to \$1" *green front store*, just a block away from Kresge's Store #1 (a 5 and 10 cent store) at 1201 Woodward. After several other tenants, the first floor of this building was used for the Eastern Wigs and a beauty supply shop until September 1997. Today, the building is vacant.

11. 1413, 1415, 1421 Woodward, The Valpey Building, Architect: Donaldson & Meier, 1896 (original address: 213-15-17 Woodward). Contributing Building.

The Valpey Building is an eight-story, brick and steel frame building designed by Donaldson & Meier, one of Detroit's well-known architectural firms of the period. Its

banks of double-hung and transomed windows and white glazed terra cotta skin are an early example of a curtain wall of glass - more screen than wall. The building is arranged in three bays with three grouped windows in each per floor. Floors four, five and six have windows with transoms and spandrels over each bay containing centered wreaths surrounding crests. Above the seventh story windows, small arches join the three windows in each bay. Between each bank of windows on the eighth story, a terra cotta wreath is centered between two short pilasters and over each of the four wreaths is a roaring lion's head. The attic story has three round windows above each bay's center window.

Early photographs depict a much more elegant, neo-classical commercial building than what exists today. Originally, the facade featured a stone balustrade on the third floor, a stone balustrade above the cornice, and an elaborate wrought iron balustrade that ran the length of the fifth floor.

In 1921, the clothing store, Frank & Seder, joined the Valpey Building with both a new building to the north (1425 Woodward) and an older building at 1437 Woodward. A portion of the first floor storefront was renovated at that time, and the upper stories were joined to create continuous selling space for the department store. The cornice was removed in 1958, changing its appearance drastically. Enameled steel signage on the southern storefront obstructed the first three stories, and enameled steel covered the first two stories of the northern storefront, thus revealing two windows from the original third floor facade.

L. N. Valpey & Co. Reliable Footwear, a Detroit institution at the turn of the century, was the original owner and builder of this structure. It was built as a speculative commercial office building for many different types of tenants. A theater program from the turn of the century contained ads for some businesses in the new Valpey Building, including Girardin, Exclusive Ladies' Tailor and maker of Shirts and Shirt Waists, and Mrs. L. Alexander, Complexion Specialist. After a stint as the Traugott Schmidt Building, the main tenant became Frank & Seder, a departmentalized specialty store for men and women's clothing, in 1921. Held's Jewelry store remained in the first floor storefront although the rest of the building had been renovated. The Valpey Building has seen many tenants come and go, and is vastly underutilized today.

12. 1425, 1427, 1433 Woodward, Frank & Seder, Architect: unknown, 1921.
Contributing Building.

Frank & Seder, a departmentalized specialty store for men and women's clothing headquartered in Pittsburgh, replaced a three-story brick building, known as the Golden Building, at this site. The Frank & Seder store simultaneously occupied the Valpey Building to the south (1413 Woodward) and the building to the north (1437 Woodward). Frank & Seder's horizontal signage on the three combined buildings stated: *Everything Ready To Wear, Detroit, Philadelphia, Pittsburgh.*

This eight-story white glazed terra cotta building was constructed of reinforced concrete at a cost of \$375,000. The fenestration is deeply inset, and, in the wall surfaces, terra cotta tiles hang like cut stone bricks in alternating courses. The building is arranged in three bays containing three windows in each. The original six-over-six paned casement windows are still in place on the upper six floors. Adamesque detailing embellishes the two mullions between each set of windows. Above the seventh story, a string course is interrupted at the center by two crests surrounded by swags. At the eighth floor the mullions and pier walls between window bays are decorated in classical floral motifs. Between the two crests containing fleur de lis is a plaque with the year of construction, "A. D 1921". A painted sign on the northern wall of the building still exists for Frank and Seder. The beautifully detailed bracketed cornice is intact. The building received relatively minor second floor facade alterations when three separate storefronts were created.

An article from April 1950 indicated that the Seyburn family owned the building for several generations and had recently sold it to New York investors. In 1951, three separate storefronts were created on the ground level. New tenants through the 1950's were Vanity Fair and Holiday Shoe Store; many others followed. Today, the building is vastly underutilized.

13. 1437 Woodward, Albert's, Architect: W. G. Malcolmson, 1886 (Original address: 225-29 Woodward). Contributing Building.

This six-story building has one of the last surviving cast iron facades in Detroit. The facade is divided into three bays containing three windows each. Piers disguised as fluted pilasters run from the fourth to fifth floors. The window mullions are engaged Doric columns that run the length of the window. Spandrel areas between the fourth and fifth floors contain molded decorative inset panels. The fifth floor windows have transoms, and a balustrade broken by decorative crests at each pier runs above. The sixth floor windows are joined by a keystone arch in each bay. While the modillions and cornice are intact, the cast iron facade was removed from the first three floors, and corrugated aluminum siding was put in place as a backdrop to signage for Albert's.

According to its building permit, the original use of this building was a furniture warehouse. Sometime later, it was converted to house a C. Howard Crane-designed theater called the Hippodrome, which lasted for just four months (July 29, 1912-Nov. 23, 1912). It was then renamed the Garland for one year (1913-1914) before its conversion to commercial use.

Woolworth's was in this building until it moved down the street to 1261 Woodward in 1919. In 1921, Frank & Seder Co. was located at 1437 Woodward, as well as at the two buildings to the south (1425 and 1413 Woodward).

The first floor storefront of this building was renovated for Frank & Seder Co. and joined the two buildings visually. The 1956 directory lists Wilbur-Rogers ladies' wear as the

tenant. Albert's, a Detroit-based chain of women's professional suits and dresses, opened its downtown store here in 1958. It was at that time the "tastefully decorated" new corrugated aluminum facade was added at a cost of \$4,000. Albert's closed in 1982 because of slumping sales. After a number of shoe store tenants, only the first floor is used by the women's and children's wear national chain, Rainbow.

14. 1449 Woodward, The Woodward Building, Architect: Albert Kahn, 1915
(original address: 231-35 Woodward). Contributing Building.

The Woodward facade of the eight-story Woodward Building, located at the southwest corner of Woodward and Clifford, is arranged vertically in three bays with two windows in each per floor. The Clifford facade has five bays of windows, and five original window sets are still in place at the eighth and seventh floors. This building remains essentially intact, with the exception of the replacement windows in the remainder of the building.

At the third floor level, the windows in each bay are joined by arches that divide the lower third of the building from the upper portions. The spandrels and window surrounds were designed in black cast iron to recede, thus emphasizing the white terra cotta-clad skeleton. Crest and swag motifs ornament the spandrels. Terra cotta clad piers display incised decorative classical floral motifs. The entablature features a panel above each bay of windows that contains a circle inset in its center; the denticulated cornice survives intact. The storefront, bulkheads and piers were renovated with a brown polished granite that wraps the building from the southern Woodward facade pier around to the Clifford facade's most western edge.

Constructed at a cost of \$145,000 for Jacob Siegel, Detroit's women's clothes mogul, in 1915, the Woodward Building was built as a speculative commercial building. The S. S. Kresge Co., who occupied the first floor, made renovations in 1932; Kartsen's Cafeteria occupied the second floor. In 1948, a permit was issued to renovate the stores into one unit and install a new storefront. A women's wear retailer and a succession of shoe stores were subsequent tenants. In 1997, developers announced that the Woodward Building would undergo a \$1.3 million renovation into 32 residential/commercial lofts.

15. 1456 Woodward (2 John R.), Kaiser-Blair Bldg., Architect: R. E. Raseman, 1916, Addition in 1923, (original address: 236 Woodward). Contributing Building.

Located at the southwest corner of John R and Woodward, this distinctive, eight-story commercial building has a Woodward frontage of only 20 feet wide and a John R frontage of 100 feet long, filling the lot to the alley.

Originally built as a four-story white terra cotta building designed by Richard Raseman in 1916, the Kaiser Blair Bldg. received a four-story addition by Raseman & Freier in 1923. The design of the fifth and sixth floors was coordinated with the earlier building, with matching Chicago-style windows. The Woodward elevation (floors two through six) is a single bay wide containing rows of three pivot windows with transoms. The John R.

facade has six bays of windows in the same arrangement. Two classically derived floors designed for the top of building provide a visual cap to the composition. The seventh and eighth stories bear references to Italian Renaissance architecture with engaged serpentine columns as mullions between the windows. The window arrangement is also different on these floors; the fenestration is separated into three separate casement windows per bay. Above each of the three windows is an arch.

Renovations to the first floor storefront added black panels above the door and windows, and the current owner added interior wall paneling and a door from another historic building to the exterior of the John R. facade. The cornice was removed from this building as well.

The original tenant was the Kaiser Blair Clothing. Building department files state that in 1933 the storefront was renovated for Cunningham Drugs, and a dentist, a tap dancing, voice, and piano school, and a beauty salon were in upper stories. Through the 1940s and 50s, Marianne's women's sportswear store was located in the building with signage for HOUSEHOLD FINANCE, LOANS on the second floor.

In 1976, Zales Jewelers replaced Rose Jewelers as the building's main tenant, and the second floor was occupied by the Tall Girls Shop. The Detroit furniture chain, House of Denmark, was located on the second through eighth floors in 1969-1974. Today the building is being given new life as residential lofts.

16. 1448 Woodward, The Ferguson Building, Mortimer L. Smith & Son, Architect, 1896, renovated in 1912 (original address: 230-232-234 Woodward). Contributing Building.

The six-story Ferguson Building was erected by the estate of Mr. Eralsey Ferguson in 1896. As speculative commercial building, the Ferguson Building had a variety of tenants, including architects, dentists, insurance agents, dressmaker, doctors, and a photographer, when it opened in 1896. In 1898, the Detroit City Gas Company was headquartered there.

The City of Detroit's Buildings Department files show that on Oct. 7, 1912, an alteration permit was issued for "a new terra-cotta and brick front. This front, with its seven regularly spaced window bays, remains today. A buff-colored terra cotta plaque with the name ■Ferguson■ is centered on the attic level of the building's facade, where small square windows alternate with blind squares of buff colored terra cotta. Above the sixth floor, terra cotta arches span the window bays and a band of terra cotta provides a transition to the attic story. Original windows and transoms are intact and functional. Above the fifth story, spandrels of buff terra cotta separate the floors, while terra cotta brackets hinge the fifth floor to vertical piers. Red brick spandrels between the third, fourth and fifth floors are highlighted with white terra cotta squares in each corner and at the center.

The Detroit Journal reported in 1914 that Henry Blackwell Co. made major modifications to the building by tearing out the old entrance and replacing it with a magnificent arcade entrance. A forty foot long show window, said to be the largest in the state, was located between the two doors. The new windows opened by pivoting out toward the street, and the Henry Blackwell Co. had a four-story vertical marquee on the building. The Henry Blackwell Co. declared bankruptcy in 1916. In 1917 the tenants on the first floor were Henry C. Weber & Co. (hardware) and the very exclusive ladies clothing store, Worth & Co.

Many other upscale tenants leased the building before it was occupied by Winkelman's, a women's clothier who remained from 1956 to 1987. Winkelman's spent \$500,000 on its renovation in 1956, which included a 63-foot granite and marble facade designed by local architect Ted Rogvov.

Disaster struck on June 24, 1958, when a 20-foot section of the cornice of the Ferguson Building fell and killed Mrs. Myrtle Taggart, 80, instantly, and injuring several bystanders. This tragic incident resulted in Mayor Miriani ordering the immediate removal of any "dangerous gingerbread" from buildings. As a result, over two-thirds of the cornices from buildings on Woodward were removed in 1958 in compliance with the city's crackdown and issuance of 1,663 cornice violation notices.

In 1992, building owner Petrie Retail Inc. put its large-sized women's clothing chain, Marianne's Plus, in the first floor; Marianne's closed in October 1995. The building is presently being converted into lofts by its owners, the Farbman Group.

17. 1426 Woodward, D. J. Healy Co. Building, Architects: Postle & Mahler (Chicago), 1910 (original address: 222-228 Woodward). Contributing Building.

According to the 1914 edition of The Book of Detroiters, Daniel J. Healy began his career as a dealer in ostrich feathers and then in dry goods in 1887. His business expanded and in 1949 ads promoted "Healy's 'Round the Town...9 Shops of Fashion...Downtown and in Your Neighborhood." The D. J. Healy Co. demolished its previous store building and two other mid-19th century brick stores to construct this six-story building in 1910.

The Chicago firm that designed the Healy Building was influenced by the architect Louis Sullivan's Gage Building (1899), a Chicago landmark in architectural design for the reduction of the terra cotta exterior to the minimum necessary in order to express the underlying structure of the steel frame.

The D. J. Healy Building has intact cream-colored terra cotta on the fourth, fifth, and sixth floors. The building's window strips are divided into three bays. The sixth floor windows are gracefully arched, and the transoms on each set of windows still retain smaller square paned glass. A heavy string course of terra cotta separates the fifth and sixth floors in order to divide the top floor of the building into a third zone, or capital, to the structure.

The Healy Building has suffered renovations and misguided improvements, perhaps to the greatest extent of any building on Woodward. The first three stories were bricked over for signage. Fortunately, the original terra cotta and window frames remain behind the unsightly surface covering. The building's intricate foliated metal marquee was removed in 1941. The cornice was removed in 1958 and replaced with corrugated aluminum.

The D. J. Healy Company closed its Woodward store in 1962, although it kept its branch stores in suburban Grosse Pointe and Birmingham operating, and sold the building to the Petrie Retail Inc. in 1962. Detroit Building Department records show that \$70,000 of interior renovations were done in 1963 when the property changed ownership. The Petrie Retail Co. operated Marianne's (young women's clothing chain) in the building for thirty years. In 1994, Marianne's connected its first four floors to 1424 Woodward (A. S. Beck Store) to the south. The building has been vacant since Marianne's closed in 1995 but is being converted into residential lofts.

18. 1424 Woodward, S. Beck Shoe Store, Architect: unknown, Circa 1905, Renovated in 1936; Non-contributing building.

Built circa 1905, this turn-of-the century building is best known as A. S. Beck Shoe Store. According to earlier City Directories the building earlier tenants included a studio photographer, clothier, jewelers, and a milliner. The A. S. Beck Shoe Store was the tenant from 1936 through 1975. In 1936 the building was reclad and given a moderne facade that included stylized neon lettering on the street level and deco lettering at the top of the building. The Detroit store was redesigned to reflect Beck Shoes New York flagship store designed by Vahan Hagopian. The windowless upper facade followed the deco rule of threes and positioned three yellow dots above a recessed rectangular area. The recessed rectangle held nine rounded pilasters that had yellow capitals. A new facade was erected in 2001.

The Pepper's Shoes Company occupied the building from 1976-1985. In 1991 the building's fifth floor was removed due to the deterioration of the roof. From 1991-1993, the woman's clothing store Marianne Plus (women's clothing chain) was located in the building. In 1994 the store was connected to the D. J. Healy Building to the north to accommodate their Marianne's Kids clothing line. The building has been vacant since 1995.

19. 1420 Woodward, Mike's Express, Architect: unknown; Date: unknown; Non-contributing building.

Photographs from the 1940s shows a two story deco store named Sutton Department Store located at this site. In 1949, according to city records the building was adapted for a restaurant. In 1957 the building was once again redesigned and all but a small portion of the original building was demolished for Lefkofsky Delicatessen. The

delicatessen operated in the building for many years, and was replaced by Mike's Express for a short time in the 1990's. Today the second story is used by Metro Realty Corporation as their offices. The current owner, has announced plans to reuse the vacant first floor as a delicatessen once again.

The glass doors and full length plate glass windows are still visible on the first floor of the building. Although, the second story has been completely covered by panels, the outline of the lettering from Lefkofsky's Delicatessen still remains.

20. 1414-1416 Woodward, Singer Sewing Machine Co. Building, Architects: Smith, Hinchman & Grylls, 1936. Contributing Building.

The Singer Building has a very understated, moderne, neo-classical facade clad in limestone located at 1414-1416 Woodward Avenue. This narrow, five-story building is another important link in the streetwall of Woodward. The structure retains its original windows on the third, fourth, and fifth floors. The multi-paned windows are arranged in three bays. Each window has incised lintels and surrounds with a projecting sill. The third floor windows still have decorative iron grillwork at the lower panes. A string course separates the attic story from the structure below. Three incised blind square windows are just under the cornice. The second floor windows are covered by a surface patch of signage. The word SINGER is still painted vertically down the north and south side walls of the building from the roof to the fourth floor. The original storefront has been remodeled several times.

The Singer Building was designed by Smith, Hinchman & Grylls, Associates, Inc., the nation's oldest, continuously operating architect. From its origination as a one-man practice in 1853, SH&G went on to design some of Detroit's most prominent buildings, examples of their work includes: the Penobscot Building (1928), the Guardian Building, (1929), Downtown Detroit Public Library (1932).

Isaac Merritt Singer the inventor of the modern sewing machine, founded the Singer Manufacturing Company in 1851. The company's original manufacturing plants were located in New York until 1867. In 1904 the company opened its first manufacturing plant in Detroit. The Singer Sewing Machine Company sold their machines as well as fabric, patterns and sewing notions in the building. In 1976 the building housed Shain's Men's and Women's Clothing. In 1982 the tenant was Shin's Clothing. Smart Family, a clothing store on the first floor is still a going concern.

21. 1412 Woodward, U. S. Wigs, 1937; Non-contributing building.

This 1937 three-story limestone building was built for the Ambassador Lunch restaurant. In 1951 the building underwent major renovation, and the building use changed from a restaurant to a retail, and became Carson's Smart Woman's Apparel. The 1967 City Directory lists Marianne in this store, and alteration records show it had a \$20,000 renovation. The wig store U. S. Hair has been in this storefront since 1977.

The facade of this narrow, limestone three-story building has been altered so that the only of few of its original details remain. Originally the building had a cornice and much larger windows. In the 1950s the building was reclad and international style strip windows installed, and the original windows covered.

According to city directories and building records 1412 Woodward Avenue has served many businesses. The 1922 City Directory lists Schram's ladies' furnishings and in 1927 it was renovated into a restaurant for Louis Christopoulos.

22. 1400 Woodward, T. B. Rayl Co. Building {Meyer's Jewelry Store}, Architects: Baxter, O'Dell & Halpin, 1915 (Original Address: 208 Woodward and 3 East Grand River). Contributing Building.

The T. B. Rayl Co. Building is located at the northeast corner of Woodward and Grand River directly north of the J. L. Hudson Building site, designed by the architectural firm of Baxter, O'Dell and Halpin in 1915. This building is one of downtown Detroit's unrecognized gems.

1400 Woodward was initially constructed as the T. B. Rayl & Co. Store. Rayl's sold "hardware" which at that time meant everything from sleds and ice skates to mantle pieces, tool chests, cutlery, and toy banks. The art nouveau decorative design of the exterior was a reflection of the decorative elements homeowners could purchase at Rayl's. Liggett's Drug Store originally occupied the western half of the first floor space and Rayl has the eastern half in addition to the second story.

In the 1930s, Lloyd's Furs occupied the second floor, and attracted attention with elaborate neon horizontal signage over the Liggett's Drug Store signage. Also in the 1930's Sobel and Drielsma, architects, constructed new a storefront in the northern 20 feet of the Woodward side of the building. It was a moderne deco storefront for Sally Frocks, done in shiny black Carrara glass held in place by aluminum supports. This renovation was featured in The Architectural Record in 1935.

Detroit architect Ted Rogvoy designed renovations to the interior and exterior of the building in 1956 for the Meyer Jewelry Company. Rogvoy designed a gray granite first floor storefront with large plate glass windows. The upper three floors of windows were filled in with lighter red colored tiles. Little gold treasure chests (symbol of the Meyer Treasure Chest of Jewels) still decorate the tiles in the center of those lower windows. Rogvoy also added a 1950s style contemporary clock that projects from the southwest corner of the second story of the building. At some later point, black granite was placed on the northern storefront that had previously been renovated for Sally's Frocks.

After Meyer Jewelry Company left, a retail clothing business called A. J. Men's Wear (Big Men, Shoes, Watches), occupied only the first floor space until it moved to 1225

Woodward (the Fowler Building). Today the building-owner's business, Eastern Wigs, has been operating on only the first floor since September 1997.

The architects arranged the Woodward facade of the building into three bays of windows with three narrow windows in each. The seventh story windows (originally the top floor's windows) were joined into arches to create an effect similar to Gothic tracery. The mullions between the windows in each bay were designed as slender piers terminating in an arcade of arches. The southern facade of the building on Grand River has five bays of windows in the same arrangement. The original windows are intact on floors five through seven: a long narrow window with a transom, and both are divided in half to create four panes in each window.

Unfortunately, the structure has undergone many changes over time. At some point before the 1930's, an eighth story was added to what was originally a seven-story building. The same color tile was used on the addition, but the tripartite design of the structure was irreversibly altered. The addition's windows are arranged in three bays, as are the original windows below, but the new square windows are double hung and an entirely different shape than the originals. Finally, the beautiful curved cavetto cornice was removed in the early 1990's.

23. 1505 Woodward Avenue, Richman Brothers Co. Store Building, Architect: Albert Kahn, 1931. Contributing Building.

Prominent Detroit architect, Albert Kahn, designed the Richman Brothers Company's modern retail structure in 1931. Established in 1879, the Richman Brothers Company had become the largest men's clothing chain in the country by 1931. The Richman Brothers Company building replaced an elaborate 1896 building that had housed Annis Furs, American State Bank, and W. L. Douglas Shoe Co. That building was a monumental six-story building with classical detailing and Palladian windows, and had been designed by Detroit architects Donaldson & Meier.

Located at the northwest corner of Woodward Avenue and Clifford Street, the building's two facades echo each other. The Richman Brothers Building is an eight-story structure that has Woodward frontage of 60' and Clifford Street frontage of 100'. Stainless steel and terra cotta outline the perimeter of the building's form. Continuous window strips run along each floor's length.

Originally the building had lettering on the courses between each floor of the building proclaiming: ALL ONE PRICE \$22.50; OUR FACTORIES TO YOU; NO MIDDLEMAN PROFIT. There was also a two-story vertical sign on the roof for Richman's. A large water tower still sits on the roof of the building. In 1959 the first floor exterior was faced with granite like many of the other Woodward department stores' fronts. A white sign for Michigan National Bank is still centered over the Woodward facade at the roof-line.

In 1976 the Richman Brothers store was converted to use by Michigan National Bank,

and in 1980, Michigan National announced that it had purchased the building and would renovate it at a cost of \$2.5 million. At a ribbon-cutting ceremony in 1980 the building was renamed in honor of Michigan National vice-chairman George Pierson, and there is still a sign on the exterior stating it is the Pierson Building. In 1988 the building housed a Western Union office. Today, non-profit organizations occupy some of the upper floors and Angel Land Child Care Center is utilizing part of the first floor.

24. 1515 Woodward Avenue, Grinnell Brothers Music Store, Architect: Albert Kahn, 1908 (Original Address: 243-245-247 Woodward). Contributing Building.

This six-story white glazed terra cotta structure was built as the Grinnell Brothers Music Store Headquarters in 1908 at a cost of \$150,000. Detroiters purchased pianos, organs, fine china, crystal, radio-phonographs and televisions here for many decades. When this building opened, Grinnell Brothers was Michigan's leading music house with eighteen stores in the state. By 1955 Grinnell's was the world's largest piano distributor and one of the leading piano makers.

A 1917 photo depicts a projecting sign over the second story stating ■Grinnell Bros. Pianos Victrolas. • A marquee/canopy completely covered the first floor street level. Later photos depict a large three-story vertical neon sign (installed in 1931 according to City of Detroit Building Department files.) Stainless steel art deco sans serif lettering for ■Grinnell Bros. • was placed over the first story in 1946.

In 1963 the Grinnell Brothers Store expanded into the building to the north, thus occupying what had been the Sanders store building. The downtown Grinnell Brothers store closed in 1981. In the late 1990's a chain store, ■Rent-A-Center • occupied a portion of the first floor. Today the building is vacant.

Albert Kahn composed the building in three bays of windows that culminate in graceful segmental arches and sculptural keystones. Dark cast iron mullions, muntins and spandrels make the windows recede, emphasizing the white terra cotta piers.

Grinnell's commissioned a façade renovation that ■modernized • the exterior of the first two floors with dark brown granite facing in 1946. Four windows puncture the second story through the brown granite squares. The elaborate balustrade cornice was removed in 1958 ■ perhaps Detroit's most tragic example of a cornice destroyed in that year. White brick replaced the cornice, creating a blank wall at the top of the structure.

25. 1525 Woodward Avenue, Fisher Arcade, Architect: Albert Kahn, 1912; Renovation Architects: Pollmar, Ropes and Lundy, 1948. Contributing Building.

The Fisher Arcade was originally designed by Albert Kahn in 1912 as a speculative commercial retail building for the Maxwell Fisher estate, and named ■The Fisher Arcade. • This eight-story building was constructed using a combination of reinforced concrete with structural steel interior and front wall columns. The structure is composed in three bays of windows, arranged in Chicago style strips of three large windows with a

transom window above each. The eighth floor windows culminate in a segmental arch. The building is faced with white terra cotta, which emphasizes its verticality. The denticulated cornice is embellished with copper detailing, and a white terra cotta cap to each pier rests above the cornice. In 1913, decorative tiles from Detroit's Pewabic Pottery were commissioned to adorn the exterior entranceway.

Photos from 1917 depict a large sign for Dittrich Furs on the building. The 1931 National Lithograph Co. map portrayed the tenants as Tuttle & Clark, who painted over the Fisher Arcade sign and installed a large vertical marquee sign. Tuttle & Clark were manufacturers and retailers of auto apparel and accessories, leather goods, trunks, bags and furs.

In 1948, the building was purchased by the Sanders Miller Corp., Detroit's unrivalled baked goods and candies manufacturer. The Sanders Company hired Pollmar, Ropes and Lundy to create a new storefront and interior. Opening day ads in the Detroit Free Press called it ■A New Detroit Showplace• where ■three floors of good-things-to-eat• included candies, baked goods, ice creams and a large luncheon counter on the second floor that sat 140 people. Escalators were added to transport people to the fountain and lunch rooms on the second story and basement.

Also in 1948, the five upper floors were leased to the Grinnell Bros., who also occupied the building next door to the south. In 1963 the Grinnell Brothers purchased the Fisher Arcade Building and expanded their store to entirely occupy the Fisher Arcade Building. In 1965 the building was converted from a restaurant to a retail store. From 1967 through the mid 1980's Bond Clothes was the first floor tenant. Today the building is vacant.

26. 1545 Woodward, Washington Arcade Building (Himelhoch's), Architects: Donaldson & Meier, 1901 (Original Address: 243-245-247 Woodward). Contributing Building.

The Washington Arcade Building is an elegant, seven-story Beaux-Arts commercial office building. Designed by accomplished Detroit architects Donaldson & Meier in 1901. (Permit issued June 7, 1901) The structure has two facades, one on Washington Boulevard, and the other on Woodward Avenue. They are not identical facades, although each is Beaux-Arts in design. A ground-floor shopping arcade runs from Washington Boulevard to Woodward Avenue. The first floor arcade entrance is entirely intact and as elaborate as it was the day it opened in 1902.

At some point, the first two stories of the Woodward facade of the building were painted black, and then later painted a putty color over the original limestone. The five floors above remain sheathed in the original limestone. Five bays of windows puncture the wall, double sets of double hung windows in each. The building's horizontality is emphasized by a string course above the second and third floors, and a denticulated string course at the sixth floor.

The string course above the third floor is embellished with six scrolled brackets. The mullions between the fourth, fifth and sixth floor center window sets are formed into pilasters with Corinthian capitals. There is an elaborate crest over each of the five window bays at the sixth floor, just under the string course. At the seventh story, there are four decorative lion's heads on the four widest piers. The frieze contains three inset oculus windows. The entire entablature is intact and the denticulated cornice retains the original copper cresting above it.

At about 1946, the architectural firm of Victor Gruen redesigned the first and second stories of the Washington Blvd. façade. Streamlined limestone facing still retains the art deco stainless lettering for Himelhoch's.

The distinguished architectural firm of Field, Hinchman & Smith (later Smith, Hinchman & Grylls) moved its office to the top floor of this seven-story building in 1903 to take advantage of the overhead light provided by the skylights. The Washington Arcade Building was considered the outer fringe of downtown at that time. SH&G had its office located in this building for twenty years ■ containing a reception room, general office, private offices, draughting room, laboratory, blue printing house, and fireproof vault.

Since 1923 the building has been known to Detroiters as Himelhoch's. Himelhoch's was a locally owned and rather exclusive women's department store. The store's high-volume business entered from the Woodward Avenue entrance, while the upscale ■carriage trade• entered from the Washington Blvd. side. Himelhoch's began in 1900 in a storefront on the site occupied later occupied by the Hudson's Building. Himelhoch's initially occupied only the first three floors of the Washington Arcade Building, while the upper floors were leased office space. As Himelhoch's grew, it gradually took over space until finally occupying all seven floors of the building. Albert Kahn's firm remodeled the building's interior for Himelhoch's.

Himelhoch's Brothers and Company operated in the building from 1923 until 1978. The department store opened branches in Northland Mall, Dearborn, Westland Mall, Ann Arbor, Fairlane Mall, Toledo, Birmingham and Grosse Pointe. The Irving Shop, the top courtier in Metropolitan Detroit, was located on the Washington Blvd. side of the building until just after World War II when it moved to the Women's Exchange Building on East Adams.

The Washington Arcade Building was converted into 72 senior citizen housing units in 1982 at a cost of \$2,700,000. The senior apartments are fully occupied today, and there are various shops in the arcade.

27. 10 Witherell, Eaton Tower (David Broderick Tower), Architects: Louis and Paul Kamper, 1928. Contributing Building.

First known as the Eaton Tower, this skyscraper was built at a cost of \$1.5 million in

1928. At the time it was the second tallest building in Michigan. The Eaton Tower was originally topped with lights to serve as a beacon to guide aircraft at night. Mr. Berrien Eaton was a chemical manufacturer and president of the Eaton-Clark Co. and the Eaton Land Co. Berrien Eaton's father, Theodore H. Eaton, Jr. acquired the land in 1900. At that time, the property was occupied by the Gladwin Building. The Gladwin Building was demolished for the construction of the Eaton Tower.

In 1945, David F. Broderick, a financier and insurance broker, bought the Eaton Tower and named it after himself. Mr. Broderick created a suite on the 33rd floor called the "Sky Top Club" for entertaining his friends and business associates. He died in 1957, but the building still bears his name.

In 1963, the David Broderick estate sold the tower to Eldan Properties, an investment company headed by Philmore A. Leemon. In 1969, the building changed hands again; George Fleisher and Bernard Gliberman bought the building on land contract, and announced they would begin restoration work and the installation of air-conditioning. At that time the federal government rented space for HUD and the Interstate Commerce Commission, other tenants included the radio station WJLB and the first floor tenants Capper & Capper custom-made shirts, Flaming Embers Restaurant and Otto's Crispy Corn Shop. Fleisher and Gliberman sold the building two years later to the International Masons, headed by Dr. Bank of the radio station WGPR. Ownership again changed to the Higgins family and a private investor in 1976. Today the David Broderick Tower remains 100% vacant with the exception of the first floor restaurant.

The location of this tower, at the southeast corner of Woodward and Grand Circus Park, creates a dramatic entrance to the Lower Woodward Commercial District. The Broderick Tower is a bookend to the David Whitney Building on the western side of Woodward and Grand Circus Park. When the 34-story Eaton Tower was built, the style of the building was called "late Italian Renaissance" in the local press. The building does feature some elements of the Italian Renaissance style such as loggias on the thirty-third and thirty-fourth floors.

The building is organized as a column with a six-foot base of speckled granite, and large windows with cast iron surrounds and mullions on the first through third floors. The shaft is faced with Indiana limestone on the Witherell and Woodward facades. The capital of the column is represented by elements beginning at the 26th floor. The 26th floor has a string course of terra cotta above and below the windows. Another string course at the 30th floor creates a zone of four floors with pilasters between windows at the 27th and 30th floors. Above the 30th floor, setbacks begin to the 34th floor loggia.

There are four bays of double windows on both the Woodward and Witherell Street facades, as well as the southern facade. The southern and eastern facades are faced with buff colored brick. At some point in the building's history, the cornice was removed, and a brick parapet wall was installed in its place. The artist "Wyland" painted the eastern facade of the building with a 14-story mural of whales in the ocean in 1997.

The office entrance lobby on Witherell Street features polished black marble wainscoting, and a barrel vaulted coffered ceiling. Bronze elevator doors engraved with the figure of Zeus riding a chariot are intact, as well as an original chandelier.

28. 1554-56 Woodward Avenue, Church's Chicken Date: unknown; Non-contributing building.

This small two-story retail store has a thin-shell concrete roof curved into three semi-circles. The plate glass windows create a wall of glass, originally from the ground to the curve of the semi-spheres. Uniquely late 1950's construction, it is representative of the geometric designs of that era. In 1976 the present structure was redesigned for the new tenants, Church's Fried Chicken. Today, the first floor windows and door have been boarded.

29. 1550 Woodward Avenue, Tall-Eez Shoes, 1965; Non-contributing building.

Six bays of plate glass form the display windows that run along the street wall of this one story building. Each has an overhanging canopy of stainless steel. The signage projects above the flat roofline. The entrance door is inset in the second most northern bay and is also made of glass.

The City of Detroit's Building Department files list a structure at this address built in 1939 at a cost of \$73,000 for the Karsten Catering Co. Karsten's Cafeteria/Cascade Dining Room had previously been located on this site in a three-story building since 1915. In 1952 Fanny Farmer Candies was in this location as well. In the late 1960's and early 70's, Kay Baum, a women's dress shop occupied the site in a new structure.

Tall Eez is a shoe store for women's sizes 10 and up. Tall Eez was established in 1940 and previously located in the Metropolitan Building on John R.

30. 1540 Woodward Avenue, Telenews Theater, Architect: Cyril Edward Schley, 1942. Non-contributing Building.

The architect of the Telenews, Cyril E. Schley, designed other theaters while working as a partner to C. Howard Crane. He also designed offices for the radio station, WJR, and many Grosse Pointe residences in the streamlined moderne style.

The Telenews was Detroit's first full-time newsreel theater where hour-long programs of the latest news ran continuously. The basement still contains a sound booth where WJLB originated local newscasts and baseball games were read live on the air. With an original capacity of 465, the seats in the theater have been removed.

In 1971 the theater was renamed the ■Plaza• and changed its format over to foreign films, and then to first run action pictures. The theater was renamed the ■TeleArts• in

April 1988; it specialized in foreign and art films, but closed as a theater in 1991.

The Telenews is a streamline moderne structure originally sheathed with orange colored terra cotta panels and contrasting turquoise terra cotta at the wall edges and parapet. Its streamlined exterior featured a convex globe at the top to communicate its programming, which was world news. The southern half of the building contained a retail storefront, now covered. A two-sided projecting horizontal marquee was removed when the exterior of the building was completely remodeled in the year 2000 with its conversion to a nightclub, and the terra cotta was painted blue and silver, resulting in a new look to the building.

31. 1528-1530 Woodward Avenue, United Foundation Building, 1916, exterior alteration: 1960; Non-contributing building.

Originally constructed in 1916, this building underwent many renovations. In 1952, the building was owned by the Kresge Foundation, who leased the retail space on the first floor to Rollins Women's Wear. Its cornice was removed in 1958, and in 1960, the face of this building was taken down and entirely rebuilt for the United Foundation at a cost of approximately \$500,000. The exterior was faced with vertical stainless steel piers that create a ridged effect. The stainless steel and glass screen is suspended over the setback first floor entrance to the office building. On the first story, two structural piers and the entranceway walls are faced with small mosaic tiles in blue colors ranging from sky blue to a deep blue. A retail store in the northern half of the building is faced with plate glass.

Ray's Bridal and Formal Salon was located in the retail space in 1967. In 1976 Michigan Consolidated Gas Company had offices in the building. The building was vacant from approximately 1988 through 1997; in April of 1997, the development and construction firm A-Mac Sales and Builders Company purchased the building and located their offices there.

Although identified as a non-contributing building in the Grand Circus Park Historic District, the building as it was altered in 1960 remains a fine example of curtain wall construction.

32. 1514-1520-1522 Woodward Avenue, Lane Bryant, Alteration (permit: 27472/ issued:2/7/46) Architect: Charles N. Agree, 1946. Contributing Building.

This six-story, art moderne-style, brick building was largely reconstructed in 1946 (permit 27472) by Bryant and Detwiler, contractors, at an approximate cost of \$250,000. Lane Bryant, a large-size women's clothing chain, had purchased the building, referred to then as the Woodward Arcade, in the preceding year. The architect of this major remodeling, Charles Agree, specialized in moderne-style retail stores, and he designed many Winkelman's and Federal stores as well as supermarkets in the Detroit area.

The first floor of the building refaced for Lane Bryant is clad with gray granite, and two plate glass windows are positioned on either side of the central entrance. The upper portion of the building is faced with limestone and is composed into three bays of windows, the central of which contains a strip of six panes. The two side bays have a double window in each, and above each is a rectangular indentation containing three engaged column forms, contributing to the art moderne styling of this building.

Lane Bryant began in Detroit in 1916 in the Washington Arcade Building, and moved to 1452 Farmer Street in 1922. In 1945, the company operated 22 stores throughout the country, had 3,600 employees, and an annual retail business of \$35,000,000. The name of the store changed to Smart Size, a division of Lane Bryant Inc., the same type of clothing store, until it closed in the early 80s. The building is vacant today.

33. 1508-1510 Woodward Avenue, A&M Coney Island, 1926. Contributing Building.

This four-story building's architectural presence is that of a frame. Glass windows and spandrels are surrounded by white brick. The darkness of the cast iron mullions and spandrels allows the windows to visually recede. The first two stories on the southern storefront have been altered with aluminum signage and brick. However, the storefront on the northern side seems to be intact as it was originally designed. Its second story window has a painted sign for ■Designer's Jewelry,• and lettering for ■Furs, Cloth Coats• can be seen under the address.

George Simons, a real estate entrepreneur, was issued a permit for the construction of this building on February 19, 1926 (permit # 1738). Its approximate cost was \$166,400. In 1931, a new storefront was constructed for the Nisley Shoe Co.; it was redone again in 1937. The southern storefront was renovated for the Mayflower Coffee Shop in 1947. In 1952, the northern storefront was occupied by Cobb's Women's Wear. ■Furs, Leathers and Knits by Mann• was the tenant in 1976. The last tenant was A&M Coney Island. Coney Island restaurants, serving hot dogs with chili, are a Detroit specialty. The building is vacant today.

34. 1500 Woodward Avenue (1 John R), Schwankovsky's Temple of Music (Wright Kay Building), Architect: Gordon W. Lloyd, 1891 (original address: 238 Woodward). Contributing Building.

This magnificent six-story, Queen Anne building was one of the first high-rise structures on Woodward Avenue. Located at the corner of Woodward and John R., the architect Gordon W. Lloyd took advantage of the site by placing a conical tower at its corner. Innovative cast-iron construction was employed to frame this well-known red brick and brownstone building.

Other Lloyd-designed buildings around Grand Circus Park and the Lower Woodward Historic District include Central Methodist Episcopal Church (1866-67), 1217

Woodward, the Traver-Bird Building, and 119 State Street.

In its coverage of the opening of Schwankovsky's new music store in 1891, the Detroit Free Press presented the following description: ■On the second floor is the concert hall, a very bright, cheerful room with a platform at the east end, in the rear of which are dressing and toilet rooms on one side, the elevator and box office on the other. The hall is provided with comfortable theater chairs and has a seating capacity of 425.● Outdoor brass band concerts were given from the sixth floor balcony.

In addition to the concert hall, the building contained salesrooms, offices, a musical instrument department, piano show-rooms, musical studios, and rooms for tuning and repairing instruments. By 1910, the F. J. Schwankovsky Company ceased operations and the building was converted into a jewelry store.

The Wright-Kay Jewelry Company, founded by R.J.F. Roehm in 1861, occupied the structure from 1920 to 1978. In 1872, Roehm took as a partner a young Civil War veteran and Western Reserve University graduate, Henry M. Wright, forming the firm of Roehm and Wright. In 1886 Roehm sold his share in the business to John Kay and the Wright Kay & Co. name came into being. In the years that followed, the firm prospered and grew to establish a worldwide reputation as a merchandiser of silver tableware, fine china and fine jewelry. The Wright Kay Jewelry Company installed etched-glass windows with their ■WK● insignia, which are still intact.

Unfortunately at some point in its history, the first floor's cast iron columned piers and arches became ■modernized● like many of the other storefronts on Woodward and replaced with brown granite. In 1954, the firm merged with American Music Store Inc., the largest music retailer in the world, also the owner of the Grinnell's chain. The Wright-Kay Company opened several suburban locations, and left the downtown store in 1978.

After being vacant for two years, the building has seen many owners and tenants. It is listed on the State of Michigan Historic Register.

Criteria: The proposed historic district meets the first, second, third and fourth of the criteria contained in Section 25-2-2: (1) Sites, buildings, structures or archaeological sites where cultural, social, spiritual, economic, political or architectural history of the community, city, state or nation is particularly reflected or exemplified; (2) Sites, buildings, structures, or archeological sites which are identified with historic personages or with important events in community, city, state or national history; (3) Buildings or structures which embody the distinguishing characteristics of an architectural specimen, inherently valuable as a representation of a period, style or method of construction; (4) Notable work(s) of a master designer or architect whose individual genius influenced his or her age.

Recommendation: The Historic Designation Advisory Board recommend that City Council adopt an ordinance of designation for the proposed Lower Woodward Avenue Historic District

with the design treatment level of ■conservation. • A draft ordinance is attached for Council's consideration

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