



**Look Up,  
Detroit!**

**3 Walking Tours in  
the Motor City**

# A Walking Tour of Detroit - Grand Circus Park **from walkthetown.com**

When the District of Columbia was designated to be the nation's capital there was no city. Building started from scratch based on a street plan drawn up by Pierre Charles L'Enfant that sent broad avenues radiating through circles and plazas. When Detroit was named the capital of the Michigan territory in 1805 before the new government could get up and running the entire settlement burned to the ground so it too was starting from scratch. Justice Augustus B. Woodward based his street grid for Detroit on L'Enfant's plan for Washington. Woodward ran all his streets from the central hub of Grand Circus Park.

Standing in Grand Circus Park one can turn and see the breadth of Detroit history from a post-Civil War era church to skyscrapers crafted in the early days of the automobile to the modern sports stadiums. But we are here to walk and so our walking tour will head down Augustus Woodward's spokes and circle Grand Circus Park more or less following his radial street plan...



**1. Grand Circus Park**  
**Woodward Avenue and Adams Street**



As part of Augustus Woodward's plan to rebuild the city after the fire of 1805, this was the hub for his radial spoke street grid. The city established the park in 1850. Architect Henry Bacon, creator of the Lincoln Memorial in Washington, designed the Russell Alger Memorial Fountain here in 1921 and Daniel Chester French, who sculpted the sitting statue of Abraham Lincoln inside the memorial, carved the classic Roman figure symbolizing Michigan in the fountain.

**EXIT THE PARK TO THE SOUTHEAST ON THE CURVED SIDE ALONG THE ROAD THAT BISECTS THE PARK. ACROSS THE PARK TO YOUR LEFT IS...**

**2. David Broderick Tower**  
**10 Witherell Street at southeast corner of Woodward Avenue**



In the 1800s only New York City produced more pharmaceuticals than the town of Detroit. In 1855 Theodore Eaton began a wholesale drug business that evolved into the manufacture of chemicals and dyes and one of the town's early pre-automobile fortunes. This skyscraper, the second tallest building in Michigan when it was completed in 1928, was financed by his son. Louis Kamper and Paul Kamper provided the tower with a Beaux Arts/Neoclassical flavored crown. In 1945 David Broderick, an insurance broker, purchased the building and despite many changes of ownership since it still carries his name.

**ON THE RIGHT IS...**

**3. David Whitney Building  
1553 Woodward Avenue**



Massachusetts-born David Whitney came to Detroit at the age of 27 in 1857 buying up vast stands of timber across the upper Midwest. When he died in 1900 he was the richest man in Detroit. Whitney's heirs erected this office tower in 1915, hiring one of the fathers of the skyscraper, Daniel Burnham to provide plans. Burnham delivered a Neoclassical design with terra cotta and glazed brick, although the original decorative cornice was removed in the 1950s.

**CONTINUE DOWN WOODWARD AVENUE. TURN RIGHT ON CLIFFORD STREET.  
TURN LEFT ON WASHINGTON BOULEVARD.**

**4. Industrial-Stevens Apartments  
1410 Washington Boulevard at northeast corner of Grand River Avenue**



Louis Kamper had been designing buildings in Detroit for 40 years from the Gay Nineties through the Roaring Twenties and this was one of his last major commissions, for the Industrial Bank in 1928. Kamper tapped into his vast stylistic repertoire for these 22 stories applying Art Deco, Gothic and classical elements to the facade. The bank did not come out the other end of the Great Depression and this building has spent most of its life as residential property.



**5. Book Building/Tower**  
**1265 Washington Boulevard**



The Book brothers - J. Burgess, Herbert and Frank - had a grand vision for Washington Boulevard that would transform the wide thoroughfare into an upscale commercial street in the image of New York's Fifth Avenue or Chicago's Michigan Avenue. They started their efforts here with a 16-story Italian Renaissance multi-use structure in 1916 designed by Louis Kamper. A decade later the Books brought Kamper back to create a 476-foot adjoining tower which was briefly the tallest building in Detroit. At a time when many skyscraper designers were shifting to the stripped down classicism of the Art Deco style, Kamper piled on large scale ornamentation on the upper floors of the tower that is capped with a pyramidal copper roof. Kamper also designed an 81-story tower to bookend the Book Building, and dwarf anything in the city, but the Great Depression scuttled those plans.

**6. St. Aloysius Church and Chancery**  
**1234 Washington Boulevard**



John M. Donaldson was brought from Scotland to Detroit by his parents at the age of two in 1856. Donaldson studied at the Academy of Fine Arts in Munich, Germany, at the École des Beaux-Arts in Paris, France, and finished his European art studies in Venice, Italy. Back in Detroit, he was producing architectural sculptures for the Detroit City Hall in 1874 and formed a partnership with Henry J. Meier in 1880. Donaldson designed buildings for more than half-a century and this was one of his final projects. The stone carvings on the limestone facade are the handiwork of celebrated sculptor Corrado Parducci whose work can be found on over 600 buildings across Michigan.

**7. Washington Boulevard Building**  
**234 State Street at northeast corner of Washington Boulevard**



This 23-story apartment building with dark brown brick on a limestone base was constructed from 1922 to 1923. The Neoclassical design was provided by Louis Kamper, who was busy beautifying Washington Boulevard in the 1920s.

**TURN LEFT ON MICHIGAN AVENUE.**

**8. Book Cadillac Hotel**  
**1114 Washington Boulevard at northeast corner of Michigan Avenue**



An integral part of the Book Brothers' grand plan to turn Washington Boulevard into the "Fifth Avenue of the West" was a world-class hotel. The three men acquired the Cadillac Hotel here and turned architect Louis Kemper loose on the project. When the Renaissance Revival-style guest house was completed in 1924 it was the tallest building in Detroit and the tallest hotel in the world. The tab was \$14 million which outfitted 1,136 guest rooms. Kemper wrapped the first six floors in limestone and used beige bricks with limestone accents for the upper stories. The four architectural sculptures above the Michigan Avenue entrance depict important figures in Detroit history: Anthony Wayne, Antoine Cadillac, Chief Pontiac, and Robert Navarre.

**TURN LEFT ON GRISWOLD STREET.**

## 9. **David Stott Building**

**1150 Griswold Street at southeast corner of State Street**



This Art Deco tower starts with a dark granite base and rises on orange-tinted bricks to a series of setbacks as it approaches its 437-foot apex. The building was financed by mill owner-turned real estate developer David Stott. The office building was completed in 1929 on the eve of the Great Depression and was in receivership within a year. The stylish landmark has weathered rocky times ever since, stared down the wrecking ball but still holds its place at the head of Capitol Park.

## 10. **Detroit Savings Bank Building**

**1212 Griswold Street at northeast corner of State Street**



Architects William Rohns and Frederick Spier made their reputation building churches and train stations but here they raised one of the town's first high-rises in 1895 on beefy rusticated pillars. Today, the twelve-story structure stands as the oldest surviving steel-framed skyscraper, albeit altered, in Detroit. On the State Street facade you can see how the light well that was built on early high-rises to admit light and air into the interior of the building, has been enclosed in glass. The 10-story Hammond Building, constructed at 611 Woodward Avenue in 1889, now demolished and replaced with Chase Tower, is considered the city's first skyscraper.



## 11. Griswold Building 1214 Griswold Street



Matthew Griswold settled the the town of Lyme on the Connecticut coast on February 13, 1665. Griswolds served as colonial governors and built a shipping empire but none ever had any dealings in Detroit. But William Woodbridge, a Connecticut native, who spent time as territorial governor named a street for Roger Griswold who was serving as governor of Connecticut during the War of 1812, which he opposed. This residential building in turn takes its name from the street. Detroit's favorite architect, Albert Kahn, did the design honors on this 12-story building in 1929. The facade is divided into two portions: a lower, three-story portion faced with limestone and divided into nine bays, and an upper, nine-story portion constructed of brick with five center bays set back from the main facade. Capitol Park that it overlooks takes its name from Michigan's first capitol building that was located here from 1828 until 1847.

**TURN RIGHT ON GRAND RIVER AVENUE.**

## 12. L.B. King Building 1274 Library Street



The King family began peddling crockery and glassware in 1849. L.B. King was running the operation in 1910 when he hired James S. Rogers and Walter Mac Farlane, two of Detroit's busiest commercial architects, to design a new headquarters. The six-story steel-framed building is dominated by Chicago-styled windows with a facade clad in white terra cotta. The ornate cornice is a 1926 addition. The King china wholesaling business stayed until 1932 after which Annis Furs moved in and stayed for fifty years.

**AT LIBRARY STREET, TURN RIGHT AN FOLLOW UNDER THE PEOPLE MOVER.**

**13. Skillman Branch Library**  
**121 Gratiot Avenue at Library and Farmer streets**



In the early days of the Minnesota Mining and Manufacturing Company (3M), Ohio native Robert Skillman served as the company's sales representative for the eastern half of the country, developed 3M's foreign sales in England and Europe, and became the company's vice president and director. This Neoclassical structure was fitted into this odd lot in 1931 and later named for the Skillmans, whose foundation funded the lion's share of an \$8 million restoration in 2000. The building is crafted in limestone with bronze entrances and copper roofing.

**TURN LEFT ON GRATIOT AVENUE.**

**14. Cary Building**  
**229 Gratiot Avenue at the southwest corner of Broadway Street**



This heritage building from 1906 was a speculative venture backed by Frank M. Cary, a real estate investor. Cary hired architect Richard E. Raseman to design the Romanesque-flavored structure. Look up above the compromised street level to see the remnants of its original appearance. The construction of the Cary Building began a transformation of Broadway, then called Miami Avenue, from an upper-class residential area into a fashionable commercial district.

## 15. **Breitmeyer-Tobin Building**

**1308 Broadway Street at corner of Gratiot Avenue**



“Breitmeyer” was Philip Breitmeyer who took his father’s flower business and became one of the founders of Florists’ Telegraph Delivery, or FTD. He commissioned this exuberant red brick Beaux Arts headquarters with glazed terra cotta decoration in 1905. Breitmeyer would later serve as the mayor of Detroit from 1909 until 1911. “Tobin” was Benjamin Tobin who acquired the property in 1944. After the Depression the building was mainly vacant, save for the Metropolitan Life Insurance Company, which carved a niche marketing policies in the black community. Following that lead Tobin was able to fill the space office with notable African-American firms.

**TURN LEFT ON BROADWAY STREET.**

## 16. **Harvard Square Centre**

**1344 Broadway Street**



This commercial office building was constructed in 1926 as the Broadway Exchange Building, designed in the Neoclassical architectural style with Romanesque accents and sheathed in terra cotta. Its best days came a few years later when it was bought as the headquarters for the American Radiator Company. By the 1960s most of the space was vacant, a state the building has survived in for a half-century as it awaits a hoped-for conversion to residential lofts.

## 17. Merchants Building

206 East Grand River Avenue at Broadway Street



This terra cotta commercial building was developed by John Barlum, who financed the towers on Cadillac Square in the 1920s. Otto Misch designed the eight-story low-rise in a Renaissance Revival style in 1922. Retailers operated in the lower two stories.

**TURN RIGHT ON GRAND RIVER AVENUE.**

## 18. Harmonie Club

267 East Grand River Avenue at northwest corner of Centre Street



The Gesang-Verein Harmonie was a singing group formed in the 1840s as this area of town became an enclave for German immigrants. Their frame clubhouse burned in 1893 and the club organized a design competition for German architects to build a new one. Richard E. Raseman's classically-inspired design with a rounded corner to tame the odd-shaped lot carried the day. The four-story buff-colored brick building sports Corinthian columns and a balustraded balcony at the entrance. Club members could enjoy dining, reading, cards and bowling here. The Harmonie Club closed in the 1970s.

## 19. Music Hall

350 Madison Street at Grand River Avenue



John Dodge and his brother Horace were inseparable. They worked as a team; hire one, hire both. In the early years of the automobile industry the Dodges had no peer as machinists. In 1903 John and Horace signed an agreement to deliver 650 “automobile running gears” to a new, undercapitalized and highly speculative venture - the Ford Motor Company. From the beginning it was apparent the Dodges were not going to receive payment on terms. As builders of the new Model A the Dodge brothers accepted ownership in the company to deliver the cars. By 1913 the Dodge brothers announced their intentions to build a touring car under their own name. By 1919, when Henry Ford finally bought the last of the stock owed by the Dodge brothers for \$25 million, only Ford and General Motors were selling more cars than the Dodges. They both died unexpectedly in 1920 and John Dodge’s widow Matilda used money from one of America’s largest fortunes to erect the only Detroit venue built for the primary purpose of presenting live performances in 1928. William Kapp designed the building with a multi-colored Art Deco facade and the interior in a Spanish Renaissance motif. A 1990s renovation restored the theater to its original splendor.

**TURN LEFT ON MADISON AVENUE.**

## 20. Detroit Athletic Club

241 Madison Avenue



The club organized in 1887 to promote amateur athletics. As sports at the time was almost exclusively the purview of the leisure class and the Detroit Athletic Club became one of the most prosperous private clubs in the city. Go-to Detroit architect Albert Kahn was the obvious choice in 1913 to design a new clubhouse. Kahn based his work here on a Roman palazzo. Today, the Detroit Athletic Club is visible beyond center field at Comerica Park; all-time Tiger great Ty Cobb was once a member.

**21. Detroit Opera House**  
**1526 Broadway Street**



Performance venues often took the name “Opera House” in the 19th century and the first one appeared in Detroit in 1869. The present Detroit Opera House opened here in 1922 as the Capitol Theatre, the first of several stages built around Grand Circus Park. Designed by nationally known theater architect C. Howard Crane, this was the fifth largest in the world, seating up to 4,250 people, when it opened. After several closings and re-openings, the building emerged as the Detroit Opera House in 1988.

**TURN RIGHT ON WITHERELL STREET.**

**22. Comerica Park**  
**2100 Woodward Avenue**



After playing in Tiger Stadium since 1912 the Detroit Tigers moved into this ballpark, located on the original site of the Detroit College of Law, in 2000. Among its features is a Monument Park in centerfield with statues of former Tiger heroes that currently include Ty Cobb, Hal Newhouser, Charlie Gehringer, Hank Greenberg, Al Kaline, and Willie Horton. Behind Comerica Park sits Ford Field, the indoor football stadium of the Detroit Lions.

**TURN LEFT ON ELIZABETH STREET. TURN RIGHT ON WOODWARD AVENUE.**



### **23. Fillmore Detroit**

**2115 Woodward Avenue at northwest corner of Elizabeth Street**



Busy theater architect Charles Howard Crane designed this Renaissance Revival movie house in 1925 as the State. Today the Fillmore Detroit is a busy concert venue for popular music acts. It is located in the Francis Palms Building, built by the descendants of Belgian native Francis Palms who moved to Detroit in 1832 and made his fortune in real estate development.

### **24. Fox Theatre**

**2211 Woodward Avenue at northwest corner of Columbia Street**



Hungarian-born William Fox was brought to America in his first year in 1879. When he was 21 he started his own textile company which he sold to buy his first movie theater. In 1915, he started Fox Film Corporation, becoming a pioneering motion picture executive. In addition to making movies, Fox personally oversaw the construction of many Fox Theatres including this one, the largest of his movie palaces. The Detroit Fox was the first movie theater in the world to be constructed with built-in equipment for sound films. Designed by Charles Howard Crane, a local architect who created some 250 theaters, in a blend of Burmese, Chinese, Indian and Persian motifs, this 5,174-seat behemoth remained Detroit's premier movie destination for until it was closed in the 1980s for restoration.

## 25. St. John's Episcopal Church

2326 Woodward Avenue at northeast corner of Montcalm Street



Henry Porter Baldwin left Rhode Island at the age of 24 and moved to Detroit to peddle boots and shoes in 1838. Over the next 30 years when he wasn't building his business he spent time as governor of Michigan and a United States senator and organized the St. John's parish in 1858. Albert Jordan, also from back East, came to Detroit with his brother, Octavius, in the early 1850s. He became the go-to architect for churches and contributed the Victorian Gothic design for this building. The bulk of the exterior is rubble limestone, with the trim made of Kelly Island sandstone.

**TURN LEFT ON MONTCALM STREET.**

## 26. Royal Palm Hotel

2305 Park Avenue at northwest corner of Montcalm Street

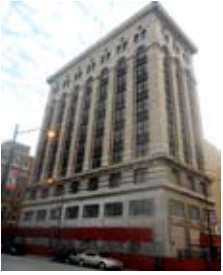


Architect Louis Kamper was busy designing hotels on Park Avenue in the 1920s; he did three big ones. This was the Royal Palm Hotel in 1924 and operated continuously as a hotel until its conversion to a high-rise residential building named the Park Avenue House. The 13-story Italian Renaissance building features unusual packeted bay windows.

**TURN LEFT ON PARK AVENUE.**

## 27. Detroit Life Building

2210 Park Avenue at northeast corner of Columbia Avenue



Chicago architects C. Robert Arnold and Charles R. Shreve added this Beaux Arts 10-story office building to the Detroit streetscape in 1923. The building had a variety of tenants but carries the name of Detroit Life which occupied the top four floors during the earlier years. All the tenants had moved out by 1977 and despite being vacant for 25 years the building remained in good shape until a recent multi-million dollar facelift.

## 28. Women's City Club

2110 Park Avenue at northeast corner of Elizabeth Street



Women's clubs began to find a voice in America at the turn of the 20th century and the movement came to Detroit in 1919 with this club founded to "promote a broad acquaintance among women." The City Club offered a number of classes and recreation programs for women, eventually enrolling over 8,000 members. The building was designed by William B. Stratton with a modern sensibility in 1922, with its ornamentation limited to the brickwork. Look inside the arched entrance to see a band of Pewabic Pottery tile invented by member Mary Chase Perry Stratton, who was married to architect Stratton. The club moved to smaller quarters in 1974.

**TURN LEFT ON ADAMS STREET.**

## **29. Kales Building**

**76 West Adams Street at northeast corner of Park Avenue**



Sebastian Spring Kresge's first business enterprise was a single hive of bees he nursed into a colony of 32 hives as a young boy. He would keep bees as an adult hobby because, he said, "My bees always remind me that hard work, thrift, sobriety and earnest struggle to live an upright Christian life are the rungs of the ladder of success." At age 21 Kresge began exploring the business field working in door-to-door selling, insurance, bookkeeping, and baking before settling into the sale of tinware for five years on straight commission. He entered into other retailing partnerships with \$8000 he had carefully saved, working in stores in Pennsylvania, Tennessee and Michigan. By 1899 he was on his own in Detroit. Kresge put a large number of items on open counters where they could be examined and appraised. The slogan over his door said it all: "Nothing over 10 cents." By 1914 when he moved his company into this headquarters, Kresge had 150 five-and-dime stores. Albert Kahn provided the Neoclassical design for the 18-story tower. Kresge moved out in 1930 and the name was changed from the Kresge Building to the Kales Building.

## **30. Fyfe Shoe Building**

**10 West Adams Street at northwest corner of Woodward Avenue**



Richard Henry Fyfe was brought to Michigan from Vermont as an infant and was forced to begin his working career at the age of eleven when his father met financial reverses. The shoe business brought him to Detroit as a clerk and Fyfe built a fortune in footwear. This 14-story Neo-Gothic tower, finished in 1919, housed Fyfe shoe offices and a retail store for many years.

**31. Central United Methodist Church**  
**23 East Adams Avenue**



This congregation traces its beginnings to 1810 with Reverend William Mitchell and seven members forming the first protestant society in the Michigan territory. The current Gothic sanctuary dates to the early 1860s, fashioned in Ohio limestone and sandstone on plans drawn by noted church architect Gordon Lloyd. The belltower stands 180 feet high and houses a 460-pound bell. The price tag for the chapel and sanctuary was \$136,000. In the 1930s Woodward Avenue was widened and rather than lose its steeple the church tore down 28.4 feet of its building and moved the steeple back.

**YOU HAVE NOW RETURNED TO THE TOUR STARTING POINT IN GRAND CIRCUS PARK.**

# A Walking Tour of Detroit - Campus Martius Park from **walkthetown.com**

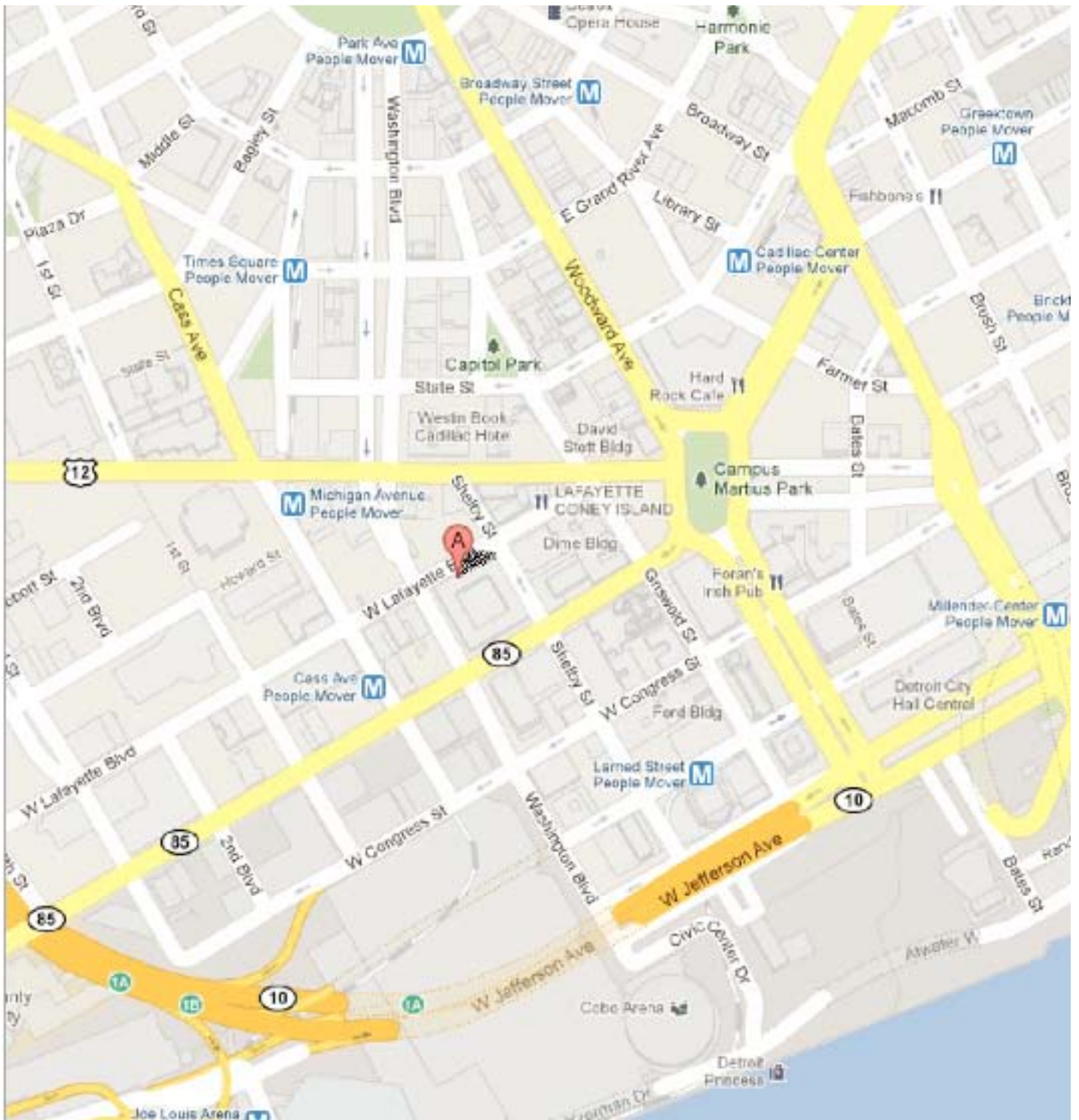
Before Detroit became shorthand for the automobile industry it had grown into the 13th largest city in America with more than 285,000 people in 1900, first through fur trading and then on the manufacture of tobacco and varnish and shoes and pharmaceuticals and, most fortuitously, carriages and bicycles that would lay the foundation for production of cars in the 20th century.

In 1701, the French officer Antoine de la Mothe Cadillac, along with fifty-one additional French-Canadians, founded a settlement called Fort Ponchartrain du Détroit, naming it after the comte de Pontchartrain, Minister of Marine under Louis XIV. France offered free land to attract families to Detroit, which grew to 800 people in 1765, the largest city in the Americas between Montreal and New Orleans. After Great Britain ceded the Northwest Territory to the United States in 1796 under the Jay Treaty Detroit was named the capital of the Michigan Territory.

Through the 1800s Detroit grew into a thriving hub of commerce and industry. Then in the spring of 1896 Henry Ford built his own horseless carriage. In 1901 Ford challenged Alexander Winton and his world champion “Bullet” at Grosse Pointe race track outside Detroit. Three cars lined up for the ten-mile race but only Ford and Winton left the line. Winton led Ford for 8 miles but sputtered badly as the Ford racer pattered past. Newspapers the next day anointed Ford as “top rank of American chauffeurs.” In 1903 Ford and eleven others pooled \$28,000 to start the Ford Motor Company. At the time the population of Detroit was inching towards 300,000. By 1930, after decades as the fastest growing city in America, the population was north of 1.5 million and no other city in America was as identified with a single industry as Detroit was with automobiles.

It was also the golden age of building on Detroit’s streets. The more enthusiastic called the city the “Paris of America.” Every year seemed to bring a new “biggest” or “tallest” this or that. Detroit has not been shy about tearing down historic structures but many skyscrapers remain from that era that have long formed one of America’s most prominent skylines. Our walking tour of the area south of Campus Martius Park will find many of these heritage buildings in the Financial District and surrounding neighborhoods and we will start in a park space that itself was run over in the rush to the automobile in the early 1900s but recently re-emerged...





## 1. **Campus Martius Park**

**Michigan Avenue, Monroe Street, Cadillac Square, Fort Street, and Woodward Avenue**



Augustus Brevoort Woodward was 31 years old when President Thomas Jefferson appointed him as the Michigan Territory's first Chief Justice on March 3, 1805. But Woodward never got to see the newly appointed capital of the territory, Detroit. Two weeks before he arrived the town burned to the ground. Woodward set out to rebuild the town, then boasting a population less than a 1,000, based on the radial street plan of Washington, D.C. The hub would be at Grand Circus with five broad avenues spoking out towards the Detroit River. Woodward's scheme would be abandoned barely 11 years later but several key elements, including this park whose name translates from Latin as "Field of Mars," were implemented. The park was lost in the 1900s in the rush to accommodate the new automobile traffic but it was brought back to life in 2004. Its focal point is Randolph Rogers' Michigan Soldiers' and Sailors' Monument honoring Michigan's Civil War dead. An impressive roster of Union generals including George Armstrong Custer, Philip H. Sheridan and Ambrose E. Burnside were on hand for the unveiling on April 9, 1872.

**ACROSS THE STREET FROM THE MONUMENT AT THE SOUTH END OF THE CIRCLE IS...**

## 2. **First National Bank**

**660 Woodward at Cadillac Square**



The First National Bank began taking deposits during the Civil War in 1863 and if you had any doubt of the importance of this financial institution when this building was raised in 1922 the massive five-story Corinthian pillars modeled after those in the Roman Forum might clue you in. The architect was Detroit favorite Albert Kahn who fit this 24-story office tower onto an irregular-shaped lot. The street-facing facades feature a grey granite skin at street level and limestone on the floors above.

**CONTINUE ON WOODWARD AVENUE TOWARDS THE DETROIT RIVER.**

**3. Vinton Building**  
**600 Woodward at northeast corner of Congress Street**



Albert Kahn designed so many buildings in town he was sometimes called the “Architect of Detroit.” He was 47 years old in 1916 when he tackled this commission for the Vinton Construction Company headquarters and built one of his first skyscrapers. At 172 feet, this was one of the highest buildings in town and the peaked parapet wall that evoked a classical Greek temple on the roofline was much more prominent then.

**TURN LEFT ON CONGRESS STREET. TURN LEFT ON BATES STREET AND WALK UP TO CADILLAC SQUARE.**

**4. Bagley Memorial Fountain**  
**Cadillac Square at Bates Street, east of Campus Martius Park**



Henry Hobson Richardson of Boston, the most influential architect of post-Civil War America, left one tiny footprint in Detroit, this granite drinking fountain in the memory of John J. Bagley, the 16th governor of Michigan. When Bagley died in 1881, his will contained \$5,000 for the construction of a drinking fountain for the people of Detroit, having “water cold and pure as the coldest mountain stream.” Richardson modeled the fountain on the vaulted canopy over the altar in St. Mark’s Basilica in Venice, Italy.

## **5. Cadillac Tower**

**65 Cadillac Square at northwest corner of Bates Street**



This skyscraper has redefined the meaning of “commercial building” - in recent years one side has sported 14-story advertising murals. In its early days the 437-foot skyscraper, constructed in 1927, was known as the Barlum Tower, after John J. Barlum who headed the Cadillac Square Improvement Company that erected three large structures to perk up the Cadillac Square Area. Harrie W. Bonnah and W. C. Chaffee were the architects on all three projects. The Gothic flavored building was designed with two stories underground which added up to 40 floors - the first building outside New York and Chicago to boast so many. Barlum went broke and lost all three buildings in the Great Depression of the 1930s - perhaps he should have painted an advertising mural on the side.

## **6. Cadillac Square Apartments**

**111 Cadillac Square at northeast corner of Bates Street**



Detroit went on an urban renewal kick in the 1920s, clearing swaths of low-rise 1800s buildings in targeted areas for modern development. This was one of a troika of towers constructed by John J. Barlum, to be used as a luxury hotel. His investment group, that included two brothers and a former mayor, sunk \$3,750,000 into the Barlum Hotel which architects Harrie W. Bonnah and W. C. Chaffee designed in a Venetian Revival style. Guests could enjoy a private bathroom in each of the 612 rooms, a rare amenity for visitors to Detroit in 1927. The posh hotel disappeared in the Great Depression and attempts to revive it met with little success; in 1967 it was converted into an apartment building.

**7. Flatiron Building**  
**Randolph Street at Cadillac Square and Congress Street**



Detroit's radial-spoke street grid creates odd building lots which were often filled with triangular-shaped structures known as "flatirons." This four-story building has stood under-utilized across from the courthouse for more than a century.

**8. Lawyers Building**  
**137 Cadillac Square at northwest corner of Randolph Street**



Take away the unsympathetic remodeling of the street level storefront and you have one of the least altered Chicago Style heritage skyscrapers in the city. This was the first of three buildings erected by the Barlum family on Cadillac Square in the 1920s. Architects Harrie W. Bonnah and W. C. Chaffee kept the ornament to a minimum on the terra cotta and glass structure, helping usher in an age of modernism with Detroit high-rises.

**9. Wayne County Building**  
**600 Randolph Street**



This ornate pile of buff Berea, Ohio sandstone stands, albeit empty, as one of America's greatest expressions of Baroque architecture, with touches of Beaux Arts and Neoclassical elements tossed in. Architects John and Arthur Scott created the confection between 1897 and 1902 which stood as a counterpoint to the similarly exuberant Detroit City Hall that was sited at the east end of Cadillac Square until its demolition in 1961. The central pediment above the entrance depicts county



namesake and Revolutionary War hero Anthony Wayne in a scene depicted by Detroit sculptor J. Massey Rhind. The copper dome and spire were redone in the 1960s bringing it to 247 feet. The County shuffled its offices out in 2007.

**CONTINUE ON CONGRESS STREET TO THE RIGHT OF THE WAYNE COUNTY BUILDING. CROSS BRUSH STREET AND TURN RIGHT ON BEAUBIEN STREET.**

**10. Chapoton House  
511 Beaubien Street**



Jean Chapoton was a surgeon in the French army, and was assigned to Fort Pontchartrain, arriving in 1719. Chapoton remained in Detroit until his death in 1762 and generations later the family had amassed a fortune in the masonry and building trades. Alexander Chapoton built this Queen Anne-style house in the early 1970s at a time when well-to-do Detroit streets were lined with similar rowhouses. Today the Chapoton House is a rare survivor of that age.

**CONTINUE TO JEFFERSON AVENUE.**

**11. Renaissance Center  
400 Renaissance Center Drive at Detroit River**



Henry Ford II was the primary driver in the largest private development project ever undertaken back in the 1970s. Today, the owner of the seven-tower waterfront complex is General Motors. Famous for its cylindrical design, the central 73-story, 727-foot tower's diameter is 188 feet - at the time it was the highest hotel-only building ever constructed.

**TURN RIGHT ON JEFFERSON AVENUE.**

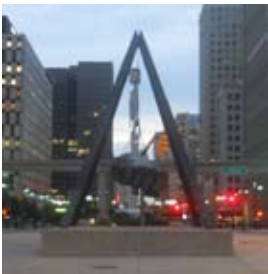


**12. Mariners Church**  
**170 East Jefferson Avenue**



Julia Ann Anderson came to Detroit in 1818, accompanying her husband, an Army engineer who was assigned to map Michigan. After her death in 1842 her will provided funds for a church to serve the spiritual needs of seamen plying the Great Lakes. Calvin N. Otis came from Buffalo in 1849 to provide the rectangular Gothic Revival design executed in coarse gray limestone with sandstone trim. Mariners is the second oldest church in continuous operation in Michigan but not always from this location. In 1855 the 3,000-ton structure was hauled three football fields down the street on steel rails to make room for the Civic Center Plaza. The move snarled traffic for 21 days.

**13. Joe Louis Memorial**  
**Jefferson Avenue at Woodward Avenue**



This 24-foot arm must have been what it seemed was coming at Joseph Louis Barrow's 57 knockout victims. Joe Louis was born in Alabama but came with his family to Detroit when he was 12, in large part to escape racism. Louis rose through the amateur boxing ranks in Detroit to win the heavyweight championship in 1937 and would make 25 successful title defenses, more than any boxer in history. Louis held the heavyweight title for almost 12 years. This memorial was created by sculptor Robert Graham and installed at Jefferson Avenue at Woodward, Detroit on October 16, 1986.

**TURN RIGHT ON WOODWARD AVENUE.**

#### 14. *Spirit of Detroit*

##### **Woodward and Jefferson avenues in front of Coleman Young Municipal Building**



This is the piece of public art that gets dressed up in team colors when Detroit's professional sports teams compete in championship playoffs. Marshall Maynard Fredericks, who contributed many public monuments to the cityscape, took no creative fee for this one, which he never named, in 1955. In fact, it actually cost him money to produce. In its left hand, the large seated figure holds a gilt bronze sphere emanating rays to symbolize God. In its right hand, is a family group symbolizing all human relationships. The 26-foot sculpture was cast in Oslo, Norway.

#### 15. **Michigan Consolidated Gas Building**

##### **1 Woodward Avenue**



Seattle-born Minoru Yamasaki, one of the most acclaimed architects of the 20th century, did not design a skyscraper until he was almost 50 years old and the first was the Michigan Consolidated Gas Building, in his adopted hometown. The narrow windows reminiscent of ancient Gothic architecture, which would appear on many of Yamasaki's later buildings including his World Trade Center twin towers in New York, were said to arise from a personal fear of heights. The windows here rise to points on the roof, also calling to mind the Gothic influence. The 430-foot tower was topped off in 1962 and the gas company stayed until the 1980s before moving next door.

**TURN LEFT ON LARNED STREET.**

## 16. Guardian Building

500 Griswold Street at northeast corner of Larned Street



After serving in the Civil War, Frank J. Hecker, still in his teens, went to work on the railroad, first as an agent and then as project manager. In 1879 Hecker tapped the seemingly unlimited supply of Michigan pine to begin manufacturing box cars and the Peninsular Car Company made him rich. In 1890 he was the prime mover in organizing the Union Trust company which became the city's largest bank by the 1920s. When it came time to construct a new headquarters the bank decided to not build the expected powerful monument to capitalism and instead opted to project an image of trustworthiness and friendliness with its building. In response architect Wirt Rowland delivered a 36-story vision of orange executed in brick and glazed tile and polychrome terra cotta. Rowland outfitted his building with Mayan-influenced decoration and an interior so lavish the building was nicknamed the "Cathedral of Finance" after it was completed in 1928. Warm and fuzzy, however, was no match for the Great Depression and Union Trust closed its doors in 1932. Attempts to reopen, including a stab as the Union Guardian Trust Company, all came to nothing except a permanent re-naming of the Art Deco landmark.

**TURN RIGHT ON GRISWOLD STREET.**

## 17. Buhl Building

535 Griswold Street



As head designer for the firm of Smith, Hinchman & Grylls in the 1920s Wirt Rowland contributed some of the most memorable skyscrapers to the Detroit streetscape and this was the first. Sheldon Smith started the practice in 1853 and today it is the longest continually operating architecture and engineering firm in the United States. For the Buhl Building in 1925, Rowland started with a massive Romanesque-flavored base which gave way to Gothic detailing as the terra cotta floors soared to a 29-story conclusion.

The tower was constructed for the third generation of Buhls in Detroit, a lineage that began in 1833

when brothers Frederick and Christian arrived from Pennsylvania to sell hats. The hats became furs which became hardware with an iron works, a locomotive works and some banks thrown into the Buhl empire. In his downtime Christian Buhl spent time as Detroit mayor in 1860-61.

## **18. Ford Building**

**615 Griswold Street at northwest corner of Congress Street**



Daniel Burnham, one of the fathers of the modern skyscraper, was lured from Chicago to build Detroit's first steel-skeleton high-rise not by Henry Ford but by the Fords of the Edward Ford Plate Glass Company of Toledo, Ohio. Burnham completed the city's tallest building in 1909 with an emphasis on verticality and clean, modern lines. Burnham did not completely abandon the decorative elements of the day; he installed impressive pillars at street level and paraded arches across the upper floors.

## **19. Penobscot Building**

**645 Griswold Street at southwest corner of Fort Street**



When this monstrous tower was completed in 1928 it was the eighth tallest building in the world and the tallest outside New York City and Chicago. It remained the tallest building in Michigan for nearly 50 years. Simon Jones Murphy erected the first Penobscot Building in 1905. Murphy made his fortune from the timberlands along the Penobscot River in Maine before coming to Detroit in 1866 to begin lumbering on the St. Clair River. His son William took the building to unprecedented heights. Wirt Rowland provided the Art Deco design and utilized setbacks at the top after thirty floors. Clad in Indiana limestone with a granite base, Rowland decorated the building with motifs inspired by the powerful tribe of Penobscot Indians. In an odd twist, Simon Murphy died a week before his building opened and 24 years later William Murphy also died a week before the new Penobscot Building opened.

**TURN LEFT ON FORT STREET.**

**20. First Penobscot Building**  
**131 West Fort Street**



John Donaldson and Henry J. Meier had been populating southeastern Michigan with buildings for 25 years before winning this commission from the Simon J. Murphy Company. The lower three stories of the building are faced in limestone, the middle seven in brick, and the upper three in terra cotta. The facade is divided into five bays, each with a pair of double-hung windows.

**21. Federal Reserve Bank of Chicago, Detroit Branch**  
**160 West Fort Street**



The Federal Reserve moved onto this corner in 1927 with a Neoclassical branch building. In the 1950s architect Minoru Yamasaki went in a completely different direction for additional space and designed an eight-story Annex Building in marble and green-tinted glass. The Fed moved on in 2004 leaving its contrasting premises on Fort Street empty.

**22. State Savings Bank**  
**151 West Fort Street at southeast corner of Shelby Street**



The State Savings Bank took its first deposits in 1883 and by 1898, when it purchased this land in the heart of the Financial District it was the largest bank in Detroit. The directors went shopping in New York for an architect to design a suitable headquarters and came back with the best - Stanford White of the fabled firm of McKim, Mead & White. White created a Neoclassical vault composed of marble inside and out. The main entrance is in a recessed portico and framed by two 28-foot

high Ionic columns, each weighing 28 tons. Above the entry is a cartouche bearing the Michigan Coat of Arms flanked by two figures representing Industry and Commerce. The original building was doubled in size in 1914 with architects John Donaldson and Henry J. Meier executing a seamless extension for the entire block. State Savings collapsed during the Great Depression and Edsel Ford's Manufacturer's National Bank moved in but the space has not served a financial master since the 1980s.

**23. Detroit Trust Company Building**  
**201 West Fort Street at southwest corner of Shelby Street**



The Detroit Trust Company began in leased space in the Penobscot Building in 1900 and after 15 years of success moved out into this Albert Kahn-designed headquarters. Kahn's classically-flavored building announced the bank's growing prominence with a colonnade of the Corinthian order which he accompanied with foliated details set into the attic story. The Detroit Trust Company merged with Detroit Bank in the 1950s to form the Detroit Bank and Trust Company, and built the next-door tower; today the company is known as Comerica with its name on the Detroit Tiger's baseball stadium.

**TURN LEFT ON SHELBY STREET.**

**24. Detroit Fire and Marine Insurance Company Building**  
**625 Shelby Street**



This handsome Greek temple-like limestone building was constructed in 1912 for the Detroit Fire and Marine Insurance Company Building, that began writing policies in 1866. The facade of this building has four Ionic columns, plus a half-column at each end.

**25. United States Mortgage Bond Company Building**  
**607 Shelby Street at northwest corner of Congress Street**



This Beaux Arts package was assembled in 1925 for the United States Mortgage Bond Company. Rising to an ornate cornice, the nine-story building features a three-story skirt of rusticated limestone before giving way to brick the rest of the way to the top.

**26. Banker's Trust Company Building**  
**205 West Congress Street at southwest corner of Shelby Street**



Busy architect Wirt Rowland tapped the Italian Renaissance style for this exquisitely decorated bank vault in 1925. The two-story corner building is awash in arches on both levels. Look up to see lion heads atop the green marble pillars at the entrance and an array of intricately designed pillars supporting the upper arches. The terra cotta exterior has been scored to resemble ashlar stone. Banker's Trust was founded in 1917 but for most of its life this artistic gem has served other masters.

**TURNED RIGHT ON CONGRESS STREET. TURN LEFT ON WASHINGTON BOULEVARD.**



**27. Detroit Fire Department**  
**250 West Larned Street at Washington Boulevard**



The Detroit Fire Department, established in 1860, has been headquartered in this building since 1929. Hans Gehrke designed the Neoclassical building with similar facades on both the Larned and Washington elevations. The building is constructed of dark red brick trimmed with terra cotta, sitting on a grey granite bulkhead.

**RETRACE YOUR STEPS TO CONGRESS STREET AND TURN LEFT. AT CASS AVENUE TURN RIGHT.**

**28. Detroit Club**  
**712 Cass Avenue at northeast corner of Fort Street**



Two bachelors, attorney Samuel T. Douglas and banker/broker James Campbell, perhaps motivated by loneliness, started the private Detroit Club in 1882 with ten members. Their stated goal of providing a place where “men of culture could associate to mould into form that atmosphere and enthusiasm which are important factors in club welfare and where they could give interested attention to the development of art, civics, literature, and other elements in the permanent upbuilding of the city” soon attracted a membership of 101 of Detroit’s elite. In 1891 the club’s well-heeled membership was able to lure Eastern architect Wilson Eyre, noted for his elegant residential work, to town for a new clubhouse. Eyre delivered a stately four-story brick and stone Romanesque Revival building framed by symmetrical bowfronts. The Club has feted a *Who’s Who* of 20th century notables including Harry Truman, Herbert Hoover, Franklin Roosevelt, Prince William of Sweden, Empress Zita of Austria, the Duke of Windsor, Margaret Truman, Charles Lindbergh, Gene Tunney, Admiral Richard Byrd, John D. Rockefeller and Edward G. Robinson.

**TURN LEFT ON FORT STREET.**

## 29. *Detroit News* Building

2nd Boulevard between Fort Street and Lafayette Boulevard



The *Detroit News* began in 1873, when James E. Scripps rented space in the rival *Free Press*'s building for an evening paper. English-born Scripps had been running newspapers in Detroit since 1862 and used \$20,000 insurance money after his previous paper, the *Detroit Daily Advertiser*, burned to start the *News*. Scripps took his publication down-market, appealing to working men and women, a class which was becomingly increasingly literate with the introduction of more public schools in America in the middle of the 19th century. While his competitors scoffed at the *News* with its short, simple human interest stories, Scripps was building the largest circulation in Detroit. By its centenary, the *Detroit News* had more readers than any evening paper in America. The paper moved here in 1917. Detroit go-to architect Albert Kahn designed a workhorse building for the working class, framing the plant in reinforced concrete fitted with prominent arches to admit light.

## 30. Fort Street Presbyterian Church

631 West Fort Street at southeast corner of Third Street



This congregation formed in 1849 as the Second Presbyterian Church with 26 members and was successful enough by 1855 to move into its second church at this location, then a tony residential district. Brothers Albert and Octavius Jordan, among the busiest architects in town, designed the exuberant Victorian Gothic church that came with a \$70,000 price tag. The building was destroyed by fire in 1876 and another conflagration claimed the roof in 1914 but both times it was rebuilt according to the Jordans' plans. The soaring 265-foot steeple was the tallest manmade structure in Michigan until 1909.

**TURN LEFT ON 3RD STREET. TURN RIGHT ON LAFAYETTE BOULEVARD.**

**31. Fort Shelby Hotel**  
**525 West Lafayette Boulevard**



The idea in 1917 was to build a hotel near the Fort Street Union Station that would appeal to the new class of business traveler looking for affordable rooms rather than the traditional luxury hotels with clubs and restaurants that were then the norm in American downtowns. The architectural firm of Schmidt, Garden & Martin designed a ten-story, 450-room Beaux Arts brick hotel trimmed with limestone. The enterprise was so successful that after ten years Albert Kahn was brought in to build two more 450-room additions. Kahn overwhelmed the original with a 27-story tower but the second addition was never built as the Great Depression scuttled further expansion plans. Fort Shelby operated into the 1970s after which it remained closed for 33 years until an \$82 million restoration breathed life back into the hotel.

**32. Detroit Free Press Building**  
**321 West Lafayette Boulevard**



The city's largest daily newspaper in town, once with the tenth largest circulation of any paper in the country, traces its roots to four-page weekly editions put out by the *Democratic Free Press* and *Michigan Intelligencer* in 1831, six years before Michigan joined the Union. When the operation moved into this location in 1925 the impressive limestone building by Albert Kahn represented more aspiration than achievement - at the time it was the third newspaper in town behind the *Detroit Times* and *Detroit News*. In fact, the central 13-story tower that lords over the structure was originally intended for rental space. The building is adorned with bas-relief figures, sculpted by Ulysses A. Ricci, symbolizing commerce and communication. Kahn had earlier designed the headquarters for the *Detroit News* three blocks further west and after the *Free Press* abandoned these digs in 1987 that is where they moved.

**33. Theodore Levin United States Courthouse**  
**231 West Lafayette Boulevard**



Detroit's federal building fills a full block and was constructed between 1932 and 1934. The building was designed in the Art Deco and art moderne styles of architecture, incorporating granite and limestone into the structure. The main facade is limestone, above a polished black stone. This historic site was where Fort Lemoult, later called Fort Shelby, stood and so did the previous federal building, an 1897 Renaissance Revival structure. This building, whose decoration is limited to relief carvings of eagles and other symbols stands in stark contrast to its ornate predecessor, emblematic of the austere times in which it was constructed.

**TURN RIGHT ON GRISWOLD STREET.**

**34. First State Bank Building**  
**751 Griswold at southwest corner of Lafayette Street**



This was the "German" bank in town back when the first deposits were taken in 1871. This Albert Kahn creation became home in 1925. Each facade of the four-story bank building has three-story Ionic columns and is faced in limestone.

**35. Security Trust Company Building**  
**735 Griswold Street**



This building dominated by elongated arches in triplicate was created by Albert Kahn for the Security Trust Company in 1925. The columns are intricately designed. The bank, that opened in 1906, only stayed here a couple of years and disappeared altogether shortly thereafter during the Depression. Subsequent owners have not treated the space kindly as witnessed by the insensitive additions above.

**36. Dime Building**  
**719 Griswold Street at northwest corner of Fort Street**



Daniel Burnham designed this skyscraper in 1910 with an impressive ground level banking floor for the client, the Dime Savings Bank, and topped it with 21 floors in a U-shaped plan. This was a common configuration in the early days of steel-framed high-rise buildings which allowed light and air into the non-airconditioned core of the tower. It also served to create more corner offices inside.

**TURN LEFT ON FORT STREET AND WALK A FEW STEPS BACK TO THE TOUR STARTING POINT IN CAMPUS MARTIUS PARK.**

# A Walking Tour of Detroit - Midtown

## **from walkthetown.com**

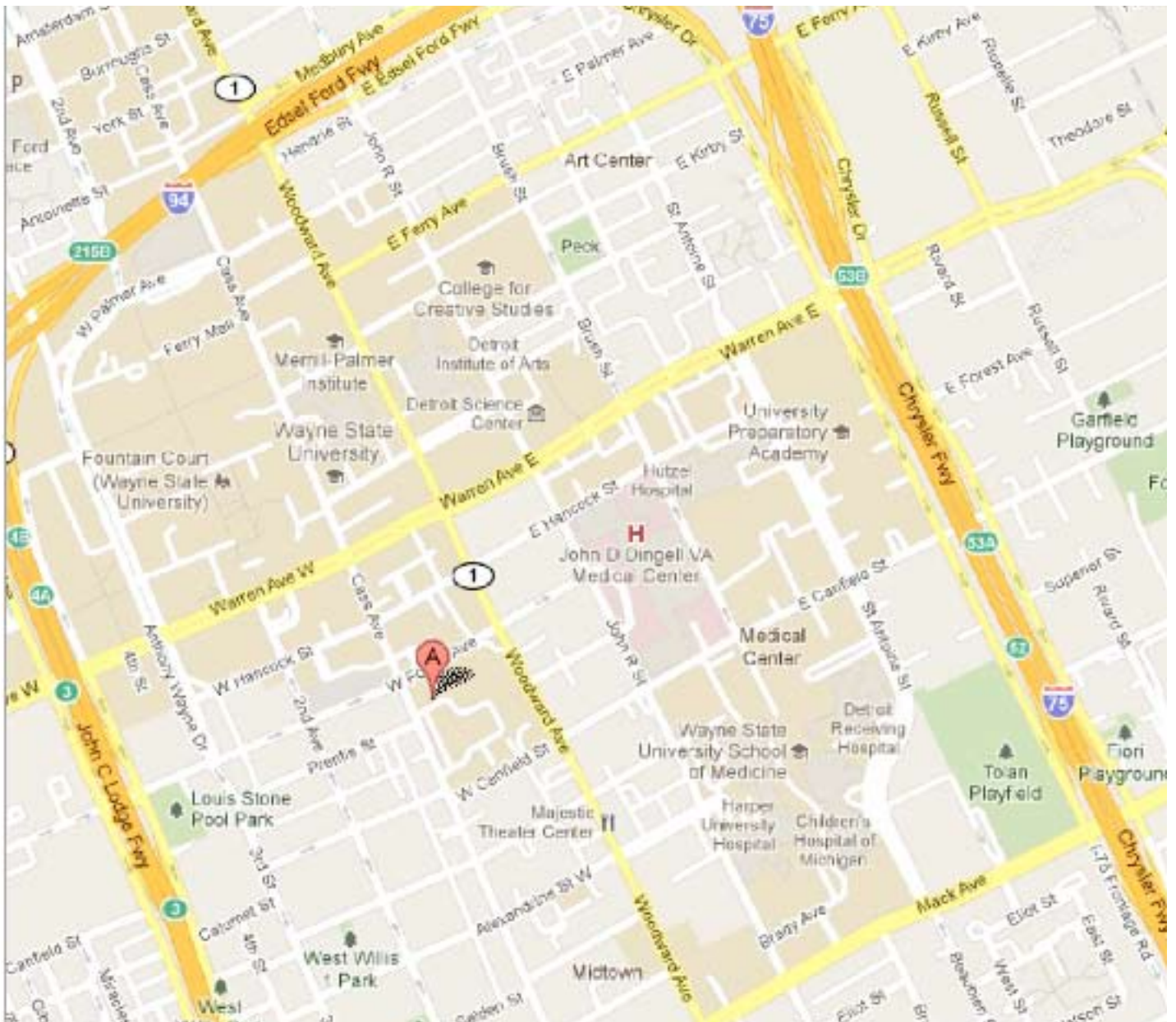
When the District of Columbia was designated to be the nation's capital there was no city. Building started from scratch based on a street plan drawn up by Pierre Charles L'Enfant that sent broad avenues radiating through circles and plazas. When Detroit was named the capital of the Michigan territory in 1805 before the new government could get up and running the entire settlement burned to the ground so it too was starting from scratch. Justice Augustus B. Woodward based his street grid for Detroit on L'Enfant's plan for Washington. Woodward ran all his streets from the central hub of Grand Circus Park.

The main thoroughfare extending away from the River was Woodward Avenue and it has been the town's major artery for more than 200 years. The land beyond the downtown area was parceled out in ribbon farms that ran north away from the Detroit River. A typical ribbon farm might be 250 feet wide and up to three miles long. Some of the owners of these farms included Lewis Cass and Elijah Brush, names that resonate in Detroit today.

The areas along the east and west sides of Woodward Avenue did not begin developing until after the Civil War the more well-to-do in the town began to buy up land and build houses away from the bustle of the city. Streetcar lines were established in the 1860s to serve these new "commuters." Commercialization began rearing its voracious head early in the 20th century, much of it related to the new automobile industry. Not all the neighborhoods were devoured but as the people began settling further north, this became "Midtown."

After World War II educational and cultural institutions began holding sway over this area which continues to this day. The mixed-use community today includes churches, mansions, middle class homes, hotels and apartment buildings, schools, clubs, utility buildings but we will start our walking tour of Midtown at the museums...





**1. Detroit Institute of Arts**  
**5200 Woodward Avenue**



This is the second largest municipally owned museum in the country with over 100 galleries and 65,000 objects of art. The Institute began in the 1880s with a five-month European tour by Detroit News publisher James E. Scripps. Scripps serialized his art and culture discoveries in the paper which proved so popular it led to a book, an art exhibit and a museum. Scripps led a parade of well-heeled donors in town and the Detroit Museum of Art was incorporated on April 16, 1885. Philadelphia architect Paul Philippe Cret won the commission for the main building here and delivered a monumental Beaux Arts structure executed in white marble. The Institute building boasts iron work by master craftsman Samuel Yellin, tile from the local Pewabic Pottery Works and architectural sculpture by Leon Hermant.

**ACROSS THE STREET IS...**

**2. Detroit Public Library**  
**5201 Woodward Avenue**



The first public library in Detroit opened in 1865 as a reading room operated by the Detroit Board of Education in their high school. In 1905 the library function was turned over to the Detroit Library Commission which operated small branches around town. In 1910 steel magnate-turned philanthropist Andrew Carnegie donated funds for a central library, one of some 2,500 libraries he endowed around the world. Minnesota-raised architect Cass Gilbert emerged the winner from a design competition in 1912 with his plans for a three-story, Italian Renaissance building. Gilbert already had the world's tallest building, the Woolworth Building in New York City, and the Minnesota State Capitol on his resume and would later add the United States Supreme Court. Here he indulged his classical tendencies with Vermont marble and serpentine trim. His son would add wings to the library in the 1960s. Today the Detroit Public Library anchors the the second largest library system in Michigan behind the University of Michigan.

**WALK NORTH ON WOODWARD AVENUE (THE INSTITUTE OF ARTS WILL BE ON YOUR RIGHT AND THE LIBRARY ON YOUR LEFT).**

**3. Detroit Historical Museum  
5401 Woodward Avenue at Kirby Street**



Clarence Monroe Burton, a successful lawyer and businessman was an avid collector of historical works and documents who morphed into a prolific chronicler of Detroit history. In 1914 Burton donated his collections to the Detroit Public Library and in 1921 he brought together 19 local historians to form the Detroit Historical Society. The Society opened its collection to the public in a room in the Barlum Tower in 1927 and later spent time in a house across Cass Avenue from this building, which opened in 1951.

**4. Park Shelton  
15 East Kirby Avenue at Woodward Avenue**



This tri-tower began life in 1926 as The Wardell, a residential hotel. Fred Wardell had founded the Eureka company in Detroit in 1909 to build vacuum cleaners. By the time he invested in this property Eureka was selling one out of every three vacuums in the United States. Sheraton purchased the gray Neoclassical high-rise in the 1940s and turned it into the kind of hotel where Hollywood celebrities would check in while in town. In the 1970s, the Park Shelton Hotel was converted to apartments and in 2004 a \$15 million renovation created condominiums. It has survived under almost every configuration except a time-share.

**5. Colonel Frank J. Hecker House**  
**5510 Woodward Avenue at Ferry Avenue**



After serving in the Civil War, Frank J. Hecker, still in his teens, went to work on the railroad, first as an agent and then as project manager. In 1879 Hecker tapped the seemingly unlimited supply of Michigan pine to begin manufacturing box cars and the Peninsular Car Company made him rich. In 1888, Hecker hired architect Louis Kamper to design his home. The German-born Kamper worked in the fabled New York shop of McKim, Mead and White and was newly relocated to Detroit at the age of 27. Completed in 1892, the spectacular Hecker Mansion, with its French Chateausque style and 13 fireplaces, acted as the launching pad to place Kamper and his firm among the most prominent in Detroit. He would go on to complete over 100 major projects in the city over the next 40 years.

**TURN RIGHT ON FERRY AVENUE AND WALK DOWN TO THE NEXT HOUSE.**

**6. Charles Lang Freer House**  
**71 East Ferry Street**



Charles Lang Freer was Frank Hecker's partner in the Peninsula Car Company and built his home right next door. Freer was a frequent traveler with one of his favorite landing spots being Newport, Rhode Island where he admired the shingle style summer cottages built by America's wealthiest elite. Freer wanted a similar style for his 1890 home, which was completed in 1890 on plans drawn by Wilson Eyre with hard blue limestone on the base and tightly-bunched Michigan oak shingles above. Today Charles Freer is best known for endowing the Freer Gallery of Art on the National Mall in Washington, D.C.

**RETRACE YOUR STEPS TO WOODWARD AVENUE AND CROSS THE STREET.**  
**CONTINUE ON FERRY TO CASS AVENUE AND TURN LEFT.**



**7. Herman Strasburg House**  
**5415 Cass Avenue**



Marcus R. Burrowes attended the Denver Art Academy in the 1890s where he attended lectures and received instruction by architects of note, as well as serving an apprenticeship to a leading architectural firm in the city. He began his working career in Canada, designing post offices. Burrows crossed the river back to Detroit, however, where he would eventually design more than 1,000 structures. This half-timbered house from 1915 is considered one of best examples of English Tudor architecture in Detroit. It was constructed for dance school entrepreneur Herman Strasburg. In 1949, Wayne State University bought the property, using it first as the Wayne University Choral Studio and later as the Wayne State University Music Annex.

**8. William C. Rands House**  
**5229 Cass Avenue**



William C. Rands started in the bicycle business but caught the wave of automobile manufacturing and began making windshields and cloth roofs and fancy lamp brackets among other products. As the Rands Manufacturing Company was prospering this neighborhood began filling with distinctive middle-class homes such as this Prairie-style house built of ashlar block for Rands in 1912. Almost all of the home have been demolished in Wayne State's expansion through the area but the Rands House survived as the school's Business Annex.

## 9. Old Main

4841 Cass Avenue at southwest corner of Warren Avenue



This Romanesque assemblage of gables and pinnacles was constructed in 1894 as the city's Central High School. The limestone for the building was quarried from the ground right out front. Architects William G. Malcomson and William E. Higginbotham were newly partnered when they won the commission for this building and it pleased the Detroit Board of Education enough that the firm designed 75% of the city's education buildings over the next 30 years. The structure contained 103 classrooms, laboratories, offices, and space for 2,000 students but it wasn't big enough by 1926 and the city deeded the property to today's Wayne State University, which had begun with classes here in 1917 as the Detroit Junior College.

## 10. Thompson Home

4756 Cass Avenue



George DeWitt Mason began his architectural career in Detroit in 1875, working as an apprentice without pay. His career would stretch for over 50 years and this is the best surviving example of his early work, constructed as a home for aged women in 1884. Funding came from the estate of David Thompson, a prominent Detroit businessman. The four-story Queen Anne confection is dominated by a central tower which is flanked by protruding bay windows. Look up to see artistic brickwork and painted beltcourses around the building.



**11. Hilberry Theatre**  
**4743 Cass Avenue**



This was the First Church of Christ Scientist when it was constructed in 1917. The congregation sold the building to Wayne State University in 1963, with president Clarence B. Hilberry personally raising the funds to convert the space into a 500-seat open stage theater.

**12. Mackenzie House**  
**4735 Cass Avenue**



David Mackenzie was born in Detroit in 1860 and educated at the University of Michigan. He began a long career as an educator teaching elementary school in Flint. He returned to Detroit in 1913 as principal of Central High School and while there started the first junior college curriculum in Michigan that evolved into Wayne State University that now owns the house he used to live in. The brick Queen Anne house with a conical corner tower was the creation of William G. Malcomson and William E. Higginbotham in 1895.

**13. William C. Boydell House**  
**4614 Cass Avenue**



John Boydell founded a small paint company in Detroit in 1865 and the business blossomed into the Boydell Brothers White Lead and Color Company, with national accounts for its paints and varnishes. His brother William constructed this three-story double-house in 1895 as rental property. Architect Almon Clothier Varney designed the Beaux Arts building to look like a single-family dwelling with a unified brick and limestone facade.

**14. McAdow House/First Unitarian-Universalist Church**  
**4605 Cass Avenue**



Perry McAdow left Kentucky to join the California Gold Rush in 1848. That didn't work out and he made his way back to St. Louis. He set out west again in 1861 for Montana where he became the first recorded settler in the Yellowstone Valley and helped found the town of Billings. He also was finding gold almost every place he went. His gold discoveries and the Spotted Horse Gold Mine made McAdow rich. He invested in land, cattle, orange groves and the pineapple industry; he started banks and opened stores. In 1882 McAdow started Montana's first streetcar service in Billings with horse-drawn cars in 1882. The fare was 25 cents, and in an effort to get more riders, McAdow offered free beer at his store at the end of the line in Coulson, just outside Billings. In 1891, he and his wife Clara moved back east and built this elaborate mansion for a cost of \$65,000 as an entrance into Detroit society. The couple lived here until 1897 after which the house was used as a private residence until 1913, when it was sold to the First Universalist congregation. The church used it as a place of worship for three years until a new church immediately to the north was completed, after which the house was used as a parish house.

**TURN LEFT ON CANFIELD STREET. AT MID-BLOCK, THE LARGE BUILDING WITH THREE SMOKESTACKS ON YOUR RIGHT IS...**

**15. Willis Avenue Station**  
**50 West Willis Avenue**



Detroit Edison was organized in 1903 to build and operate electric plants in Detroit. The Willis Avenue station was the first steam power substation used by Detroit Edison for the production of steam heat. When the plant went online in 1904 there were 12 customers and barely a half-mile of pipe. By the mid-1940s there were 42 miles of underground mains carrying steam through Detroit. The plant continues to operate over 100 years later.

**TURN LEFT ON WOODWARD AVENUE.**

**16. David Whitney House**  
**4421 Woodward Avenue at Canfield Avenue**



David Whitney began lumbering in Massachusetts in the 1840s and came to Detroit at the age of 27 in 1857. He gobbled up timberlands across the upper Midwest on his way to becoming Detroit's richest citizen of the 19th century. He poured \$400,000, at a time when a good salary was \$1,000 a year, into this house between 1890 and 1894. Crafted of rose-pink South Dakota Jasper stone, the Whitney mansion was described as "an American palace enjoying the distinction of being the most pretentious modern home in the state and one of the most elaborate houses in the West." The 52-room, Romanesque-styled landmark operates today as a restaurant.

**TURN RIGHT ON GRISWOLD STREET.**

**17. First Congregational Church**  
**33 East Forest Avenue at Woodward Avenue**



This is the third church building for the congregation that was established on Christmas Day, 1844 down near the Detroit River. John Lyman Faxon based his design on the works of fellow Boston architect, Henry Hobson Richardson, the most influential American architect of the post-Civil War decades. The church exemplifies Richardson's fondness for brawny buildings with a tower, prominent gable, wide arched entrances and groupings of columnettes. Most Richardsonian Romanesque buildings were executed in rough-cut stone and Faxon selected red limestone for the First Congregational Church that was dedicated in 1891. The 120-foot campanile is topped by an eight-foot copper figure of the Archangel Uriel, the God of Light. An addition to the church, known as the Angel's Wing, was constructed in 1921 by Albert Kahn.

**18. Cathedral Church of St. Paul**  
**4800 Woodward Avenue**



This parish was founded in 1824 as the first Episcopal and the first Protestant congregation in the Michigan Territory. The current Gothic Revival building came in 1907 from the pen of Ralph Adams Cram, the leading cheerleader for the Medieval style and designer of the Cathedral of Saint John the Divine in New York City, the largest Anglican church building in the country. The building boasts soaring, pointed arches, wide expanses of stained glass, and elaborate tracery, exemplary of Gothic architecture, and includes a large architectural installation of Pewabic Pottery, founded by local artist Mary Chase Perry Stratton. A planned belltower was never built. The funeral service for Henry Ford was held at Cathedral Church of St. Paul on Thursday April 9, 1947.

**TURN RIGHT ON WARREN AVENUE. TURN LEFT ON JOHN R STREET.**

**19. Detroit Science Center**  
**5020 John R Street at Warren Avenue**



Dexter Ferry, a Detroit businessman and philanthropist, founded the Detroit Science Center in 1970. In 1978 the center moved into this William Kessler-designed facility and today is one of the ten largest science museums in the country.

**TURN LEFT ON FARNSWORTH STREET.**

**20. Horace H. Rackham Educational Memorial Building**  
**100 East Farnsworth Street at Woodward Avenue**



Detroit lawyer Horace Rackham was notoriously cautious with his money - when the stock market crashed in 1929 it caused scarcely a ripple in his portfolio. Once, though, Horace Rackman took a speculative flier. In 1903 Henry Ford hired Rackman and his partner John W. Anderson to draw up papers incorporating the Ford Motor Company. While tending to the paperwork, Ford convinced the partners to buy stock in the company, one of hundreds of new automobile companies helmed by dreamers at the time. The price for one of the 890 shares was \$100 and Rackham had to borrow money and sell some real estate to scrape together \$5,000 for a block of 50 shares. The dividends alone enabled Rackman to quit his law practice in 1913 and when Henry Ford bought up all the outstanding shares in 1919 Rackman's haul was \$12.5 million. The Horace H. Rackham Educational Memorial Building, intended for use by the Extension Service of the University of Michigan and the Engineering Society of Detroit, was built in 1940 using money willed to the University. It was designed by the firm of Harley and Ellington Architects and Engineers and is faced with white Georgia marble with black granite accents. The windows are cast bronze and the exterior features sculptures by Detroit artist Marshall Fredericks.

**CONTINUE TO WOODWARD AVENUE. THE TALL BUILDING LOOMING IN FRONT OF YOU IS...**

**21. Maccabees Building**  
**5057 Woodward Avenue**



Detroit's favorite architect of the early 1900s, Albert Kahn, designed this beefy limestone pile in 1926 for the Knights of the Maccabees, a Canadian fraternal organization who specialized in providing affordable insurance to members. A nine-story Art Deco tower rises from a five-story Romanesque-flavored base highlighted by a three-story barrel vault arch entrance. Excess space was rented to other businesses, most notably radio and television station WXYZ. The "Lone Ranger" radio show starring George Seaton debuted in the WXYZ studios here in 1933.

**YOU HAVE NOW RETURNED TO THE TOUR STARTING POINT.**

## IDENTIFYING AMERICAN ARCHITECTURE

### *Recognizing Early American Architecture:*

#### Postmedieval English Colonial (1600-1700)

- \* steeply pitched, side-gabled roof
- \* small casement windows with many small panes (restored often)
- \* massive chimney
- \* vertical board (batten) door
- \* little or no eave overhang, no cornice detailing
- \* one room deep

#### Dutch Colonial (1625-1840)

- \* side-gambreled roof
- \* usually one story
- \* batten door, most divided into upper and lower halves
- \* little or no eave overhang

#### French Colonial (1700-1830)

- \* steeply pitched roof, either hipped or side-gabled
- \* one story
- \* tall, narrow door and window openings
- \* doors and windows typically divided vertically into pairs
- \* walls of stucco (over half-timbered frame)

#### Spanish Colonial (1660-1850)

- \* low-pitched or flat roof
- \* normally one story
- \* few small windows
- \* multiple external doors
- \* walls very thick in stucco over adobe brick or rubble stone
- \* long, narrow porches opening to courtyards

#### Georgian (1700-1780)

- \* windows with double-hung sashes, typically nine or twelve small panes per sash; windows are never in adjacent pairs
- \* paneled door, normally with decorative crown (most often pedimented but at times broken-pedimented) and supported by decorative pilasters
- \* row of small rectangular panes beneath door crown
- \* cornice usually emphasized with tooth-like dentils or other decorative molding
- \* windows typically five-ranked and symmetrically balanced with center door; less commonly three-ranked or seven-ranked



### Adamesque (Federal) (1780-1820)

- \* windows with double-hung sashes, typically six small panes per sash; windows are never in adjacent pairs
- \* semi-circular or elliptical fanlight over paneled door, typically accompanied by sidelights, elaborated crown and surround, and/or extended as small entry porch
- \* cornice usually emphasized with tooth-like dentils or other decorative molding
- \* windows typically five-ranked and symmetrically balanced with center door; less commonly three-ranked or seven-ranked
- \* while similar to Georgian, features are often “lighter”

### Greek Revival (1825-1860)

- \* gabled or hipped roof of low pitch
- \* entry porch or full-width porch supported by square or round, prominent columns
  - Doric: plain capitals
  - Ionic: capitals with scroll-like spirals
  - Corinthian: capitals shaped like inverted bells decorated with leaves
- \* narrow line of transom and sidelights around door, usually incorporated into elaborate door surround
- \* cornice lines emphasized with wide, divided band of trim

### *Recognizing Victorian Architecture:*

### General Victorian Features (1840-1910)

- \* roof ornaments
- \* bay (protruding) windows
- \* three-part Palladian (rounded in middle) windows
- \* gingerbread porch trim

### Gothic Revival Style (1835-1875)

- \* high-pitched center gables
- \* pointed arch windows and doors
- \* pendants and finials extending from roof

### Italianate Style (1840-1885)

- \* brackets under roof cornices
- \* cupolas on the roof
- \* narrow, square porch posts with chamfered corners
- \* tall, slender windows

### Second Empire Style (1855-1885)

- \* mansard roof, concave or convex, with dormer windows on steep lower slope
- \* molded cornices bound lower roof slope above and below
- \* eaves normally with decorative brackets below

### Stick Style (1860-1890)

- \* stick-like bracketing on porches, often diagonal or curving
- \* stick-like grid on wall surfaces
- \* Jerkin-Head (cut-off triangular) roofs and dormers
- \* pent (or shed) roofs on dormers, porches and bays
- \* decorative trusses in gables; often steeply pitched gables
- \* wooden wall cladding (boards or shingles)

### Queen Anne Style (1880-1910)

- \* asymmetrical facade
- \* patterned shingles
- \* turned porch posts and trim
- \* corner towers and turrets
- \* wraparound porch
- \* steeply pitched, irregular roofline

### Shingle Style (1880-1900)

- \* shingled walls without interruption at corners
- \* multi-level eaves above asymmetrical facade
- \* extensive porches
- \* walls and roofs covered with continuous wood shingles

### Richardsonian Romanesque (1880-1900)

- \* based on the innovative designs of Boston architect Henry Hobson Richardson
- \* round topped arches over windows, porch supports or entrance
- \* most have towers, usually round with conical roofs
- \* always masonry walls, usually with rough-faced, squared stonework
- \* facade usually asymmetrical
- \* elements grouped in sets of three

## *Recognizing 20th century Architecture:*

### Colonial Revival (1885 and beyond)

- \* accentuated front door with fanlights and sidelights
- \* symmetrical facade around centered entrance
- \* windows with double-hung sashes
- \* large dormers
- \* round, smooth porch columns, often clustered

### Neoclassical (1895-1950)

- \* facade dominated by full-length porch supported by classical columns, typically Ionic or Corinthian
- \* facade shows symmetrically balanced windows and center door
- \* revivals may have curved porticos, two-story entrances, paired or tripled windows and/or bays not seen on originals
- \* often very large

### Tudor (1890 -1940)

- \* massive chimneys, commonly crowned by decorative chimney pots
- \* facade dominated by one or more prominent cross gables, usually steeply pitched
- \* decorative half-timbering often present
- \* steeply pitched roof, usually side-gabled
- \* tall, narrow windows, commonly in multiple groups with multi-pane glazing
- \* walls of brick, stone, wood, stucco or in combination

### French Chateausque (1890-1930)

- \* busy roof line with many vertical elements (spires, pinnacles, turrets, gables, shaped chimneys)
- \* steeply pitched hipped roof
- \* multiple dormers, usually wall dormers extending through cornice line
- \* walls of masonry, usually stone

### Beaux Arts (1890-1930)

- \* wall surfaces with decorative garlands, floral patterns or shields
- \* masonry walls, usually of light-colored stone
- \* facade with corner quoins and columns, oftne paired with Ionic or Corinthian capitals
- \* first story typically rusticated (stonework) with exaggerated joints
- \* facade symmetrical

### Spanish Mission Style (1890-1930)

- \* shaped Mission dormer or roof parapet
- \* porch roofs supported by large square piers, commonly arched above
- \* commonly with red tile roof covering
- \* widely overhanging eaves, usually open
- \* wall surface usually smooth stucco

### Pueblo Revival (1910-present)

- \* flat roof with parapeted wall above
- \* stucco wall surface, usually earth-toned
- \* projecting wooden roof beams (vigas)
- \* wall and roof parapet with irregular, rounded edges
- \* unpainted wood porch columns - maybe just tree trunks
- \* tile or brick floors

### Prairie Style (1900-1920)

- \* low-pitched roof with widely overhanging eaves
- \* two stories with one-story porches or wings
- \* massive square porch supports
- \* detail emphasizing horizontal lines
- \* hipped roofs are more common than end or side gables
- \* one of few indigenous American styles developed by Chicago architects Louis Sullivan and Frank Lloyd Wright and built only during first two decades of century

### Craftsman (1905-1930)

- \* low-pitched gabled roof with wide, unenclosed eave overhang
- \* roof rafters usually exposed
- \* porches supported by square columns
- \* decorative braces or false beams under gables
- \* columns frequently continue to ground level without a break at porch level
- \* generally one or one-and-a-half stories

### Art Deco (1920-1940)

- \* zigzags and other geometric and stylized motifs
- \* towers and other vertical projections
- \* smooth stucco wall surface
- \* decorative motifs: geometric floral; chevron with lozenge; reeding and fluting, often around doors and windows; sunrise pattern

### Art Moderne (1920-1940)

- \* streamline, curved corners
- \* smooth stucco wall surface
- \* asymmetrical facade
- \* flat roof, usually with ledge at roof line
- \* horizontal grooves, lines, balustrades
- \* windows can turn corners and can be roundly shaped
- \* glass-block windows or sections of the wall

### International (1925-present)

- \* no decorative detailing at doors or windows
- \* smooth, unornamental wall surface
- \* asymmetrical facade
- \* flat roof, usually without ledge at roof line
- \* windows usually metal casements set flush with outer walls