

STAFF REPORT 02-17-2016 MEETING
APPLICATION NUMBER 16-4509
ADDRESS: BRUSH PARK PARCEL A+B

PREPARED BY: J.ROSS

HISTORIC DISTRICT: BRUSH PARK

APPLICANT: STEVE OGDEN AND MELISSA DITTMER (BEDROCK REAL ESTATE)/AMY CHESTERTON (HAMILTON ANDERSON ASSOCIATES)

PROPOSAL

The project area, referred to as Brush Park Parcel A+B, is a 8.4-acre landholding that is centrally located within the Brush Park Historic District ([please see the below map](#) of the project area) and includes 47 parcels which are bounded by Mack Avenue (north), Beaubien (east), Fisher Freeway Service Drive (south, and Woodward Avenue (west). Currently, the project area is dominated by empty, open grassy lots and includes four existing Victorian Era historic homes, all located along Alfred Street. It is noted that the redevelopment shall include an effort to rehabilitate the [four remaining historic homes](#) within the project area (205, 261, 287, and 295 Alfred). Also, please note that the rehabilitation proposals for the historic homes were approved by this body at previous meetings. As per the applicant, the four remaining single-family Victorian Era mansions shall be restored to their original condition. One of the homes will be preserved as a single-family home, while the other three are being shall be renovated as duplex homes. Parking for these four buildings will be allocated to either a hybrid townhome (a 3-unit townhome building to be built between two of the historic homes with residences above and parking below) or in designated surface parking spots. These units will be either for-rent or for-sale. Please see the [recently completed restoration/rehabilitation](#) of the Ransom Gillis House (205 Alfred Street), which serves as an example of the applicant's intent/ultimate rehabilitation plans for the remaining four historic mansions within the project area.

With the current submittal, the applicant is seeking a Certificate of Appropriateness for the establishment of an extensive new development within the project area, which shall provide +/- 400 residential units, small-scale local commercial space, and +/- 11,100 square feet of public park space to the neighborhood. Please [see the submittal](#), which describes the new development in detail. Specific new elements include the following:

Buildings – As per the attached submittal, the development shall include the erection 20 multi-family residential buildings. A number of the buildings shall also provide commercial space at the ground floor. Specifically, a breakdown of the building typologies proposed for erection include the following:

:

- Six (6), 3-6 story apartment buildings. Each apartment building will offer 10,000-20,000 square feet of small-scale, local, independent, ground-floor retail, commercial, or restaurant space to support the needs of neighborhood residents.
- Two (2), 4-story duplexes
- One (1), “hybrid townhome” which houses 3 full-stories and a one-story penthouse level
- Six (6), 2-3 story “carriage homes” which face on to the Edmund Place and Alfred Street vacated alleys
- Five (5), 3-4 story townhomes

Note that each of the five above-listed typologies was designed by a different architecture firm. The applicant determined this course so that the resulting architecture might not appear as a monolithic/uniform built environment. Rather, they are seeking to appeal to a broad audience by presenting an environment/neighborhood that looks and feels like a naturally/organically-developed urban community.

Parkland – Pedestrian Mews. The pedestrian mews is a ‘string-of-parks’ which extend north/south through the middle of the development and provides +/- 11,100 square feet of public park space outdoor public recreational/gathering spaces. The mews shall be paved (with specialty pavers) and landscaped (ornamental trees, shade trees, hedges, ornamental grasses, perennial groundcover, integral masonry planter boxes, and lawn areas). Outdoor furniture, to include benches, seat walls, and cafe tables and chairs, shall also be located within this area. Lighting will be added as well. (lit bollards, pedestrian type lamps, and landscape lighting) Raised platforms composed of wood decking at the north and south ends shall serve as a seating area. The southern platform/deck/seating area shall be associated with an outdoor kitchen. Art elements shall also be installed within the pedestrian mews.

Landscaping – The project proposes an extensive landscape plan, which shall include green roofs and roof top terraces throughout. The development shall also provide street trees within the right-of-way/berm area, lawns at front and side yards, ornamental groundcover at foundations, and masonry planter boxes at front and rear yards. Ornamental scrubs and hedges shall be located throughout as well.

Alley Vacation – As per the **attached petition/parcel map**, the applicant is seeking this body’s approval for the vacation of the following alleys so that they might be activated for use as multipurpose outdoor spaces:

- Alley North of Adelaide Park (at the southern portion of the project development site)
- Alley North of the four historic homes (running east west between Edmund and Alfred)

The alleys shall be paved (paver bricks) and exterior lighting (lit bollards catenary lighting, and landscape lighting) will also be added throughout. Landscaping shall be added within integrated masonry planter boxes. The alleys shall serve as a shared pedestrian-friendly public space/front yard area for the carriage homes, which face upon them. Automobiles will also have access to the alleys as the carriage home garages open upon the alleys.

Additional Utilities – Trash rooms, dumpster staging areas, transformers, dumpster enclosures (no details/dimensions provided) shall be located strategically throughout the development **as per the attached**.

Please note that no new parking lots will be introduced within the heart of the development. As per the applicant, all required parking for residents located in underground parking, garages, covered spaces, and on street parking contained within the interior of the development. On street, curbside parallel parking will be offered on John R, Brush, Alfred, and Edmund. This effort to remove the location of paved parking lots within the development’s interior serves to reinforce a consistent streetwall (to be defined by the new and existing buildings and landscape elements), which is in

keeping with the neighborhood's historic appearance and serves to reinforce the pedestrian-friendly/urban setting within which the neighborhood is located.

It is important to note that the prevailing "style" of the new buildings proposed for erection within this development is decidedly Modern/Contemporary, as are the materials which shall be employed within the neighborhood. Specifically, the applicants have noted the character of the buildings will be of a modern vernacular style with massing, materials and forms that are sympathetic and complimentary to the architectural styles of Brush Park. Each of the buildings will be constructed using sustainable practices using high-quality, lasting materials. Architectural details and modern construction methods will enhance the privacy of each individual dwelling – acoustical separations, security methods, private open spaces, balconies, etc. – while also enriching the appeal of the community public spaces. Similar to Detroit's Lafayette Park, the architecture will result in a uniquely designed community that will market itself for generations to come.

Finally, **please see the submitted narrative**, which outlines the results of a 2013 survey of Brush Park residents, regarding their "visual preferences," and "community priorities" for new development within their neighborhood. Also, please note that the applicant undertook an extensive **community engagement effort**, which informed their arrival at the final development proposal, to include four meetings with the Brush Park working group, eight meetings with the Brush Park CDC, and eight meetings with the City Planning Commission (staff and board). The applicant also met with the Historic District Commission three times (staff and board).

As the applicant has submitted an extensive packet which describes/outlines the new development in detail, HDC staff refers the Commission **to the attached** for an in-depth outline of the specifics of the proposed new work which has been submitted to this body for your consideration/review and approval.

GUDIELINES FOR THE REVIEW OF THE PROPOSED NEW CONSTRCUTION

Detroit Ordinance 161-H

As per Detroit Ordinance 161-H, Sec. 25-2-20, entitled "*Issuance of Certificate of Appropriateness*"

The historic district commission shall approve a building permit application for work which it determines to be appropriate in a designated or interim historic district through the issuance of a certificate of appropriateness. In reviewing plans for the issuance of a certificate of appropriateness, the commission shall follow the **U.S. Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings** as set forth in 36 C.F.R. Part 67, using those standards in relation to the defined **Elements of Design** for a designated historic district, to give consideration to the permit application.....
The Commission **shall also consider the following**:

- The historical or architectural value and significance of the resource and its relationship to the historical value of the surrounding area;
- The relationship of any exterior architectural features of the resource to the remainder of the resource and to the surrounding area;
- The general compatibility of the exterior design, arrangement, texture, and materials proposed to be used; and

- Any other factor, including aesthetic, which the commission finds to be relevant.(Code 1964, § 28A-1-6; Ord. No. 15-04, § 1, 4-21-04)

U.S. Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings

In keeping with the above section, HDC staff reviewed the *U.S. Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* and determined that the following standard best applies to the Commission's review of the current proposal:

(9) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work **shall be differentiated from the old** and shall be **compatible** with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.”

Please also **see the below**, for the **Brush Park Historic District's Elements of Design**, which, as noted above, the Commission must take into consideration when reviewing the submitted proposal. Specifically, the **Elements of Design** provide a snapshot of the neighborhood's prevailing character at the time the district was designated as a means to inform the design of new/infill architecture so that it is compatible with the district's contributing/historic existing buildings.

Applicable Elements of Design

- (1) *Height.* Height varies in the district from one (1) to eleven (11) stories. In the area between Woodward and Brush, the original development was almost exclusively two and one-half (2 1/2) story houses. Later changes included the construction of apartment buildings among the houses, the majority of which are three (3) stories in height. The tallest building, the former Detroit Hotel, is located on Woodward Avenue in the commercial strip. All other buildings more than four (4) stories in height are located between Woodward and John R., and generally on or immediately adjacent to buildings on those streets. East of Brush, the original development ranged from one (1) to two and one-half (2 1/2) stories. Later redevelopment includes apartment buildings not more than four (4) stories tall, most often located on Brush. In the case of the nineteenth century houses located between Woodward and Brush, the two and one-half (2 1/2) story height implies more height in feet than usual, since ceiling heights in these houses are unusually high.
- (2) *Proportion of building's front facade.* Buildings in the district are usually taller than wide; horizontal proportions exist only in incompatible later buildings, except for row house buildings.
- (3) *Proportion of openings within the facade.* Areas of void generally constitute between fifteen (15) percent and thirty-five (35) percent of the total facade area, excluding roof. Proportions of the openings themselves are generally taller than wide; in some cases, vertically proportioned units are combined to fill an opening wider than tall.
- (4) *Rhythm of solids to voids in front facade.* Victorian structures in the district often display great freedom in the placement of openings in the facades, although older examples are

generally more regular in such placement than later examples. In later apartments, openings tend to be very regular.

- (5) *Rhythm of spacing of buildings on streets.* The area between Woodward and Brush appears to have been developed in a very regular spacing, with fifty (50) foot lots. This regularity has been disrupted by the demolition of many of the houses, and the vacant land resulting, as well as the occasional combination of lots for larger structures, particularly close to Woodward. East of Brush, smaller lots were used in subdividing, but many buildings stand on more land than one lot, and the parcel sizes are now quite irregular, as is the placement of buildings.
- (6) *Rhythm of entrance and/or porch projections.* Most buildings have or had a porch or entrance projection. The variety inherent in Victorian design precludes the establishment of any absolute rhythm, but such projections were often centered. On Woodward, the commercial nature of most buildings and the widening of Woodward has effectively eliminated such projections.
- (7) *Relationship of materials.* By far the most prevalent material in the district is common brick; other forms of brick, stone and wood trim are common; wood is used as a structural material only east of Brush. Some later buildings have stucco wall surfaces. Originally, roofs were wood or slate with an occasional example of tile; asphalt replacement roofs are common.
- (8) *Relationship of textures.* The most common relationship of textures in the district is the low-relief pattern of mortar joints in brick contrasted to the smoother or rougher surfaces of stone or wood trim. Slate, wood, or tile roofs contribute particular textural values where they exist, especially in the case of slates or shingles of other than rectangular shape.
- (9) *Relationship of colors.* Brick red predominates, both in the form of natural color brick and in the form of painted brick. Other natural brick and stone colors are also present. These relate to painted woodwork in various colors, and there is an occasional example of stained woodwork. Roofs of other than asphalt are in natural colors; older slate roofs are often laid in patterns with various colors of slate. Original color schemes for any given building may be determined by professional analysis of the paint layers on the building, and when so determined are always appropriate for that building.
- (10) *Relationship of architectural detail.* On the buildings of the Victorian period, elaborate detail in wood, stone, or sheet metal was common; areas treated include porches, window and door surrounds, cornices, dormers, and other areas. Later buildings are generally simpler, but include less elaborate detail in similar areas.
- (11) *Relationship of roof shapes.* Examples of many roof shapes, including pitched gable roofs, hip roofs, mansard roofs, and gambrel roofs are present. Different types are sometimes combined in a single structure, and tower roofs, cupolas, lanterns, belvideres, monitors, conical roofs are used on various Victorian houses. Flat roof areas in the center of hip or mansard roofs are frequent. Later apartment and commercial buildings generally have flat

roofs not visible from the ground. The generally tall roofs add height to the houses of the Victorian period.

- (12) *Walls of continuity.* Between Woodward and Brush, the houses originally honored common setbacks which provided for front lawns. Some of the later apartments have not been set back to the same line as the houses amongst which they were built, thus disturbing the original line of continuity. On Woodward, the commercial development is typically at the sidewalk, creating a wall of continuity; this is not entirely continuous due to parking lots and some buildings set well back. On John R. and Brush, and east of Brush, buildings are typically placed at or near the sidewalk with little or no front yard. Where buildings are continuous, a wall of continuity is created.
- (13) *Relationship of significant landscape features and surface treatments.* The major landscape feature of the district is the vacant land, which creates a feeling that buildings are missing in the district. Some houses have more than the standard fifty (50) foot lot, and have wide side yards. Individual houses have front lawns often subdivided by walks leading to the entrance; lawns are exceedingly shallow or non-existent in the area between Beaubien and Brush. Side drives are rare, access to garages or coach houses being from the alleys. The closing of Watson and Edmund Place between John R. and Brush has created landscaped malls uncharacteristic to the district. Some walks of stone slabs have survived; others have been replaced in concrete. Sidewalks are characteristically close to the curb.
- (14) *Relationship of open space to structures.* There is a large quantity of open space in the area, due to demolition of buildings. The character of this open space is haphazard as it relates to buildings, and indicates the unplanned nature of demolitions due to decline. The feeling created is that buildings are missing and should be present. On Watson and Edmund between John R. and Brush, the streets have been removed and replaced with landscaped malls. The traditional relationship of houses to street has thus become a relationship between houses and landscaped strip open space.
- (15) *Scale of facades and facade elements.* In the large houses between John R. and Brush, the scale tends to be large, and the facade elements scaled and disposed to emphasize the large size of the houses. Towers, setbacks, porches and the like divide facades into large elements. On Woodward, the scale ranges from very large, and emphasized by many small window openings, as in the former Detroit Hotel, and very large, made up of large architectonic elements, such as the churches, down to quite small, with large windows emphasizing the small size, as in some commercial fronts. East of Brush, the scale is smaller and the detail less elaborate, creating a more intimate setting with the buildings closer to the street. Later apartments are large in scale with simple but large elements near the ground and repetitive window openings above, frequently capped by a substantial cornice.
- (16) *Directional expression of front facades.* A substantial majority of the buildings in the district have front facades vertically expressed. Exceptions are some commercial buildings on Woodward, row houses on John R. or Brush, and some duplexes or row houses east of

Brush.

- (17) *Rhythm of building setbacks.* Buildings on the north-south streets generally have little or no setback, while older houses on the east-west streets between Woodward and Brush have some setback, which varies from street to street, though generally consistent in any one block. Later apartments and commercial structures in that area often ignore the previously established setback. Between Brush and Beaubien, setback is generally very limited, only a few feet, if any, lawn space being provided between sidewalk and building.
- (18) *Relationship of lot coverage.* Older single family houses between Woodward and Brush generally occupy about twenty-five (25) to thirty (30) percent of the building lot, not including coach houses or garages. Later apartments and commercial buildings often fill a much higher percentage of the lot, sometimes approaching or reaching complete lot coverage. Between Brush and Beaubien, lot coverage for residential structures is generally about forty (40) percent, with commercial and later apartment buildings again occupying larger percentage of their lots.
- (19) *Degree of complexity with the facades.* The older houses in the district are generally characterized by a high degree of complexity within the facades, with bay windows, towers, porches, window and door hoods, elaborate cornices, and other devices used to decorate the buildings. Newer houses in the northern end of the district and older houses in the southern end tend to be somewhat simpler than high Victorian structures between them; later apartments and commercial buildings tend to more classical decorative elements of a simpler kind.
- (20) *Orientation, vistas, overviews.* Houses are generally oriented to the east-west streets, while apartments and commercial structures are more often oriented to the north-south streets. The construction of the Fisher Freeway has created an artificial public view of the rear yards on Winder between Woodward and Brush. The vacant land in the area, largely the result of demolition, creates long-distance views and views of individual buildings from unusual angles which are foreign to the character of the neighborhood as an intensely developed urban area. Garages and coach houses are located in the rear of residential properties, and are generally oriented to the alley.
- (21) *Symmetric or asymmetric appearance.* In the Victorian structures, examples of both symmetric and asymmetric design occur; symmetry is more characteristic of the earlier houses, while the high Victorian examples are more likely to assemble elements in a romantic, asymmetric composition. Later houses to the north are more often symmetrical, especially when derived from classical precedent. Asymmetrical but balanced compositions are common. Later apartments are generally symmetrical.
- (22) *General environmental character.* The environmental character is of an old urban neighborhood which has undergone, and is undergoing, considerable change. The original development, reflected in the Victorian period houses, has been altered by the provision of more intensive residential development in the early twentieth century, the change in character of Woodward from residential to commercial at about the same time, and a long

period of decline. (Ord. No. 369-H, ' 1, 1-23-80)

Please note that the applicant has submitted a **point-by-point narrative discussion** regarding each building typology and the manner in which they believe the design of each of the proposed new buildings conform to the district's Elements of Design. The submitted renderings provide a graphic walk through the elements of each proposed new building typology and the manner in which the applicant has sought to insure that the new infill conforms to the existing historic fabric within the project area.

STAFF OBSERVATIONS

Please see **the attached National Register of Historic Places Nomination (completed in 1973)** which is entitled "Woodward East/Piety Hill" and includes much of the current project area. Specifically, this nomination provides a general description of the project area's historic appearance as well as an architectural description of the historic homes which remained at the time the nomination was completed. Specifically, the nomination mentions that this area originally included "...large single-family detached brick Victorian houses on lots 50'-0" wide and 150'-0" deep. The houses all faced the street and were set back uniformly from the sidewalk about 25'-0". All houses had large front porches which were roofed, open, and spacious enough to accommodate a number of people. The public right-of-way were 60'-0" wide with...sidewalks on both sides of the street and approximately 1'-0" back from the right-of-way line. Elm trees were evenly spaced in the area between the curbs and sidewalks...Horses and carriages were quartered in brick carriage houses which were located on the rear of the lot and were accessible from 20'-0" unpaved alleys... side driveways were not provided and alleys were entered from the north and south streets. The nomination goes on to note "the brick, stone, and millwork on the exteriors were of a very ornate and complex nature which demonstrate high quality and skill of craftsmanship."

Also, please see the **attached Sanborn Fire Insurance Map**, which dates from 1885 and depicts the level of density within the neighborhood during the late 19th century. Note that this map supports the above description as it appears the neighborhood was dominated by large detached homes, typically inhabiting the full width of the lot. Front yards appear minimal and setbacks were consistent, creating a wall of continuity along east-west streets, thus contributing to a highly-urban, pedestrian-oriented "feel" within the neighborhood. Also, carriage houses of varying sizes were located to the rear of most houses and faced upon alleyways. However, by 1977, as **per a later Sanborn Fire Insurance Map**, the neighborhood had experienced a significant decrease in this level of density.

With the current proposal, the applicant is seeking to re-establish the highly-urban, pedestrian-oriented character of the neighborhood as it existed in the late 19th and early 20th centuries. However, rather than providing new, infill architecture which literally copies elements of the historic existing/remaining architecture within the neighborhood, the applicant is seeking to provide designs which abstractly refer to the district's historic fabric. Note that exact copies of the original architecture could not be achieved using modern materials and construction techniques. As such, the applicant is seeking to present an architecture of its time through the employment of high-quality modern materials and design which, at the same, is abstractly compatible with the district's historic character.

As noted above, HDC staff feels that the below SOI Standard #9), applies when undertaking a review of the submitted development design:

9) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work **shall be differentiated from the old** and shall be **compatible** with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.”

Specifically, in staff’s opinion, this standard suggests that new architecture **must not** replicate the old. Rather, modern/contemporary design can exist within a district, as long the proposed design is **compatible** with the district’s historic appearance/fabric in the following areas:

- Height
- Massing
- Scale
- Streetline
- Façade Composition
- Rhythm of Elements
- Pedestrian Experience
- Materials and details

Note too, that landscaping elements and surface treatments can serve to further serve to reinforce the compatibility of new architecture within historic districts. Finally please note that it is staff’s opinion that compatibility should also be reflected in the “quality” of material and design of new architecture proposed for erection in the historic district. Within Detroit, the local historic districts not only represent significant historic trends, people, etc, but also are regarded as the city’s best collections of architecture. In Brush Park’s case, as noted in the National Register nomination, the remaining historic architecture demonstrates a “...high quality and skill of craftsmanship,” which is exemplified by the four remaining historic buildings within the project area. These buildings are over 100 years old and reflect the best of craftsmanship and building technology that was available at the time of their construction. It is staff’s opinion that any new construction within the historic district must reflect the same level of level of quality of design and materials and permanency.

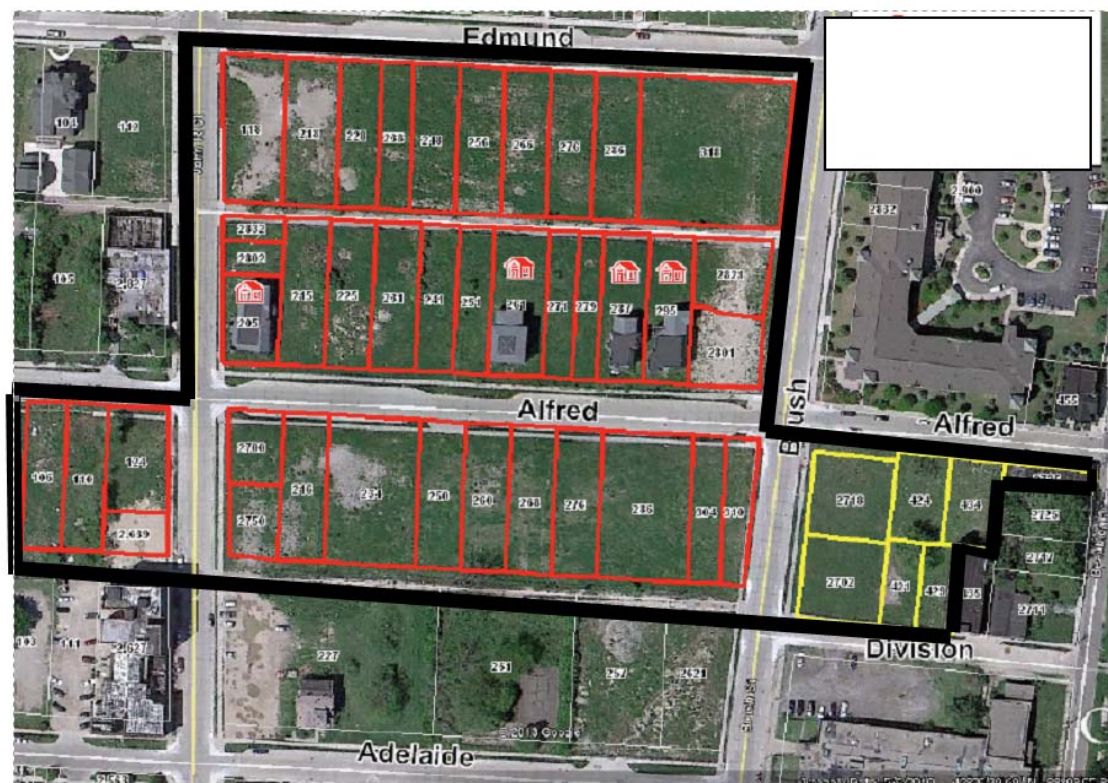
In HDC staff’s opinion, the applicant has provided ample support that the proposed new architecture and landscaping is generally/abstractly compatible with the district’s historic character in the above-discussed tangible and intangible areas.

RECOMMENDATION

As noted above, it is HDC staff’s opinion, the applicant has provided ample support that the proposed new architecture and landscaping is generally compatible with the district’s historic character. Staff therefore recommends that the Commission issue a Certificate of Appropriateness for the work outlined in the proposal, in addition to the requested alley vacation because it is consistent with the district’s Elements of Design and meets the SOI Standards for Rehabilitation, Standard #9) *New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work **shall be differentiated from the old** and shall be **compatible** with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.”*

However, staff recommends that the Commission However, staff recommends that the Commission issue this COA with the following conditions:

- As the project develops and final details are identified, HDC staff shall be afforded the opportunity to review and approve **all** elements at the building's exterior walls, roof, and site before the permit is pulled and work commences. Also, any elements added to the sidewalk area/immediate right-of-way as part of the project to include patios, furniture, landscaping, and public art must be reviewed and approved by HDC staff before the permit is pulled and work commences. If staff feels that any proposed element/work item does not meet the Secretary of the Interior Standards for Rehabilitation and/or does not confirm to the district's Elements of Design, the work item shall be forwarded to this body for review and approval at a public hearing.



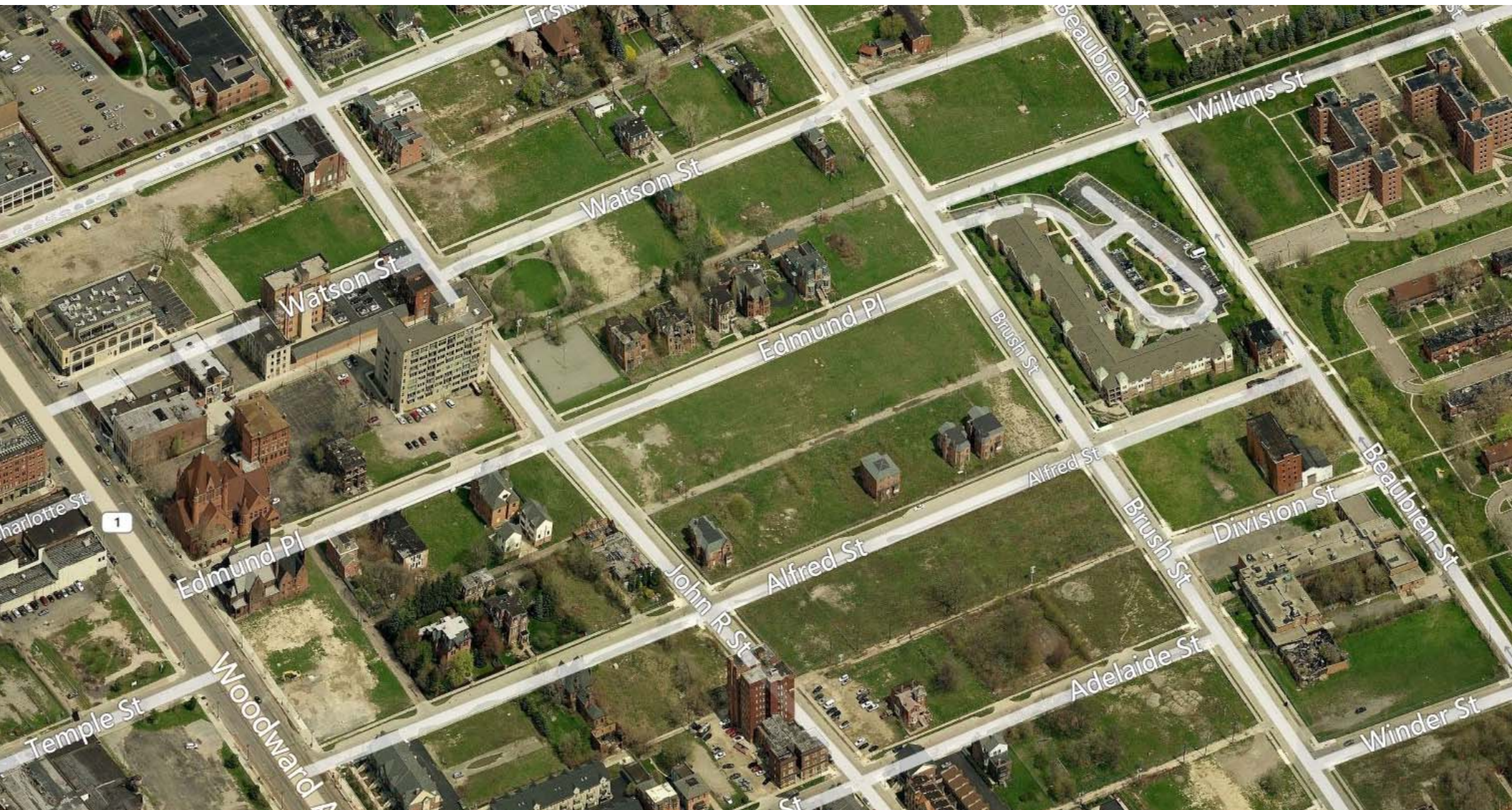
Brush Park
Parcels A&B



205 Alfred, Ransom Gillis House



261, 287, and 295 Alfred



Aerial view of project area, looking north.



Aerial view of project area, looking west.



Aerial view of project area, looking east.



Looking northeast on Edmund Place from John R Street.



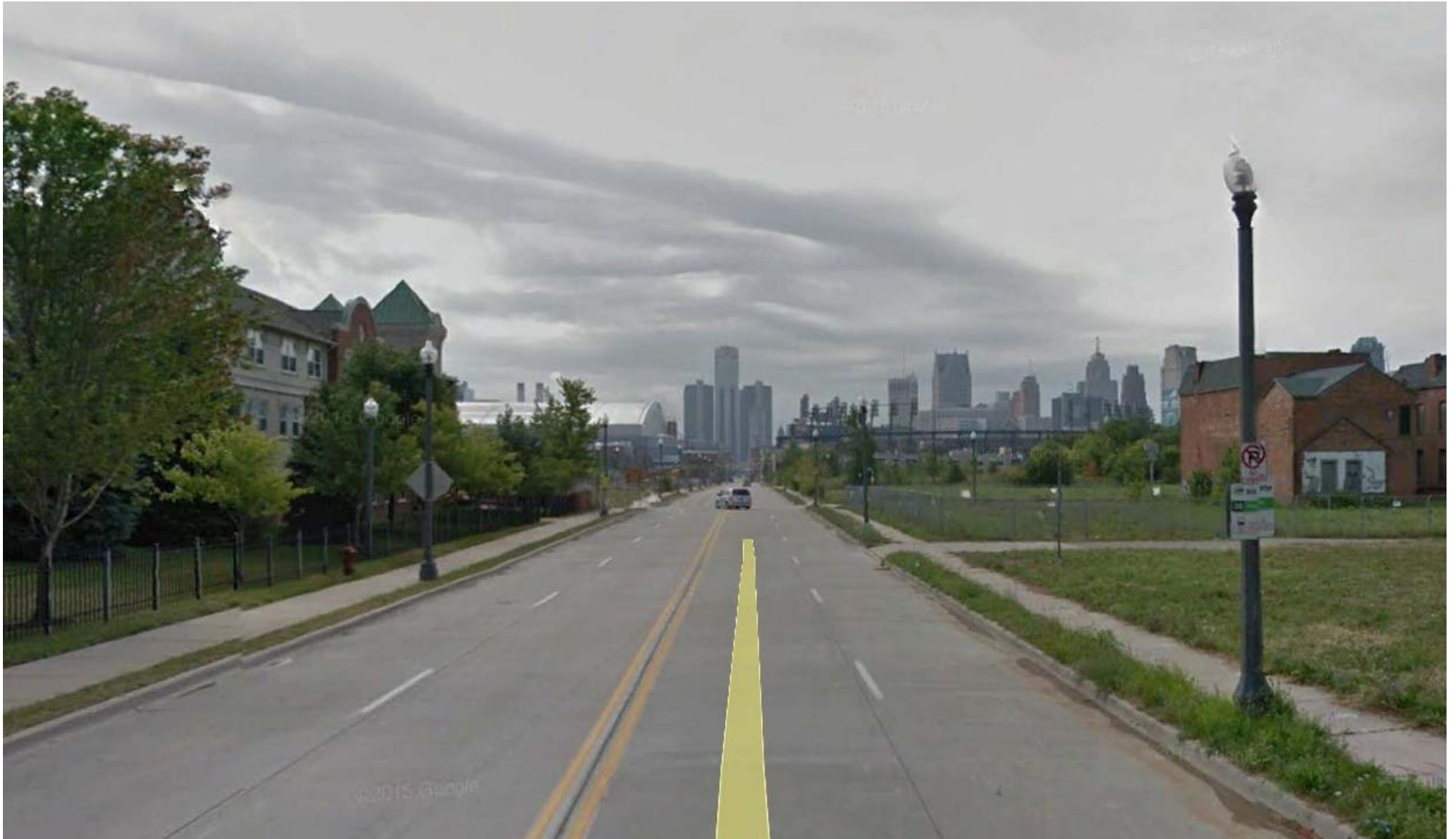
Looking southeast on John R Street from Edmund Place.



Looking northwest on John R Street from Edmund Place.



Looking southwest on Edmund Place from Brush Street.



Looking southeast on Brush Street from Edmund Place.



Looking northwest on Brush Street from Edmund Place.



Looking southwest on Alfred Street from Brush Street.



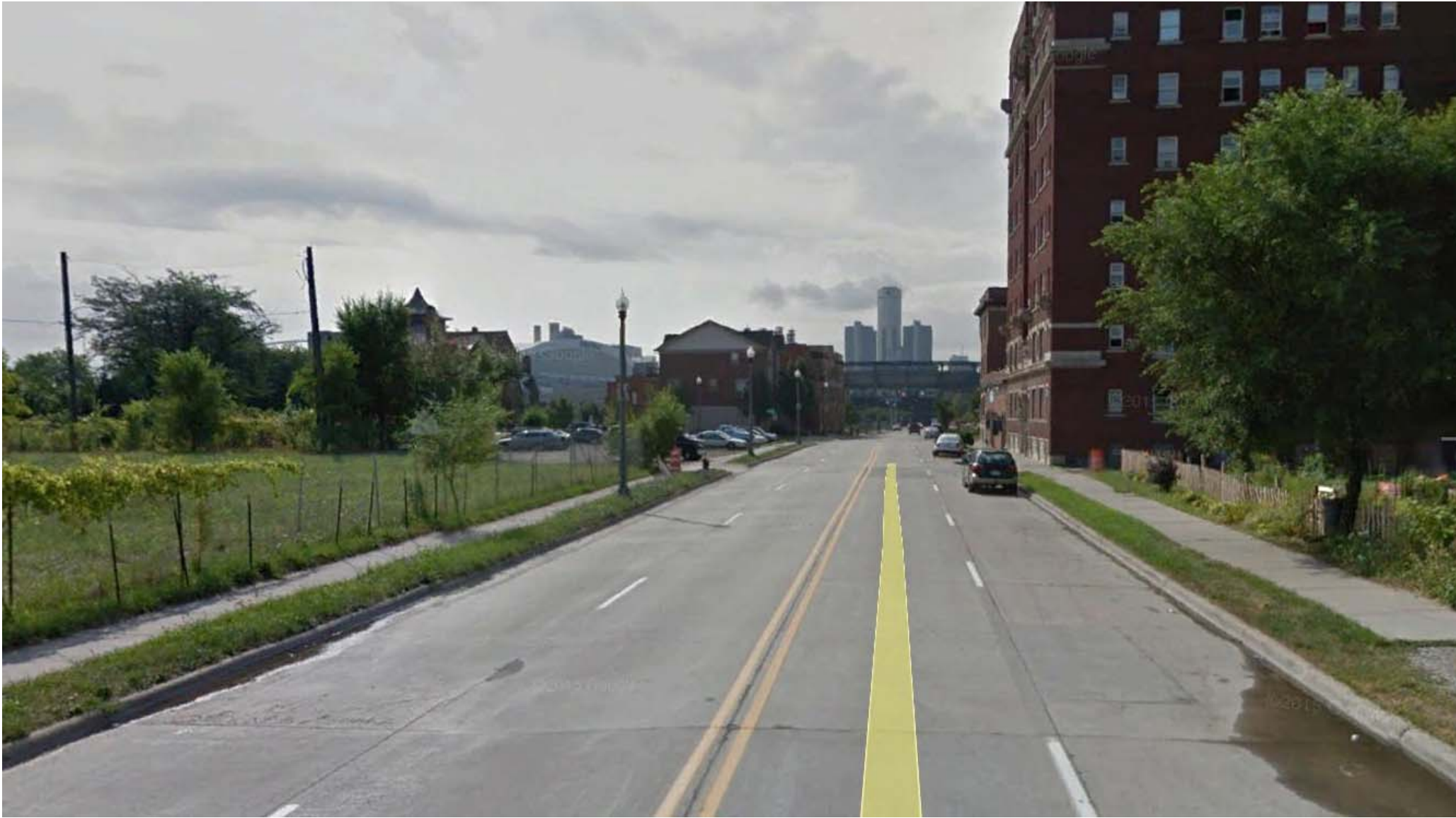
Looking southeast on Brush Street from Alfred Street.



Looking northwest on Brush Street from Alfred Street.



Looking northeast on Brush Street from John R Street.



Looking southeast on John R Street from Alfred Street.



Looking northwest on John R Street from Alfred Street.

MICHIGAN HISTORICAL COMMISSION
STATE REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

STATE:	
COUNTY:	
FOR OFFICE USE ONLY	
ENTRY NUMBER	DATE

(Type all entries - complete applicable sections)

1. NAME

COMMON:	Woodward East Project
AND/OR HISTORIC:	Woodward East Renaissance - Phase I

2. LOCATION

STREET AND NUMBER:			
John R, Alfred, Brush, and east-west alley north of Watson			
CITY OR TOWN:			
Detroit			
STATE	CODE	COUNTY:	CODE
Michigan		Wayne	

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input checked="" type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input type="checkbox"/> Private <input checked="" type="checkbox"/> Both	<input checked="" type="checkbox"/> Occupied <input checked="" type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ _____
Comments _____			

4. OWNER OF PROPERTY

OWNER'S NAME:	Woodward East Project, Inc. (principal owner of several)
STREET AND NUMBER:	2915 John R
CITY OR TOWN:	Detroit
STATE:	Michigan
CODE	

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC:	Wayne County Register of Deeds
STREET AND NUMBER:	101 City-County Building
CITY OR TOWN:	Detroit
STATE:	Michigan
CODE	

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:	None
DATE OF SURVEY:	<input type="checkbox"/> Federal <input type="checkbox"/> State <input type="checkbox"/> County <input type="checkbox"/> Local
DEPOSITORY FOR SURVEY RECORDS:	
STREET AND NUMBER:	
CITY OR TOWN:	
STATE:	
CODE	

SEE INSTRUCTIONS

STATE:

COUNTY:

ENTRY NUMBER

DATE

FOR OFFICE USE ONLY



7. DESCRIPTION

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input checked="" type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered		<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site	

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

This area was built of large single family detached, brick, Victorian, houses on lots fifty feet wide and one-hundred fifty feet deep. The houses all faced the street and were set back uniformly from the sidewalk about twenty-five feet. All houses had large front porches which were roofed, open, and spacious enough to accommodate a number of people. The streets were lined with American Elm trees (most of which have been removed). The street pavement was approximately 26 feet wide and made of cedar and granite blocks. The public rights-of-way were sixty feet wide with stone slab sidewalks on both sides of the street and approximately one foot back from the right-of-way line. The elm trees were evenly spaced in the area between the curbs and sidewalks with "stepping stones" at the curb in front of each house to aid in mounting and demounting horses and carriages. Horses and carriages were quartered in brick carriage houses which were located on the rear of the lot and were accessible from twenty foot wide unpaved alleys which ran parallel to the Alfred, Edmund and Watson. Side driveways were not provided and the alleys were entered from the north and south streets.

In general the houses were built in the Victorian style, of brick, and were three stories tall with the upper floor having dormer windows projecting through the roofs. Generally, the first floor is about a half level above grade. The brick, stone, and mill work on the exteriors were of a very ornate and complex nature which demonstrate high quality and and skill of craftsmanship.

The following paragraphs describe in detail the physical appearance and design features of the twenty-three buildings in this two and one-half block area, which is in the center of the "Piety Hill" area.

205 Alfred: This house is a particularly fine example of the French Chateausque style. It has a French corner turret with Florentine arches. This turret has a conical slate roof with a handsome finial. A cul-de-lamp on a column is supporting the entire corner turret. This turret is partly obscured by a small brick 1story store which was added to the corner of the house in recent years. The main roof of the house is in the mansard style with dormer windows and other gabled roofs projecting out from the main roof. The roofing material is hexagonal grey slate. The cornice and front porch roof have been removed. Old photographs indicate that the original porch had a balcony roof on it supported by Romanesque columns which were grouped in clusters at the four corners. A Victorian wrought iron fence previously adorned the ridge lines of the roofs. The house has exceptional brick, tile, and stone work throughout. The brick is an orange-red common brick. Particularly good examples of the high quality craftsmanship of the bricklayers are seen on the chimney breasts, and above the roof line where the chimneys are used as the gabled ends of the roofs. The large banded Gothic arch on the Alfred Street elevation has two very finely ornamented cusps below the rose window in the tympanum of the arch.

231 Alfred: This house is common brick, semi-Victorian style. The square tower over the front entrance appears to be a later addition as are the asphalt roofing shingles which replace slate on the mansard roof. The

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cornice and front porch roof have been removed. The square flat arches over the windows are very plain with little embellishments. The window heads are stilted at the stone belt courses which wrap around the house. Rather unusual stone window sills are seen on the second floor level projecting beyond the stone belt course.

261 Alfred: This fine old mansion is a good example of a brick and stone Victorian residence with classical accents. The cornice is unusually wide. The roof is a handsome low hip roof which has a widow's walk on the top. The window heads were very nicely treated. The symmetrical front elevation has a central roofed porch which joins the two bays which project on both sides of the first floor. This house is one of the only houses in the area in which the third floor windows are below the roof line.

287 Alfred: This house is a very delightful gingerbread Victorian house. It has a slate mansard roof with projecting dormer windows. A large bracketed cornice was removed from below the eaves but the smaller cornices on the front porch and front bay demonstrate the type of brackets which were probably used on the main cornice. There is a very fine treatment of the ornamental detailing of the heads over the windows. The large and small brackets on the front porch and bay are very nicely related to the ornamental heads over the windows. Very good examples of carpentry work are seen on the front porch including the wooden "carpenter columns" and the ballustrades. The stone belt which wraps around the base of the house and the rusticated stone on the base not only lend a visual sense of stability to the house but also relate very well to the front porch and entrance.

295 Alfred: This Victorian house has some traces of Ante-Bellum architectural forms. The slate mansard roof is punctured in several places by dormer windows. A double window dormer on the street facade has rather unusual ornamental buttress brackets on both sides. The highly ornamented dormer windows which are set into the mansard roof are all very unique. The semi-engaged octagonal corner tower is significant by virtue of its unusual many faceted "diamond" roof. The stilted arches over the windows on the first and second floors are noteworthy because of their uniqueness in the area. The cornice has been removed and replaced with a belt of stucco. The front porch has been rebuilt with plain wood columns and railings.

229 Edmund: This Victorian house has an engaged square tower in the center of the street elevation which gives it a definitely Ante-Bellum appearance. The front entrance porch has a Roman Classical pediment over it. All of the windows have very unusual trim around them which is done in both stone and brick, and perhaps some of the stonelike trim is actually metal. The arches over all of the windows are stilted, and the third floor windows have classical arches and also pediments. The bracketed dentals on the cornice are very ornamental and are made of either metal or wood. Some alterations have been made on the fascia of the front porch below the deck and also to the roofing of the central tower. The red common brick is in very good condition.

245 Edmund: This is a double house which is symmetrically repetitive about the center line. Originally this house was probably a two-family duplex about a center fire-wall. The structure is common brick with grey stone used on arches; sills, copings, stairs and buttresses. The bracketed cornice and the roofs over

the two front entrances have been removed. One of the front doorways has been bricked-in and replaced with a window. Both of the front entrances are flanked on two sides by rather interesting brick and stone buttresses which spring from both sides of the front stairs. The two front bays are almost identical with the exception of the second floor. The bays both have interesting wood cornices with eyebrows over the center windows. The first floor arches are pointed at the key-stones. The plain asphalt roofing is penetrated by two Belgium buttressed dormers which are on the top of the bays.

248 Edmund: This house is an Ante-Bellum structure with a central engaged square tower and a turreted corner tower with a conical slate roof. This red common brick house is a good example of the Chateausque style with Venetian ornamentation. The cornice has been removed and the front porch has been altered. The main roof is slate mansard and has a dormer window with a trefoil arch of stone. The central square tower is topped with stone arch and tympanum with Venetian ornament over a double window. The tower arch and the arches on the second floor windows all have a definitely Moorish or Arabic curve to them and are executed in stone with Venetian ornament in the tympani.

263 Edmund: This Victorian Classical residence has particularly significant dormers set into the slate mansard roof. These dormers have classical pediments over the windows which have very richly carved wood ornamentation. The street facade is dominated by an exceptionally handsome and well proportioned engaged octagonal tower which is crowned by an eight part miniature cupola. A side porch is joined onto this front tower at the cornice line and wraps around the corner. It appears that the brickwork on the base of this porch is of recent vintage. The main cornice and the front porch roof have been removed. The oval window on the east elevation is particularly noteworthy because of the craftsmanship and the rareness of such windows in the area.

269 Edmund: This old mansion is in the Swiss-Bavarian style. The Swiss feeling is particularly evident on the carved bargeboards and the balcony on the third floor of the square corner tower. This angled tower or bay is a definitely Victorian feature. The tympani in the arches in several of the front windows have the image of a bearded man done in molded relief. The street elevation has a very unique and significant group of oversized ornamental wooden brackets flanking each of the three windows which are set into the gabled ends. The cornice also has some very interesting heavy Victorian brackets which create very sculptural forms where the cornice turns the corners. Very fine brickwork is seen throughout the building, but the work on the chimney breast and the portion above the roof-line are a very significant example of the mason's artistry. The west elevation has two twin bay windows which are very unique because of their bulbous forms which were created with bowed glass and spherical roofs and bases. The front porch and foundations are of blocks of rusticated stone which give a feeling of solidity to the entire structure. The house is in comparatively unaltered condition throughout with the exception of the roof which has been replaced with a black asphalt rolled roofing. The pediment over two of the tower windows has also been removed.

291 Edmund: This Ante-Bellum house is a perfectly symmetrical Victorian structure which has a square central tower with a four part domical roof. The main roof of the house is a slate mansard which is penetrated all around by very handsomely ornamented dormers. These dormers have inset medallions carved in the cornice over each window. All of the windows and front porch have significant examples of stilted arches. The engaged columns on the dormers, bays, and porch all have finely carved Corinthian Capitals. The craftsmanship on the chimneys is very noteworthy and demonstrates the artistry of the brick masons in the fabrication of brick arrises on the corners of the chimneys. The house is basically in good condition with some slight alterations. The wooden railings on the front porch have been replaced with brick, and the wide bracketed cornice on the tower has been replaced with a plain fascia. This house is particularly significant because of its outstanding symmetry. It is unique in the area because it is so far out of the ground. It is one of the only houses in which the first or main floor is almost a full story above grade level. This is caused by a very shallow basement or ground floor. This resulted in a very high front porch with a substantial staircase. It also gave this "two-story" house a taller appearance which was emphasized by the dome of the tower. The use of such techniques to emphasize the height and grandeur of Victorian houses is a significant aspect of the period which should be preserved and pointed out for its educational value.

221 Watson: This is a house of common brick which has some fine masonry details on the arches and chimney. The arches have lintels in which the bricks are all acting as keystones between stone buttresses at either side. The chimneys have a definitely English character which is created by the corbelling of bricks and the multiple corners which are created by brick arrises. The gable end on the front of the house has classic dentals across it, and it has some very fine lacy fret-work in the upper portion. The front porch has very handsome Roman columns of wood, and Roman contours on the moldings. However, the front porch has been slightly altered with the addition of brick archway over the stairs, and the replacement of the railing around the porch (which was probably made of wood spindles) with a wrought iron fence.

234 Watson: This apartment building is not as old as the single family houses. Although it is a replacement of an old house, it does have many architectural features which are noteworthy and significant. The stonework on the building is outstanding. The street elevation is of rusticated Casota limestone and features two circular towers which are semi-engaged at the corner of the facade. These towers have arrow shots in the battlements which give the building a castle-like appearance. There is a Spanish parapet in the center of the front elevation which has four artificial windows above the roof line. The two towers also have artificial windows which are arched and considerably smaller than the windows on the three floors below. The artificial windows and parapet have a tendency to give the building the appearance of being four stories instead of three. There are no outside stairs nor porch because the entrance is at grade level with interior stairs leading to the first floor which is a few feet above grade level. The sides and rear of the building are of common brick with tile copings and with rough stone sills and lintels. The scale of the building is a bit massive; however, the stone work and use of materials help to relate it to the houses in the area.

264 Watson: This house is in very good repair but has undergone a few alterations. The front porch and door are new, but the side porch is authentic and demonstrates how the front porch should be. This is a good example of the American builder type house with mid-Victorian wooden porches, cornices, brackets, gable-ends and fret-work. There is evidence of ornamental ties on the gable-end which is presently incomplete. The arches over the second floor windows are somewhat unusual because the bricks are acting as keystones for the length of the span with stone spring blocks at either side. The shallowness of the arches suggests that the wood under the arches is probably load bearing. The chimneys have been simplified and the roofing is asphalt shingles.

269-71 Watson: This is a typical Victorian common brick house. It has a handsome slate mansard roof with classical Georgian dormers. The Roman arched lintels have center keystones on the second floor and brick keystones on the first. The street facade is symmetrical about the centerline. The ornate wood front porch is Victorian with gingerbread fretwork. The front entrance has been enclosed with wood partitions.

274 Watson: This is a relatively new apartment building and was recently completely rehabilitated. It is a four story brick building with a combination of brick and stone on the front facade. The front entrance is a classical stone Roman entrance slightly above grade level with a recently constructed brick porch. The cornice was removed from the top floor. The front windows are all outlined with stone. This building is not significant from an architectural point of view, but it will remain in the area because of its condition.

301 Watson: This Romanesque house is outstanding because of its very fine stone work. It has an English turret tower which is semi-engaged at the corner. The foundation is of rusticated stone blocks, and there are several heavy belt courses of stone wrapping around the house. Heavy stone blocks are also used for the lintels and quoins at the sides of the windows. Segmented arches of brick and stone are used on the top (third) floor window in the front bay. A very unique and significant feature is the non-ornamented heavy stone coupe de lamp under the tower on the second floor of the front elevation. The house appears to be unaltered on the exterior with the exception of the roofing which is now asphalt shingles.

307 Watson: This Ante-Bellum house is distinguished architecturally by the outstanding square tower which rises above the roof. The design of this red brick house is a combination of Victorian and classical. It is a two-story house with a mansard roof creating the third floor. The roof is punctured with dormer windows. Heavy ornamental bracketed dentals are seen on both the cornices and the eaves of the tower. Alterations include a new wooden front porch and the addition of a small block restaurant which is in the front yard of the house and is connected at the corner for a length of about three feet.

312 Watson: This house is significant by virtue of the unusually large amount of stone work. The front elevation has the entire first floor in stone while the second floor is accented with stone which is used around the windows. The body of the first floor is made of heavy blocks of rusticated stone, and the columns and lintels around the doors and windows are of large blocks of smoothly finished white stone. The Roman arched windows on the second and third floor are rather unusual for the area. The gabled roof is of slate and has

dormer windows. The trio of windows on the third floor pediment with a central Roman arch is a very unique grouping in non-church architecture. The basic house has not undergone any exterior alterations with the exception of the addition of a two-story brick flat roofed structure at the rear which is not as wide as the main house.

2801-11 Brush: This one story brick corner store is not as old as the houses in the area. The roof is flat and the cornice is rather nicely detailed with dentals and ornamental brick work. The aluminum awnings undoubtedly replace earlier canvas awnings. This building is not significant architecturally, but will be retained because it is needed as a neighborhood commercial shop.

2821 Brush: This tenement type apartment building is a good example of classic design with very strong Roman arches. A face brick is used on the front while the other sides are common brick. The scale, massing, details and use of materials on this apartment help to relate it very nicely to the single houses in the area. The second story bay windows are carried into the dormers on the upper story. The pediment on these two larger dormers have cyclops eye windows on them. The two smaller dormers over the entrances are hooded. The building has perfect symmetry about the centerline where the center fire wall extends through the roof in stone capped steps. The lower part of the front facade and the four front steps are made of stone monoliths. The keystones on the four arches are somewhat unusual in the tallness of the wedge shape. There have not been any major exterior alterations although the building is in need of repair.

2833 Brush: This duplex apartment building is very well related to its next door neighbor and the single family houses in the area. The building has a repeated symmetry about the center fire wall which projects through the roof in stone capped steps. The two bay windows are unusual in that they project up from the second floor up to the third floor with a six part tower-type roof. The two small dormers are in the Georgian style. The English chimneys have noteworthy brickwork. The north elevation has very nicely carved bracketed dentals under the gable-end which is covered with slate. The first floor windows are outlined with crenolated smooth white stone in contrast to the surrounding dark face brick. The Roman arches on these windows have very handsome carved bracket keystones. The finials on the two towers seem to have been altered. The original roof and fascia on the bays was probably slate. They are now asphalt shingles. There is evidence of former canopies over the two entrances. The lower part of the front facade and the four front steps are of large stone monolithic blocks. This apartment is a significant example of a well integrated apartment building in a single family residential area.

6. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- Pre-Columbian
- 15th Century
- 16th Century
- 17th Century
- 18th Century
- 19th Century
- 20th Century

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|--------------------------------------|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Phi- | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | losophy | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Science | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Sculpture | _____ |
| <input type="checkbox"/> Art | Architecture | <input type="checkbox"/> Social/Human- | _____ |
| <input checked="" type="checkbox"/> Commerce | <input type="checkbox"/> Literature | itarian | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | <input type="checkbox"/> Transportation | _____ |

STATEMENT OF SIGNIFICANCE

THE STREETS OF WOODWARD EAST - HISTORY OF THE AREA

The area of Detroit now known as Woodward East is located on land which may be traced back to a concession by the French Commandant of Fort Detroit, Monsieur Joseph Lemoyne, made in the year 1747 to Eustache Gamelin, an early settler. The long and narrow property passed through several owners before coming into the possession of famous early Irish trader John Askin from his wife's family after his marriage in 1772.

Askin's youngest daughter, Adelaide, was to marry a young "Yankee lawyer" by the name of Elijah Brush, who had come to newly - American Detroit in 1798. Four years after their marriage, in the year 1806, Askin's valuable piece of Detroit real estate passed into Brush's hands and became the legendary Brush farm. Extending on either side of Brush Street from the river to the Grand Boulevard, the vast Brush farm did not see major development until the second half of the nineteenth century when Detroit was becoming an important industrial center. Edmund Askin Brush, the son of Elijah Brush, supervised the subdivision of the family farm into hundreds of residential lots.

Of the three residential streets in the Woodward East area, Watson was the first to be opened in 1854. It was named after Joseph Watson, a friend of Edmund Brush, who had served with him on the Territorial Land Board. Edmund Place, next south from Watson, was named for Edmund A. Brush, Jr. who died in early childhood. It was opened in 1867. Alfred Street was also named after one of Edmund Brush's sons, Alfred Erskine Brush (1850-1903) and opened in 1869.

The Brush family was quite adept in the management of their real estate. Farmer's History of Detroit (1890) tells us that the lots were not sold until all the adjoining subdivisions were built and that purchasers were required to erect houses of a certain value within a fixed time limit. These restrictions guaranteed that the area's houses were built to a high standard of quality. The lots themselves were spacious but expensive--remaining records indicate that a typical lot sold for \$5000 in the 1880's.

With the passing of years the Brush subdivision became a fine residential neighborhood. The homes of many famous Detroit families could be found there. Several great churches were built on nearby Woodward Avenue

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to serve the local population. This concentration of religious edifices on Woodward between Grand Circus Park and Warren Avenue led some wit of the 1880's to dub the area "Piety Hill", despite the flatness of its terrain; the name immediately stuck and has remained in the memories of Detroiters to this day.

The streets of Piety Hill are rich with the history of our City's growth. Though time has changed them, the massive churches and houses still give mute but eloquent testimony to the values and ideals of that Victorian age which produced them. It is our hope that these venerable structures, survivors from another age, will find a new life as Woodward East and again become a valued part of Detroit's heritage.

The three blocks of Alfred, Edmund, and Watson Streets are in the center of the "Piety Hill" area. The people who built the handsome houses in this area were leaders in the commercial, financial, judicial, and industrial development of early Detroit. The families living in this area were closely knit socially, culturally, and religiously. As a neighborhood this area was a unique and identifiable entity because of the comparatively high income nature of the families, the size and quality of the brick houses (houses to the north and east were almost all of wood construction), and the magnificence of the many churches in the area. The existing buildings in this area portray in physical form the life styles of the people in the upper middle class of Detroit in the 1870's and 1880's. This life style can be further understood by the location of this area at the time of its development at the northern edge of the developed portion of the city approximately 3/4 of a mile from the commercial and business center of the City along the Detroit River. The principal modes of transportation which linked this area to the other parts of the city were horse drawn carriages, trolley cars, and horseback. The city was linked with other areas by ships and ferries on the River and Great Lakes, railroads and inter-urban systems.

Although the settlers of the "Piety Hill" area were not the giants of the industrial, commercial, and financial institutions of the day, they were in important positions of leadership and authority in these institutions which helped to build, develop, and expand the base upon which the automobile industry was later able to build and prosper.

205 Alfred: The first known occupant of this home was Ransom Gillis, a partner in the large Detroit drygoods firm of Edson, Moore, and Co. Gillis probably built the home and the carriage house behind it in 1879, when he is first listed as living there in the city directory. The carriage house also had an interesting past. It seems that in the first decade of this century, the small building was the first location of the Pewabic pottery, directed by Mary Chase Perry Stratton. Mrs. Stratton's work was later to become nationally famous and, even today her tiles grace many public and private buildings around the country, while her ceramic vessels are commanding high prices as collectors' items.

231 Alfred: This home was built in 1875 for the family of Joseph Taylor. As secretary of the Michigan Car Co. and the Detroit Car Wheel Co., Taylor was influential in directing the operations of two of Detroit's largest manufacturing concerns in the 1870's and 1880's. Both Taylor and his wife, Emma, were born in England. Before coming to the United States they spent several years in Canada. In 1882 the Taylor's sold their home to Thomas S. McGraw, the owner of a wholesale

boot and shoe business. The house was used by the McGraw family until 1919.

261 Alfred: The double bay home in the center of the block deserves more recognition than it has received because this quaint old structure was once the home of a famous Michigan citizen, James V. Campbell. For nearly a generation, Cambell served as a judge on the Michigan Supreme Court. Born in 1823 in Buffalo, New York, Campbell was brought to Michigan by his father, a new county judge in Michigan Territory. As a young man, Campbell returned to the East to study and received his bachelor's degree in 1841. Returning to Detroit, he began the study of law with a local partnership and was admitted to the bar in 1844. After a successful law practice of some thirteen years in Detroit, Campbell was elected to the newly reorganized supreme court of Michigan in 1857. One year later, Justice Campbell assumed the duties of professor of law at the University of Michigan while remaining on the Supreme Court. In 1876 he published a 600 page volume entitled Outlines of the Political History of Michigan. Judge Campbell remained on the state supreme court for 33 years until his sudden death in 1890. Judge Campbell had married a New York girl, Cornelia Hotchkiss, in 1849. They had six children, several of whom became prominent in their own right. Beside the home which he built in 1878, a street on Detroit's west side and a Detroit Public School have been named for and provided a permanent memorial to this great citizen of Michigan.

287 Alfred: The brick home at this address was built in 1879 by a French-Canadian, Isaac L'Hommedieu. Born in Canada in 1812, L'Hommedieu moved to Ohio as a young man, and there married a local girl. About the time of the Civil War, he brought his family to Detroit and went into the cheese business. L'Hommedieu also sold insurance to augment his income. In 1886, Isaac L'Hommedieu passed away; his home, however, remained in the family name until 1905.

295 Alfred: This large home was designed and built for George S. Chandler in the year 1874. Chandler was the owner of an organ company which lasted only two years. In 1876 we find the family moved to Brush Street and the father a dealer in "musical goods." Replacing the Chandlers, the family of George M. Vail moves into the house in 1876. Vail was a partner in one of the largest wholesale cracker making companies in Detroit. The Vails remained in the house until the 1890's and are known to have employed three servants in the operation of the house.

229 Edmund Pl.: Henry Glover was the man who caused this fine residence to be built in 1879-80. Born at DeRuyter, New York in 1812, Glover was fortunate in receiving a good public school education. At age 12 he was apprenticed to a tailor and worked for ten years in order to save enough to further educate himself. Seeing his opportunities limited in New York, Glover purchased a ticket for Detroit from Buffalo on the Steamer DeWitt Clinton. After a stormy three-day trip he arrived here on October 15, 1836 and at once set up business as a merchant tailor. His business here prospered and Glover was able to invest substantially in local real estate. Eventually he accumulated enough income from his investments to be able to retire from the merchantile business. Henry Glover and his wife, Laura, raised a family of some seven children. He was well known for his generous support of local charities. He passed away in 1892 at age 80.

245 Edmund Pl.: This house was originally a duplex and was built in 1880. John M. Nicol is the first occupant of record living in the western half of the house. A freight agent for the Canada Southern railway, the 34 year old Nicol is

listed as having a wife, a 7 year old son and a 30 year old British maid when they moved into the house in 1880. Unquestionably a man with an astute business mind, two years later, Nicol formed a partnership with a James H. Glover to engage in a drug manufacturing business. By 1887, he is on the boards of two local banks. Having become moderately successful, the Nicols moved out of 83 Edmund (old number) in 1888 and were replaced by the family of Benjamin Birdsall, a pine land dealer. The other half of the house, old number 85, was first occupied by John J. Enright, an Irish immigrant, born in 1851. In 1880, when the Enrights moved into the duplex, Mr. Enright was employed as the Deputy Clerk of Detroit's Superior Civil Court. In 1883 he was elected Wayne County Clerk. Two years later his family moved to Brush Street. Here there is a gap in the record until 1888, when the family of Oliver N. Chaffee, an insurance broker moves in to remain until 1910.

248 Edmund Pl.: The large turreted house at this address was built in 1881 for the family of George Smith Frost. Born in Marcellus, New York in 1824 to an old New England farm family, Frost learned hard work at an early age. His father died when he was only four, but his mother was able to send him to primary school until the age of 12, when they moved to Pontiac, Michigan. In 1838, at age 14, he secured his first employment at a hardware store in Pontiac and, one year later, moved to Detroit to take another clerk position. Frost attended First Presbyterian Church as a young man and became acquainted with General Lewis Cass, who occupied a nearby pew. Through this chance meeting, Frost was to become an almost constant advisor to the great Statesman. Through the patronage of Cass, Frost became principal draftsman for the project to survey Michigan's upper peninsula. Because of his familiarity with those lands, he was appointed Land Commissioner for the St. Mary's Falls Ship Canal Company in 1852. Frost continued in the pine land investment business after the completion of the Canal and became one of the largest timberland dealers in the state. In addition to his achievements in the business world, George Frost also found time to serve as president of the local YMCA, as City alderman, and as a member of the City Plan Commission. The marriage of George Frost and Ellen Noble took place in 1852. They raised four children. The Frost mansion is illustrated in Farmer's History of Detroit, Vol. 1, p. 447.

263 Edmund Pl.: This stately Victorian residence was first occupied by the family of John P. Fiske in the year 1876. Fiske was in the retail crockery glassware and china business and had a large store on Jefferson Avenue, downtown. The Fiskes themselves were an older couple and no children were recorded as living with them in the 1880 census. The only other occupants of the house, at that time were Mr. Fiskes's widowed sister-in-law and a 21 year old German-American housemaid.

269 Edmund Pl.: A prominent local attorney, Elijah W. Meddaugh, was responsible for the erection of the handsome structure at this address in 1885. Meddaugh was born in Dutchess County, New York in 1833. As a young man he came to Michigan and completed his studies at Albion College in 1861. Upon being admitted to the Michigan Bar, Meddaugh secured a position in a law partnership employed by the Grand Trunk Railroad. Seven years later he was appointed General Counsel for the entire railroad and became very influential in its development. Besides his law career, Meddaugh showed a deep interest in the cultural life of Detroit. He was one of the major supporters of the great Art Loan Exhibition held here in 1883--the precursor of the present Institute of Arts. After his retirement, Meddaugh

moved to Grosse Pointe where he passed away in 1903.

291 Edmund Pl.: In 1877, Solon Prentiss and his wife Sarah purchased the lot at this address for \$2,000. Soon after, work began on the construction of their house which remains on the site today. At that time, Prentiss was a partner in a wholesale hardware firm located on Woodward Avenue, downtown. The Prentisses were a middle-aged couple of 49 and 48 years when they moved into their new home. The 1880 census lists them as having one 22 year old daughter remaining at home as well as a family of four boarding and two servants. In 1881 the Prentiss family sold the house to Frederick Butler, a teller with the Mechanics Bank who lived there til the 1890's.

221 Watson: Edwin E. Armstrong was the first owner of this home which was built in 1883. Born in Detroit in 1853, Armstrong was the founder of a Detroit harness and saddlemaking business which grew to become one of the largest in the country. As a young man of 15 Armstrong worked in a bakery. In 1869 he became a telegraph operator for a year; then he went to work for a local hardware store as a traveling salesman. In 1880 he founded his saddlemaking business. Three years later he was able to build a house in the Brush subdivision and marry Louise M. Cutcheon. They were to have a son and a daughter. The Armstrongs later moved to a home on Seminole where they both passed away in the late 1930's.

234 Watson: The Luben Apartments now replace the historic home which once stood on the site. The apartment building was built in 1917.

264 Watson: Built in 1887, this house was first rented by the family of Edward A. Allen. The house itself remained in the ownership of the Brush heirs until 1906. Mr. Allen was the Cashier of the George Hammond Co. This firm developed the first practical refrigerated railroad car in the 1870's.

269-271 Watson: This large home was originally built as a duplex in 1883. The original occupants were Delos E. Rice in the western half of the house and his widowed daughter, Emma A. Thomas, in the eastern half. Delos Rice, a machinist by trade, was one of the founders of the Fulton Iron Works in 1855. This was one of the first Detroit steam-engine manufacturing firms. In 1865 he sold his interest and established his own engine plant on Atwater Street. In 1880, he was also engaged in manufacturing his own patented heater which was quite popular at that time. Emma A. Thomas became quite a bit more famous than her father. Born in 1854, in Detroit, Emma Rice attended the Detroit Public schools and developed a great love for the study of music. Shortly after graduating from High School in 1872, she married L. A. Thomas, the organist at Central Methodist Church. Together they raised three children in the two years of married life before her husband's unexpected death in 1874. Because of her great love of music, Mrs. Thomas decided to make the teaching of music to the children of Detroit's Public Schools her life's work. She continued her musical studies in Chicago and Boston until 1886 when she was appointed Supervisor of Music by the Board of Education. Her main task involved training the regular teachers in techniques of musical education. Mrs. Thomas' methods met with such great success that people came from far and wide to confer with her. Mrs. Thomas' career in musical education came to an end in 1905 when she met an untimely death. As a tribute to her memory the Detroit Board of Education has dedicated the Emma A. Thomas school at 6821 East Ferry.

274 Watson: The Poinciana Apartment building, now on the site, was built in 1917-18 by Joseph Wetsman.

301 Watson: This moderately proportioned home was built in 1890 for the family of Frederick J. Thomas. Little is known about Thomas other than his occupation which was paymaster with the Grand Trunk Railway.

307 Watson: The original residents of this home, built in 1880, were the members of Victor Vincent's family. Vincent was thirty-three years of age when he moved into the home. At that time, he was employed as a clerk in the Freedman Brothers Drygoods Store on Woodward, downtown. The son of French parents, Vincent had married a French girl named Marie. The U.S. Census of 1880 shows four young children and a German servant living with them. The Vincent family remained in the house until 1892, at which time they sold it to Catherine Jacobs, the widow of Nathaniel Jacobs, former U.S. Consul-General to India under Presidents Lincoln and Grant.

312 Watson: In 1894 this home was built for the family of Rev. Donald MacLaurin. For seventeen years, MacLaurin served as Pastor of Woodward Avenue Baptist Church, located nearby on the corner of Woodward and Winder Street.

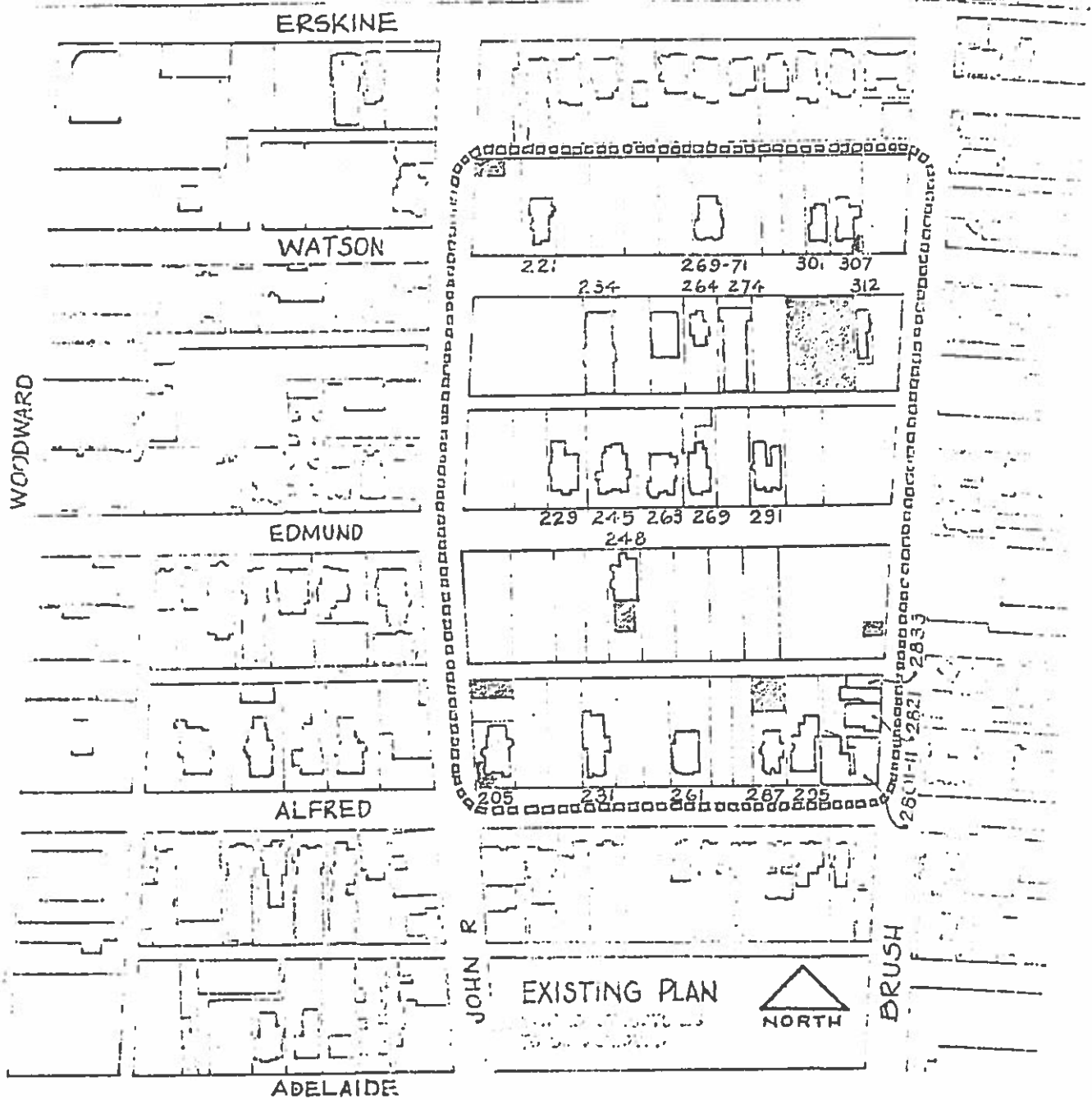
2801-15 Brush: This large commercial building was built in 1923. The original tenants were a drug store, on the corner, a millinery shop, and an A&P and a Kroger Grocery store right next to each other facing Brush Street.

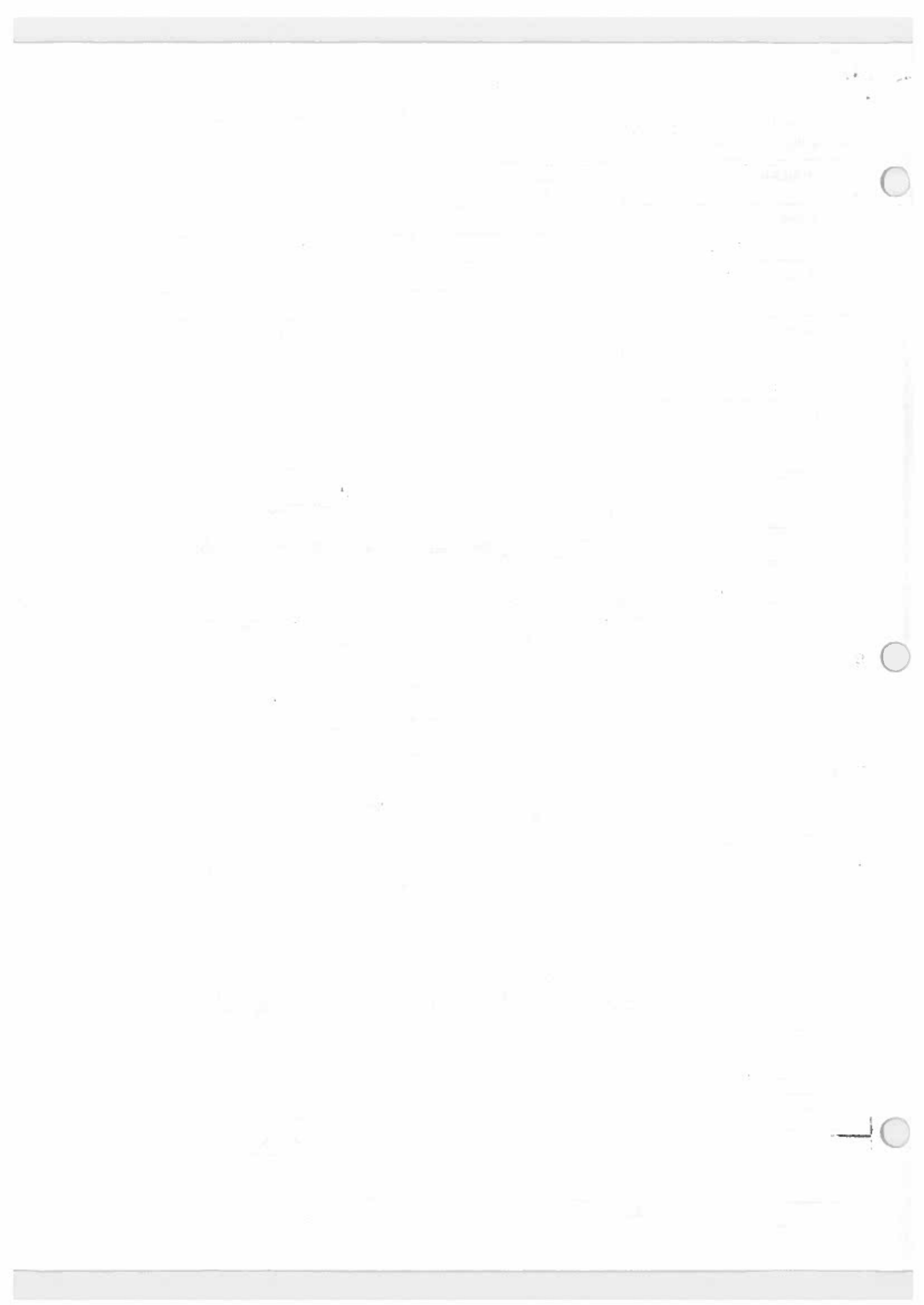
2821-23 Brush: This duplex structure was built in 1891. At that time the southern half became the home of Carlisle Anderson and his family. Anderson was the President of the Detroit Pharmacal Company which operated a large drug-store on Woodward, downtown, at the time. The northern half remained vacant for a year after construction until Jennie Connell, a widow, moved in beginning a long succession of short-term occupants.

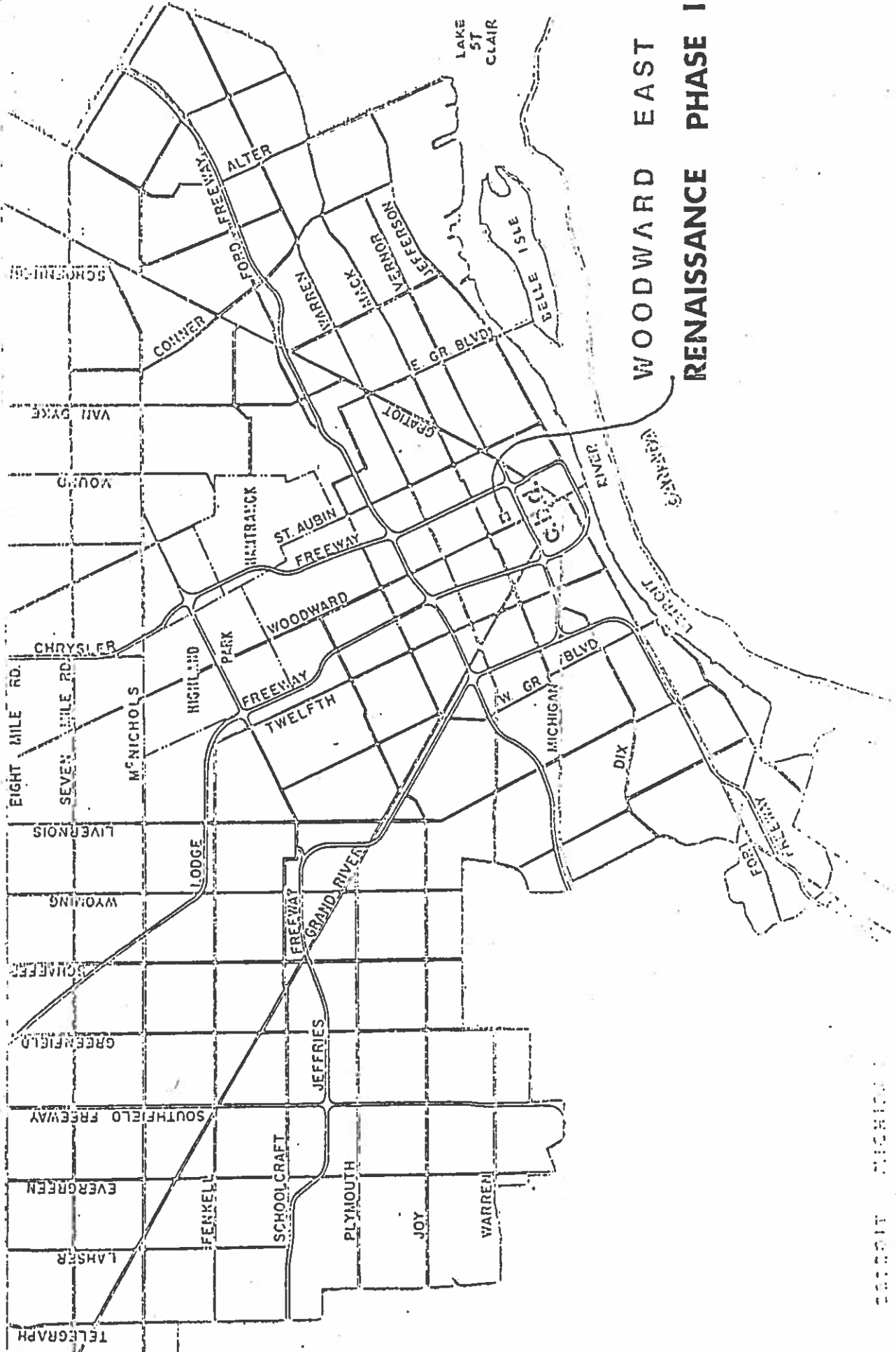
2829-33 Brush: This duplex was built in 1886. Its first listed occupant at 2829 was Frederick Arbury in 1899 whose occupation was an "agent." Arbury is known to have had three other family members boarding with him, but remained only two years. Many other tenants followed, most remaining only two or three years. The other side of the duplex is listed from 1886. It first housed the family of John Bock, a laborer. Bock remained until 1892, when a rapid series of changing occupants began and lasted until 1902. The house then became the home of Frank Kuhn, Vice President of a local electrical appliance manufacturing shop.

1. NUMERICAL CODE	(Assigned by M.H.C. Do Not Write in This Space)	
2. NAME	COMMON	Woodward East Project
	And/or HISTORIC	Woodward East Renaissance - Phase
3. LOCATION	STATE	Michigan
	COUNTY	Wayne
4. MAP	SOURCE	Detroit City Plan Commission
	DATE	12-12-73
	SCALE	1" = 200' (Approx.)

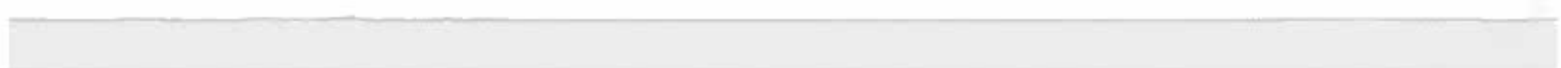
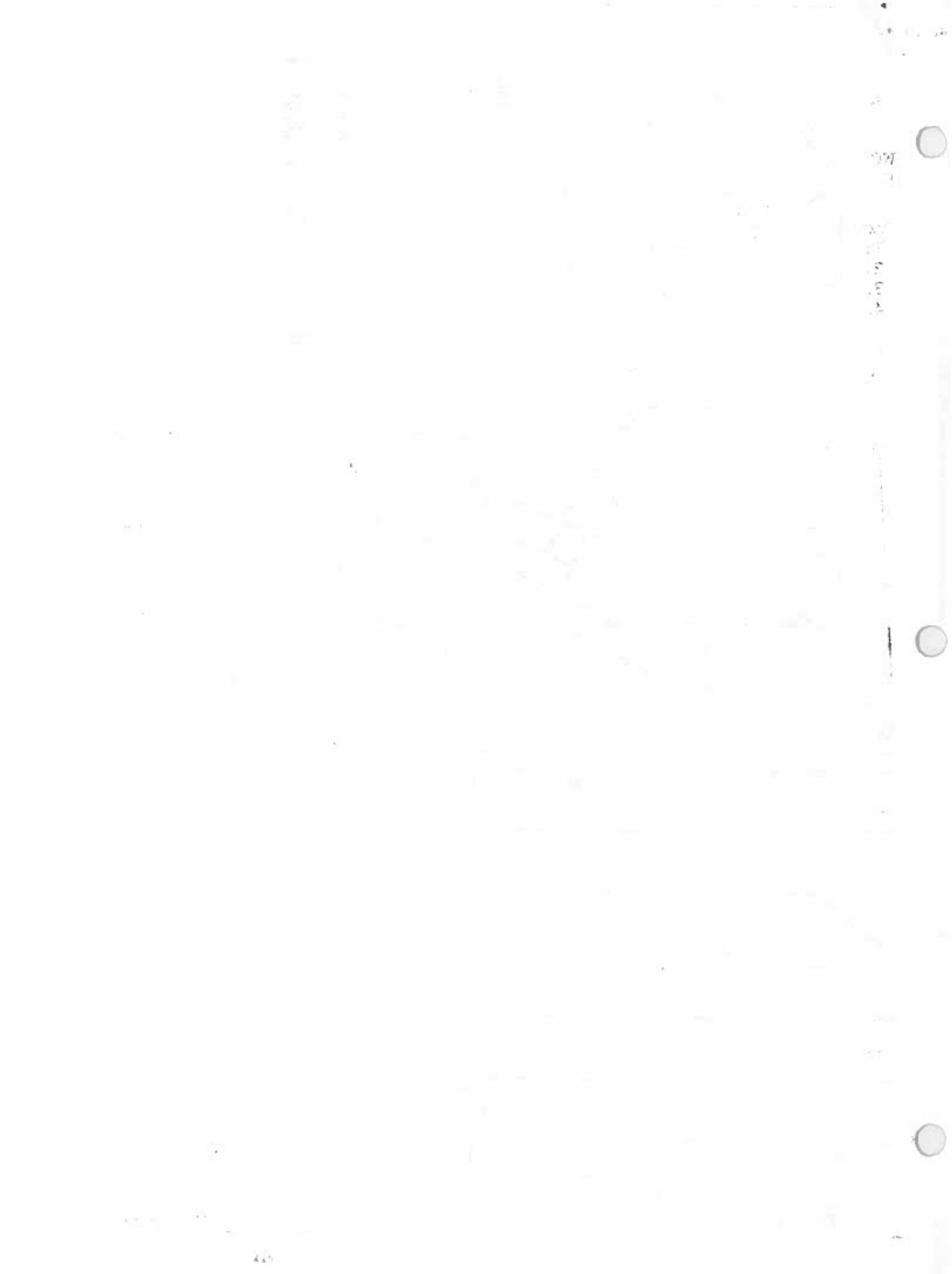
(Indicate Property Limits of District, Site, Building, Structure or Object and Indicate North Arrow)







**WOODWARD EAST
RENAISSANCE PHASE I**

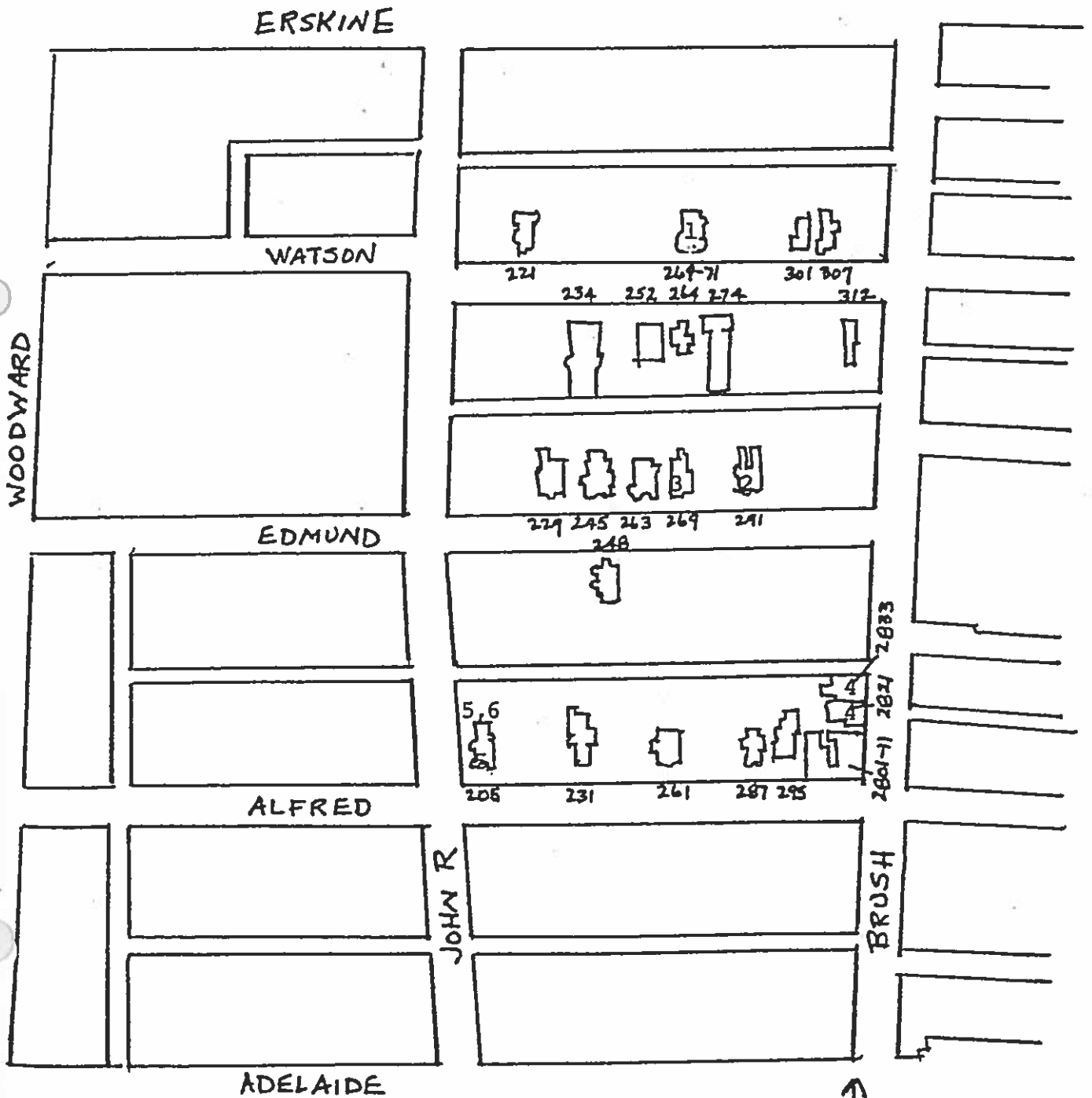


National Register Nomination

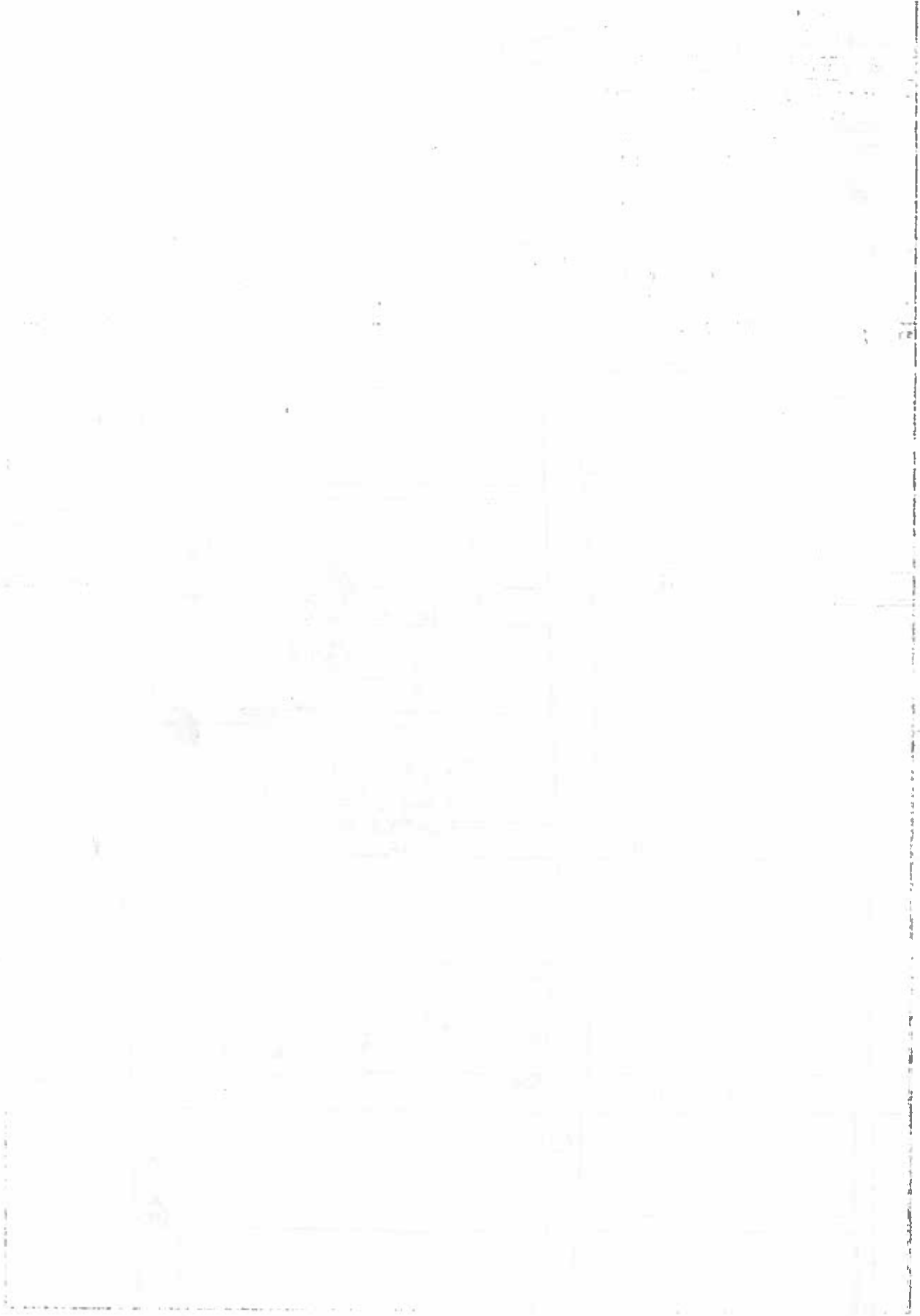
WOODWARD EAST HISTORIC DISTRICT/PIETY HILL
 Detroit, Michigan, Wayne County

Photographs

1. 269-71 Watson
2. 291 Edmund
3. 269 Edmund
4. 2821 and 2833 Brush
5. 205 Alfred (west and south facades)
6. 205 Alfred (south facade)



11/22/84



SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century | <input type="checkbox"/> 17th Century | <input type="checkbox"/> 19th Century | |

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|---|---------------------------------------|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Phi- | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | losophy | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Science | _____ |
| <input type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Sculpture | _____ |
| <input type="checkbox"/> Art | <input type="checkbox"/> Architecture | <input type="checkbox"/> Social/Human- | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Literature | itarian | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | <input type="checkbox"/> Transportation | _____ |

STATEMENT OF SIGNIFICANCE

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Farmer, Silas, History of Detroit & Wayne County & Early Michigan
 Vol. 1 & 2, Detroit, Silas Farmer Co., 1890 (Republished--Detroit,
 Gale Research Co., 1969)
 Burton, Clarence M., The City of Detroit, Michigan 1701-1922, Vol. 1-5,
 S. J. Clarke Co., 1922
Detroit City Directories
 U. S. Census Records, 1880, Detroit Public Library, Burton Historical
 Collection.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
NW	Degrees Minutes Seconds 42° 20' 43.8"	Degrees Minutes Seconds 83° 03' 14.2"		Degrees Minutes Seconds ° ' "	Degrees Minutes Seconds ° ' "	
NE	42° 20' 46.9"	83° 03' 6.93"				
SE	42° 20' 40.5"	83° 03' 2.62"				
SW	42° 20' 37.5"	83° 03' 9.45"				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY:

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

11. FORM PREPARED BY WOODWARD EAST PROJECT, INC.

Reseachers:

Charles Driscoll, Sr. Asst. Architectural Eng. & James Conway, Curator

ORGANIZATION

Detroit City Plan Commission & Detroit Historic Commission

DATE

Dec. 12, 1973

STREET AND NUMBER:

2915 JOHN R, suite 101

CITY OR TOWN:

Detroit

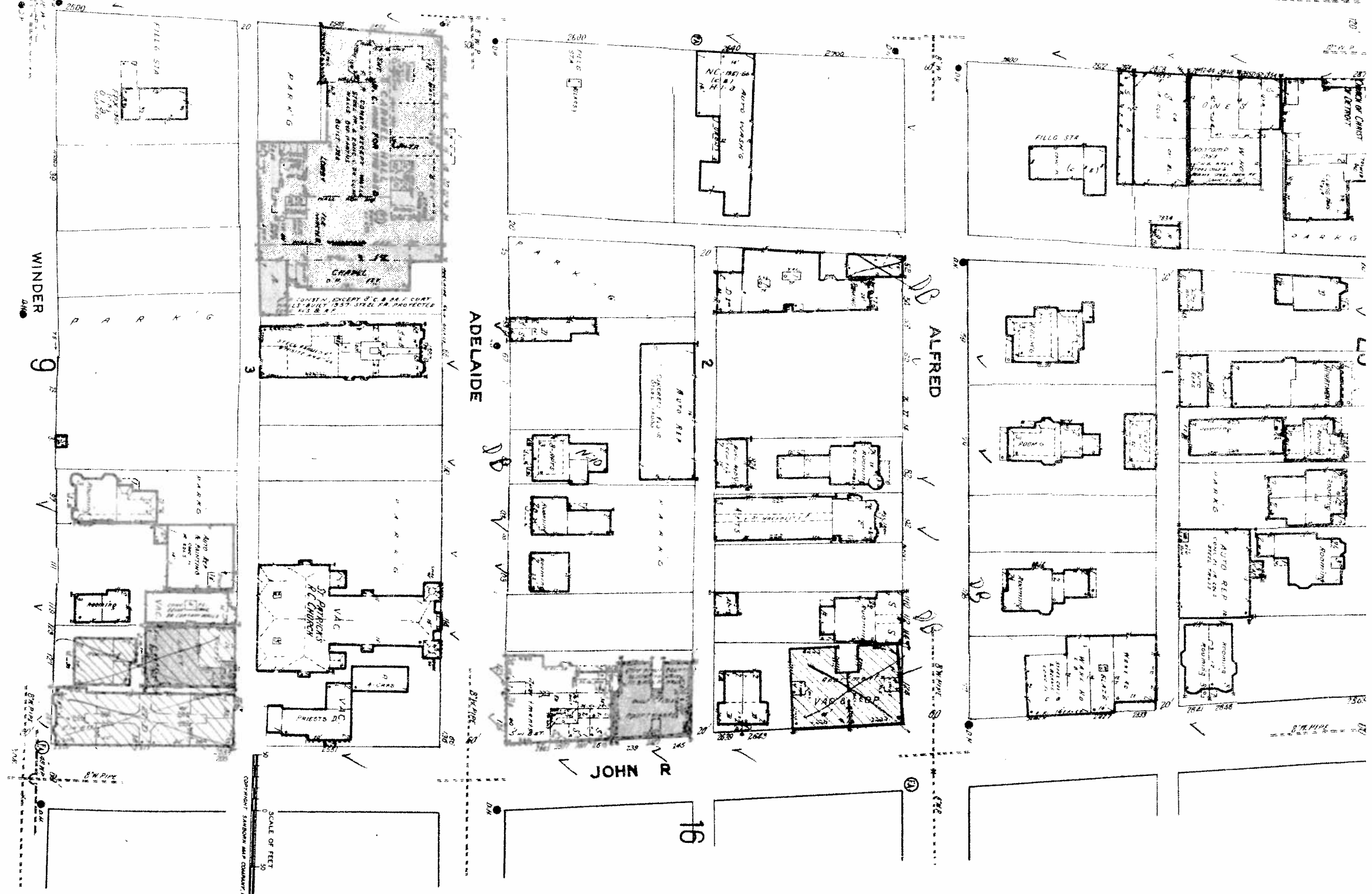
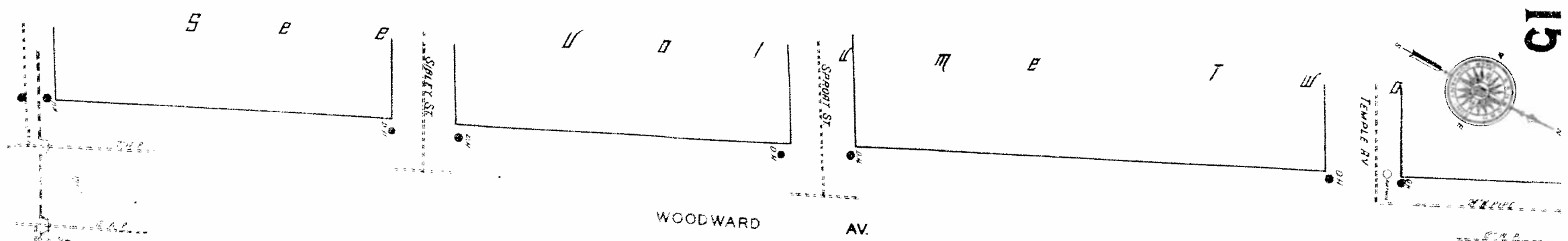
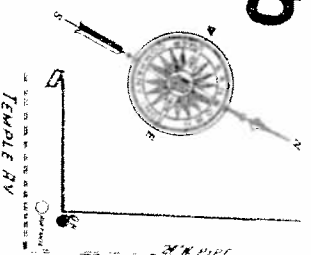
STATE

Michigan

CODE

SEE INSTRUCTIONS





SCALE OF FEET
30
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