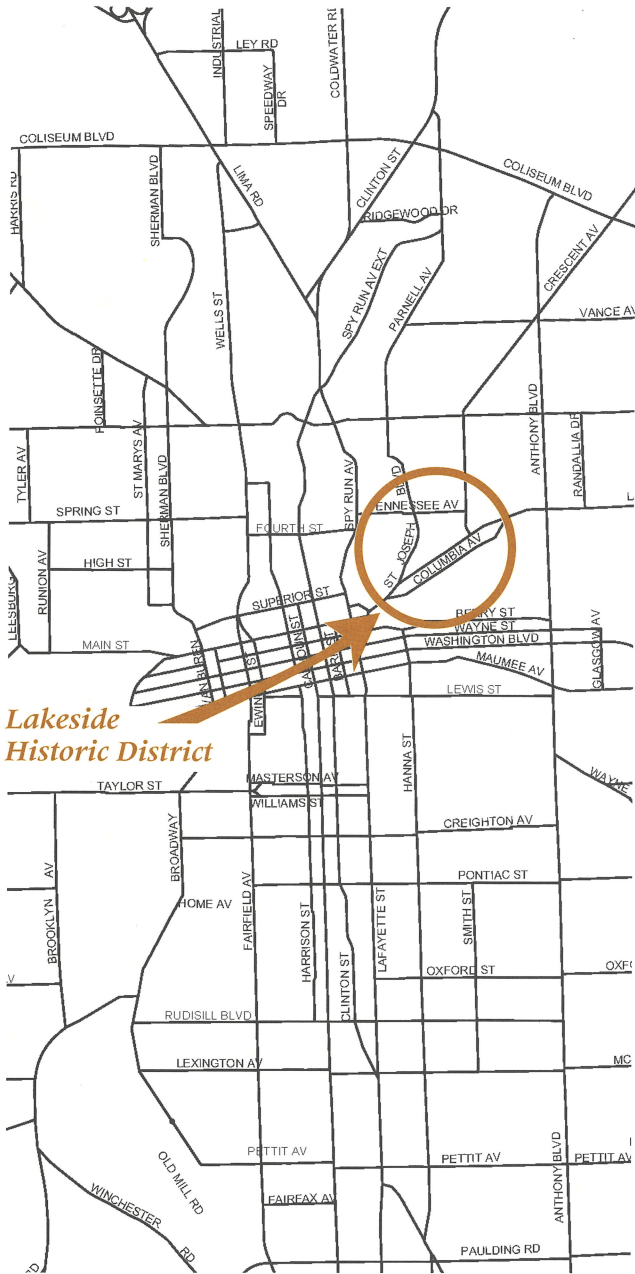


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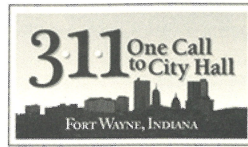
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For more information about historic preservation
in Fort Wayne, call [260] 427-8311 or visit
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Lakeside Historic District



Fort Wayne, Indiana

History

Well before the arrival time of French trappers, traders, and Jesuits in what is now Fort Wayne in the early 18th century, the area now known as the Lakeside Historic District was inhabited by the Myaamia (Miami Indians). In addition to Myaamia homes, this area had large fields of maizinci, a variety of flour corn unique to the Myaamia. The rivers flooded annually and provided fertile land for the crops. The confluence of the three rivers, the Kocihsasiipi (St. Joseph River), the Taawaawa Siipiiwi (Maumee River), and the Nameewa Siipiiwi (St. Mary's River), began the portage to the Wabash River, the only break in the major trade route by river from the Great Lakes to the Gulf of Mexico. The Myaamia controlled this portage, and trade with the French brought exotic furs to Europeans and useful items to the Myaamia.

The Myaamia village on the west bank of the Kocihsasiipi (St. Joseph River) was the oldest and known by the name Kiihkayonki (Kekionga). Its twin across the river was usually called Miamitown or Le Gris Town, after its leading chief. However, because of the importance of Kiihkayonki (Kekionga), Myaamia people across time have tended to refer to the whole area around the confluence of the Taawaawa Siipiiwi (Maumee River) as Kiihkayonki (Kekionga).

In the 18th century, the Myaamia became entangled in the struggle between the French and the British for control of trade in the area. Numerous battles in the early 1790s involved the peoples living in the area that would become the Lakeside Historic District. One of the most notable was St. Clair's Defeat in 1791 by people of the villages along the Taawaawa Siipiiwi (Maumee River). This battle, also known as the Battle of the Wabash, remains one of the largest defeats ever suffered by the United States Army. This American defeat, however, was followed in 1794 by the Battle of Fallen Timbers, at which the Americans led by General Anthony Wayne defeated an alliance of tribes of the Taawaawa Siipiiwi (Maumee River) region. The battle was followed by the Treaty of Greenville, in which the Tribes agreed to cede most of the land that is Ohio today. After ceding more land in numerous treaties, the Myaamia signed a treaty in 1840, which called for the Tribe to exchange their remaining land in Indiana for land in Kansas. The 1840 treaty allowed five families to retain lands in Indiana and not be removed. Their descendants, as well as descendants of Myaamia who returned to Indiana, continue to live in the Fort Wayne area.

The land that had been a large Myaamia population center once again grew steadily in population and production with the influx of new settlers through the mid and the late decades of the 19th century. The area became a site for crops and an apple orchard. Farmers built homes and barns and the roads/traces that once served the Myaamia, military forces, trappers, and traders now served the new settlers. According to an 1860 historic atlas, the land that comprises much of the Lakeside Historic District once belonged to the heirs of Cyrus Taber and amounted to 174 acres.

In many aspects of its civic development, 1890 Fort Wayne fits the characterization of a typical late-nineteenth-century city. By that year, Fort Wayne had horse-drawn public transportation, a public water works, limited but steadily spreading electrification, and a central downtown business center. Small business owners often lived in proximity to their shops or directly above them. Fort Wayne was also experiencing some of the ills brought about by the Industrial Revolution. Big factories not far from the city center deposited a daily

accumulation of smoke and dirt that went hand-in-hand with industrial development. Coal or wood burning heat in private houses aggravated the problem. Having both city and rural homes as a way to escape the dirt was an option available to the wealthy, but not for the many small businessmen or those who worked in the factories. A suburb, an organized collection of houses outside the immediate periphery of the industrial smog, was to become an option to the non-wealthy; they flocked to these offerings by developers as they sought to move themselves and their families to a healthier environment. This trend grew in the early years of the 20th century but in the last decade of the 19th century the Lakeside Park Addition was no doubt the first of its kind in Fort Wayne.

In 1890, the Fort Wayne Land and Improvement Company (FWLIC) platted the land that would become the Lakeside Park Addition. The president and primary member of the FWLIC was David N. Foster, a man prominent in the affairs of Fort Wayne during the late 19th and early 20th centuries. One of his many accomplishments was serving as president of the Fort Wayne Board of Park Commissioners. Foster's interest in public green spaces available to all citizens and his service in this capacity led him to be considered by some as the "father" of the splendid Fort Wayne park system. He and his brother Samuel donated the land for Foster Park, on the St. Mary's River, in 1909.

The FWLIC announced intentions to develop the Lakeside Park Addition in its first advertisement on the front page of the Fort Wayne Journal on 11 March 1890. Lauded as "Destined to be the Handsomest Residence Portion of Fort Wayne" and "...Desirable for Reason of Its Nearness to the Heart of the City," its residents would share the benefits of natural gas, water works, electric lights, and police/fire protection. On top of these wondrous items FWLIC promised shade trees, graveled streets, street car lines, pleasure lakes, parks, and driving boulevards. Although not directly attributable to Foster or any of the officers of the FWLIC, many of these same pluses to the natural environment appear as the design objectives of a later formal park and boulevard plan, by George Kessler, for greater Fort Wayne. It appears Foster was truly ahead of his time. In 1908, FWLIC donated the park land and lakes, designated as such on the original plat, to the city.

It is not apparent from research available that, as early as 1890, David N. Foster knew of City Beautiful design ideals propounded by urban planner Charles Mulford Robinson of Rochester, New York but a look at the original plan/plat for the Lakeside Park Addition reveals that they were of the same mind. Well before Robinson was hired to develop a beautification plan for Fort Wayne (1909), and George Kessler was hired to implement Robinson's objectives through a Park and Boulevard Plan (1911), Foster included some of the basics found in these plans in the plan of Lakeside. Comparable design elements included uniform setbacks for the homes, water and sewers to promote health, parks nearby, wide tree-lined thoroughfares, park strips between curb and sidewalk, and at one time, before later-expanded levees were built, unencumbered park land along the banks of the Maumee and St. Joseph Rivers. Today, the levees have a greater physical presence than early in the 20th century but development of the river greenway has restored access to the rivers while retaining needed flood control.

FWLIC's second round of advertising for lots in Lakeside hit the April 2, 1890 edition of the Fort Wayne Journal with the announcement that no taxes needed to be paid on the lots (if you buy now) for the year 1891. In other words, no taxes needed to be paid by new owners of the land until 1892 and, FWLIC would loan the money for a house

if you paid cash for the lot. FWLIC continued to entice new land buyers with an advertisement on the front page of the Fort Wayne Journal, April 25, 1890, entitled "THE PLANS", showing plans for 20 handsome cottages to be occupied by new residents. Potential buyers were also informed in the advertisement that dredging, preparatory to building the new dike, "will commence soon as will the excavation of the lakes." Some of the soil excavated for the lakes was used as part of the new embankment along the river. Sand was spread, as underlayment, for the new sidewalks and trees were being planted.

Foster and the FWLIC needed one other major selling point besides these pluses to the natural and man-made environment, and that component was transportation resources. One of the earliest advertisements in 1890 promised street car lines, and by 1892 that promise came true. The Lakeside Street Railroad Company, headed by R. T. McDonald, was formed in August of that year. Its route continued the service from Columbia Street, downtown, up Columbia Avenue and eastward past the park and lakes. This connection to the greater street rail plan in Fort Wayne now allowed residents like Joseph Dickerson, living on Edgewater Avenue, to travel to his job at the General Electric Plant on the west side of town, and home again. The Lakeside Street Railway operated independently for about eight years but the death of McDonald forced the company into receivership around 1900; it was bought by the Fort Wayne Traction Company. With this merger all the street railways in Fort Wayne came under control of a single entity. In 1959, the wires along Columbia Avenue were removed and motor buses became the norm for city travel.

Architectural styles prevalent in the district are those most popular during the growth period of the development. These styles include Queen Anne; Craftsman bungalows; Colonial Revival; and the American Foursquare. Also, in a limited number are multi-occupancy buildings like the Delta Apartments. Even with changes over time, one can still see and understand the original architectural design elements in this district.

The Lakeside Park Addition design contains many of the parameters sought by Robinson, which distinguish this particular subdivision not only as the first electrified streetcar suburb in Fort Wayne but also as a suburb ahead of its time. A review of the plat and a walk through the neighborhood shows the nearly uniform setback from the street, utility poles along the alleys, masses of trees along the curbs, curving streets (Edgewater and Crescent Avenues) and, although not developed, allowance for a small park along Tennessee Avenue near Oneida Street. Lakeside Park, just outside the district boundaries and a part of the original plat, is clearly a move to create a pastoral green space for the new suburb's homeowners to escape the hustle, bustle, dirt, and noise of the downtown environment.

A sense of "small town" or "community" within the boundaries of the district is heightened during the summer months when the trees that overarch the streets and the shrubbery surrounding the residences soften the edges. When walking or driving the streets, an observer is transported back to the early 1900s as the suburb developed its personality and the lots along the streets began to fill with the homes of newly-arrived, middle-class residents.

Architectural Styles in Lakeside

Gable-front (c.1825-c.1930)

The gable-front house was created by two factors, style and economy, which combined to cause a shift of emphasis from the sides of houses to the gable-end. The popular Greek Revival style placed emphasis on the gable ends of buildings because the triangular shape resembled the pediments of Greek and Roman temples. Greek Revival buildings often had a gable-end entrance in order to simulate a temple front. Simultaneous with the popularity of the Greek Revival style, urban areas in the United States grew tremendously. Urban land became more valuable, and city lots became smaller and more narrow. The narrower gable-front house allowed the largest house possible on these small lots. Whereas the origins of the gable-front house are not purely folk, nevertheless the gable-front house became an American folk house type. It was built nationwide for generations and was adapted to many different materials and styles.

The gable-front may be either two stories or one story (often called a gable-front cottage), with the gable-end and entrance facing the street. The floor plan sometimes included an entrance hall, containing the stairway, which ran to the rear of the house. First floor rooms were often parallel with the hall, with parlor at the front, dining room, and the kitchen at the rear. Exteriors could be plain, or were decorated with popular architectural styles from Greek Revival to Craftsman. Simple entry porches or full-width porches were often placed on the facade.

Gabled-ell (c.1865-c.1920)

The gabled-ell uses a similar plan to the upright-and-wing, however the wing (or "ell") is equal or nearly equal in height to the two story upright portion of the house. While taller, the ell does not provide the significant additional width of the wing of an upright-and-wing house. A porch and entry door(s) are often placed in the corner created by the intersection of the front gable and the ell. The porch is usually parallel with the front gable portion of the house. This overall arrangement provides the house with an "L" or "T" shape to the plan.

When this form is seen in a house that is only one to one-and-a-half stories it is referred to as a gabled-ell cottage. The gabled-T has a plan which creates equally-sized ells on each side of the front gable portion of the house. The cross gable house plan has gable-roofed ells of equal size on each side of the house, creating the shape of a cross. Gabled-ell houses and cottages are quite common throughout Fort Wayne.

Queen Anne (c.1880-c.1910)

The Queen Anne style marks the height of Victorian-era architectural exuberance in the United States. Due to America's late 19th century industrial and railroad expansion, wire nails, pre-cut lumber in standardized sizes, and building components such as doors, windows, siding, and decorative millwork were factory-produced and shipped by rail to builders across the country. Using this newly available technology, architects developed the hallmark features of the Queen Anne style: asymmetrical facades, complex, steeply-pitched hipped and

gabled roofs, and elaborate porches. Queen Anne buildings usually have several different sizes and styles of windows, and exterior walls enlivened by a variety of siding textures and decorative millwork or "gingerbread". Queen Anne commercial buildings, though more rare, are similar to houses in their eclectic use of decorative detail.

A common variation of the Queen Anne style is known as the Free Classic. This style simplified the wall surfaces and applied classical design elements such as columns, pediments, dentils, and Palladian windows to the asymmetrical Queen Anne house form. Another variation on the Queen Anne is the Shingle style. It also used the complex form of the Queen Anne, but instead of an eclectic variety of exterior textures, featured a uniform surface of wood shingles with minimal decorative ornament. Towers on Shingle style homes frequently appear as partial or half towers with roofs that blend into the main volume of the house by a continuous roofline.

Colonial Revival (c.1890-present)

Colonial Revival became the dominant style for domestic building during the first half of the 20th century. By about 1910, the typical rectangular form with a hipped or side-gable roof had become common, although details were frequently exaggerated. Houses and buildings more closely copied actual Colonial models through the peak years of Colonial Revival popularity in the 1920s and early 1930s, but after World War II the style became simplified. Styles such as the Cape Cod carried the Colonial Revival movement into the 1950s. Common identifying features of the style include a symmetrically balanced facade with a central door and entry porch; classically inspired features such as pilasters, columns, pediments, fanlights, and sidelights; double-hung windows with multiple panes of glass; and prominent cornices decorated with dentils or modillions.

Identified by the gambrel or barn-like roof, the Dutch Colonial Revival (c.1890-c.1940) was a widely popular variant within the larger Colonial Revival movement. Front-facing gambrel roofs or cross gambrels were dominant in the style to about 1915. Side gambrel roofs, often with full shed dormers, are most common on later examples. Decorative details are similar to the Colonial Revival style.

American Foursquare (c.1900-c.1935)

The American Foursquare began appearing in neighborhoods across the United States around 1900, and it was built in great numbers through the 1930s. Many considered it the best blend of practicality, simplicity, and value in a family home. Exteriors are box-like in shape, with two full stories, a hipped roof with a front-facing dormer, and a comfortable porch. Popular in streetcar suburbs, it was tailored to relatively narrow lots, and was multi-story, allowing more square-footage on a smaller footprint. Many examples rely only upon shape and proportion for visual impact, although the simple form could be dressed in a variety of popular period styles. Colonial Revival, Craftsman and Prairie-influenced homes are most common.

Prairie (c.1905-c.1920)

The Prairie style was developed in Chicago in the 1890s by a group of architects, including Louis Sullivan and Frank Lloyd Wright, who wanted to create a truly American style of architecture. Ornamentation is restrained and emphasis is placed on long, low

horizontal lines and wide overhanging eaves to reflect the flat Midwestern landscape. Homes commonly feature low, hipped roofs, large, square porch piers, brick or stucco walls, and leaded casement windows with geometric designs of colored glass. Limestone is sometimes used sparingly as a decorative element. Interiors were innovative for the time, featuring large rooms open to air and light. The style was more commonly used for houses than other buildings. Prairie style influence is common in the detailing of many early 20th century buildings although the style itself was never widely popular and faded by 1920.

Craftsman (c.1905-c.1935)

Craftsman houses and buildings are simple in detail and massing, placing emphasis on "honesty" in their materials and construction. Craftsman houses feature a broad, low-pitched roof (usually gabled) with wide, open eaves; exposed structural elements such as rafters, roof beams, vergeboards, and knee braces; and square or battered porch piers. Brick, stone, stucco, wood siding, and shingles were all common exterior materials. Houses feature open interiors with a prominent hearth, built-in furniture, and natural woodwork.

The best known expression of the Craftsman style is the "bungalow." Bungalows are one or one-and-a-half story houses of modest size with low-gabled roofs and wide porches, which are often integrated into the structure. Bungalows were widely popular in America's growing middle class neighborhoods of the early twentieth century. Numerous house plan books, architectural magazines, and manufacturers of pre-fabricated "kit houses" such as Sears, Roebuck and Co. and The Aladdin Co. helped to popularize the style.

Tudor Revival (c.1915-c.1950)

Tudor Revival became increasingly popular after World War I. The perfection of affordable masonry veneering techniques led to the overwhelming popularity of the Tudor style in the 1920s and 1930s. Tudor houses usually have steeply-pitched side gable roofs with at least one prominent front gable and large, decorative chimneys. Their most characteristic feature is decorative half-timbering with stucco or brick infill, which may be commonly found in gables or on second story walls. Brick, stucco, and stone wall surfaces were common, and windows were typically casements of wood or metal, in groups, with multiple panes of glass. Used on homes from estates to cottages, there is some variation in detailing. An interesting variation is the rolled roof edge which attempts to mimic the appearance of a thatched roof.

NOTE: While many buildings may be a pure example of a particular style, it is very common for any given design to combine elements from a variety of architectural styles.



Lakeside Historic District

Many featured buildings are private residences.
Please view properties from the street or sidewalk.

About Historic Landmarks

Historic landmarks come in all shapes and sizes and can be anything from a large courthouse to a tiny diner. They are places that have importance to us as individuals or as a community — perhaps representing important people, places or events — and marking our passage through time. They are familiar sites that give our community a distinctive character. Historic landmarks may be recognized and protected in a variety of ways.

National Historic Landmarks (NHL) are historic places that possess exceptional value in commemorating or illustrating the history of the United States. The National Park Service's National Historic Landmarks Program oversees the designation of such sites. All NHLs are also listed in the National Register of Historic Places.

The **National Register of Historic Places (NR)** is the nation's official list of properties considered worthy of preservation. Listing on the National Register gives properties a degree of protection from any potentially adverse effects of state and federally funded projects, and may also provide financial incentives for appropriate rehabilitation. Properties may have local, state, or national significance. Lakeside Historic District was added to the NR in 2017.

Local Historic District (LHD) designation is a tool, made possible by a local ordinance, that owners may use to ensure preservation of their property. Upon designation, elements of the property that are subject to public view are protected from inappropriate changes by a design review process which is required before building permits can be issued or exterior work begins. The historic district guidelines assure that the property's distinctive qualities will be retained. Columbia Avenue became a LHD in 2007.

For more information about historic districts please call the Division of Community Development at (260) 427-8311 or visit www.fwcommunitydevelopment.org/preservation.

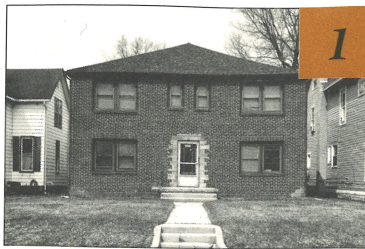


Featured properties:

1033 Edgewater Avenue Tudor Revival, c.1942

A general simplification and streamlining of design in the mid-20th century resulted in buildings with clean lines and less ornamental detailing. One of several apartment buildings built in the district, this early

1940s structure features a simple hipped roof with minimal eaves, variegated brick walls, and a symmetrical facade. The limestone tab detailing around the main entry is the lone decorative detail that gives the building a bit of Tudor style.



1

William & Bessie Zurbuch House 939 Edgewater Avenue American Foursquare, c.1912

Due to the simple, efficient form, the American Foursquare was often referred to as the most house for the

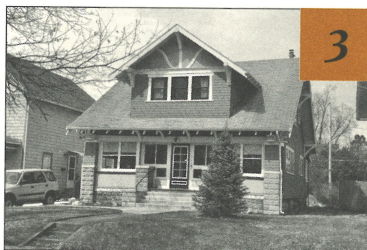
least money. The box-like shape with a hipped roof and comfortable porch, could be enhanced with a variety of stylistic details and textures. This home features wood shingles on the second floor, horizontal siding on the first, and a rock-face block foundation. William Zurbuch was a travelling salesman for the George Dewald Dry Goods Company.



2

Chester & Myrtle Schiefer House 917 Edgewater Avenue Craftsman Bungalow, c.1915

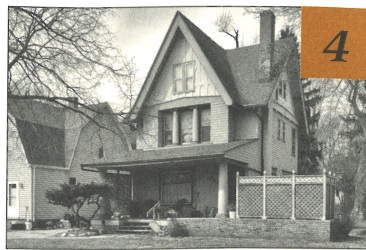
One of only a few in the district, this beautifully detailed bungalow demonstrates many characteristics of the style such as the full-width porch recessed under the main roof, the large front dormer, and exposed rafter ends and knee braces under the eaves. The exterior walls and short porch piers are clad with wood shingles. The decorative half-timbering in the dormer gable is an extra treat. Mr. Schiefer was the general manager at Schiefer Automobile Co., 718-20 Barr Street, agents for Hudson and Paige autos.



3

Edwin & Mary Livers House 849 Edgewater Avenue Tudor Revival, 1908

The very steep roof and sharp gables give this house a tall, vertical appearance that is noticeably different from the neighboring homes. The detailing is also unique, with exposed rafters and wide vergeboards; elaborate half-timbering in the gables; wood shingle siding; and diamond shape muntins in the windows. The recessed triple-window with classical columns on the second floor is a distinctive feature, as are the large columns on full-width porch. Mr. Livers was a sales manager.



4

Edgewater Arms Apartments 825 Edgewater Avenue Tudor Revival, 1937

The Sanborn Fire Insurance Map for 1902 shows this lot occupied by J. A. Morrow's bed spring factory. In 1921, this same lot would be the home of the Coony Bayer Cigar Factory. The building became apartments in 1937. The tall casement window with diamond panes over the entry, steeply pitched gables with decorative half-timbering, and narrow lancet windows to the left of main entry are elements that define the Tudor Revival style. The painted brick walls are given added texture by random, projecting bricks.



5

Byron H. Barnett House 703 Edgewater Avenue Dutch Colonial, c.1902

The gambrel, or barn-like, roof form is the prime character-defining feature of the Dutch Colonial style. Simple in its detailing, this brick house features segmental arches at the entry porch and window openings, a bay window on the north side, and a cross-gambrel roof with dentil molding in the gables. Mr. Barnett worked with his father and brother in Barnett & Sons carriage and baggage service.



6

Peter & Katharia Boegli House 725 Columbia Avenue Queen Anne/Colonial Revival, 1902

This home has the symmetry and rectangular form of the Colonial Revival style, but the steep roof and decorative details in the front gable are hold-overs from the Queen Anne style. Notice how the masons used a different color mortar to highlight the decorative brickwork at the corners and over the windows. The darker brick porch piers and balustrade wall are later additions.



7

Joel & Magdaline Welty House 730 Columbia Avenue Queen Anne/Free Classic, c.1895

Masonry examples of the Queen Anne style typically rely on the use of decorative brickwork, contrasting stone details, or terra cotta tiles to provide interest to the wall surfaces. This home has bands of bright limestone to connect the carved stone lintels over the doors and windows. The slender Tuscan columns on the large wrap-around porch and generally simplified detailing are characteristic of Free Classic homes. A manager at Fort Wayne Box Company, Mr. Welty rented rooms in his home to employees.



8

Alexander & Mary Alice Baxter House 806 Columbia Avenue Queen Anne, 1896

Queen Anne style homes typically have a steep hipped roof with large cross-gables and complex plans with lots of nooks and crannies. The unusual decorative siding in the gables, the decorative verge boards and brackets, and the cut-away bays are all ways of adding interest and variety to the architecture. The wrap-around porch, with its rock face block walls, was added c.1915. The square porch columns are set on decorative concrete pedestals, which is a very unique feature. Born in Scotland, Mr. Baxter was a partner in Baxter & Tarmon, machinists, on W. Columbia Street.



9

Louis J. Jourdan House
827 Columbia Avenue
Queen Anne, c.1900

Mr. Jourdan was a dealer in flour, feed and axle grease, harness & machine oils. The cut-away corners below the front gable create a two-story bay that adds extra dimension to the front of the house. The decoratively cut rafter tails under the eaves, fish-scale shingles in the gable, diamond shape windows, and full-width porch add additional interest. The peaked roof with flared ridges is an unusual feature.



846 Columbia Avenue
Queen Anne, c.1895

This house has the same popular front gabled, cross-shape plan as 835 Columbia. However, on this home, the builder used three patterns of sawn wood shingles in the front gable; added decorative designs to highlight the verge boards; and placed a multi-pane Queen Anne window in the front gable. He also used cut-away corners on the front of the house, and added stacked bay windows on the west side. By changing decorative details, a builder could use the same plan several times yet make each house distinctive.



William & Emma Henderson House
854 Columbia Avenue
Queen Anne, c.1895

The Queen Anne style of architecture is known for its exuberant detailing and variety of shapes and textures. With its steep roof and rare iron cresting, decorative shingle work in the gables, unusual paneled frieze, variety of windows, and beautifully detailed porch, this home exhibits all the best features of its style. A large, restored carriage barn is located behind the house. Mr. Henderson dealt in hay, grain and seeds.



Frank G. & Bessie Roberts House
1012 Loree Street
Tudor Revival, c.1925

During the first half of the twentieth century, builders drew on a variety of European styles to create homes that evoked a romantic image. In this home the grouped windows and low shed



dormers, large chimney, and steep gable that sweeps down to a wing wall with an arched doorway are all elements that serve to impart an English cottage feeling. Early owners Frank and Bessie Roberts were both reporters and editors for *The Journal Gazette*. Bessie was also a prominent historian, author, and schoolteacher.

Thomas J. Logan House
905 Columbia Avenue
Neoclassical, c.1902

Original owner Thomas J. Logan was a lawyer who served as a US Commissioner and Clerk in the Federal Courts. Although it has the two-story columns which are a character defining feature of the Neoclassical style, this unique house is not a typical example due to its lack of symmetry. The two-story porch is balanced by an unusual bay window that wraps around the opposite corner. The large, gabled dormer with its central Palladian window is a marvelous feature that is seen in many variations throughout the district. Later owner Charles Dancer was a prominent physician who was appointed as Fort Wayne's first medical examiner in 1911.



929 Columbia Avenue
Queen Anne/Craftsman,
c.1894

The 1902 Sanborn Fire Insurance maps show this house as a modest, 1-story cottage with a small entry porch. The complex roof and large three-part window are common Queen Anne features. When the large, wrap-around porch with its low roof, and square, tapered supports was added c.1912, the house received a bit of Craftsman style. The original wood siding on the house is a type of beveled siding often referred to as Dutch Lap.



934-936 Columbia Avenue
Queen Anne, c.1905

In addition to the numerous benefits promoted for Fort Wayne's first suburban development, the Lakeside Addition also offered a range of housing types. This large house was originally built as a duplex or double house to serve two families. Strictly symmetrical this house features a steep roof with huge dormers, and a pair of two-story bays with peaked roofs. The main entries were altered when the house was turned into multiple apartments.



Ellis & Anna Gaston House
937 Columbia Avenue
Queen Anne/Free Classic,
c.1905

Free Classic homes use the steep roof and irregular massing of the Queen Anne style but substitute restrained classical design elements for the wild variety of shapes and textures common to the Queen Anne style. This large, elegant house has sharp gables decorated with plain wood shingle siding; windows topped by very deep trim with crown molding; and a porch with Tuscan columns and a balustrade of narrow, square spindles.



Lyman H. & Jennie L. Ransom House
1025 Columbia Avenue
Queen Anne/Free Classic
Cottage, c.1900

The irregular plan, picturesque massing, and steep, complex roof are clearly Queen Anne features, but the classical detailing of this home illustrates the growing influence of the Colonial Revival style. Wide bands of divided trim and slender Tuscan porch columns put this house in the Free Classic category. The polygonal corner of the porch with its peaked roof is a rare feature. The Ransoms shared the house with their daughter and son-in-law, Nellie and Ralph Van Fleet.



Louise Vollmer House
1111 Columbia Avenue
Queen Anne, c.1900

A widow since 1877, Louise moved into this house with an older son and daughter and lived here until 1917. The steep cross-gabled roof features wide vergeboards with bulls-eye trim, decoratively cut rafter tails, and brackets. A diamond window highlights the front gable which is finished with wave-cut siding. The low gable on the front porch features a sunrise decoration. The square porch supports are a later, Craftsman style addition.



1137 Columbia Avenue
Queen Anne, c.1897

Like most examples of this architectural style, this home is a visual delight with its complex roof line, various gables, and corner tower capped by a metal finial. The wrap-around porch flares out around the base of the tower with low arches, interesting column moldings, and a delicate spindle balustrade. The second-floor porch gable has one of the best examples of the delicate scroll cut decoration known as "carpenter's lace."



Henry & Mary Freistroffer House
1217 Columbia Avenue
Craftsman Bungalow,
c.1915

Henry Freistroffer came to Allen County in 1858. He opened a blacksmith shop on Pearl St. and in 1884 built the building at 207 W. Main which still bears his name. In 1913 he built the adjoining bldg. at 712 S. Harrison Street. His brick bungalow features a gabled dormer with brackets; low arches at the recessed porch, leaded glass windows, and an iron railing and window box with bands of oak leaves. His grandson, also named Henry, operated Henry's on Main Street which is still run by the family.



21

Harry E. Sprague House
937 Crescent Avenue
Queen Anne-Free Classic
Cottage, 1906

Free-classic style homes eliminate many of the decorative frills typically associated with the Queen Anne style in favor of classical design elements. This home features classical columns on the porch, modillions under the eaves, and four Palladian windows. A large Palladian window with diamond shape muntins, is in the front gable; another, enhanced with engaged columns, is in the north dormer; and two additional ones can be seen in the original carriage house.



22

Peter & Josie Pierce House
1229 Columbia Avenue
Craftsman, c.1927

The variegated brick walls of the first floor have a band of soldier bricks at the top and bottom, while the wood-shingled second floor has a gentle flare at the base. The deep eaves of the roof have exposed rafters and knee braces in the gables. A small roof with the same detailing, shelters the front entry with its leaded glass in the door and sidelights. A solarium at the east end of the house overlooks Lakeside Park. Mr. Pierce was a contractor.



23

1015-17 Crescent Avenue
Queen Anne, 1898

Interest in Classical and early Colonial architecture began to increase at the end of the 19th century. The resulting simplification of forms and streamlining of details can be seen on this late Queen Anne home with its simple rectangular form, hipped roof, symmetrical façade, and classical porch columns. The tower-like central bay topped by decorative details is pure Queen Anne. Constructed as a single-family



24

Carlyle & Ethel Roose House
1224 Lake Avenue
Craftsman, c.1918

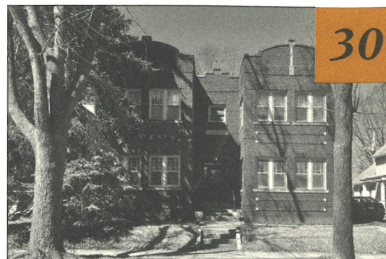
This unique little house occupies its entire lot. The front porch is recessed under the steep slope of the main roof. The deep eaves supported by knee braces are popular Craftsman features, as is the stucco finish on the walls. The slate-walled polygonal dormer is a wonderful feature. Both the house and matching garage originally had slate roofs. Mr. Roose's parents lived at 1025 Crescent Avenue.



29

Delta Apartments
1215 Lake Avenue
Craftsman, c.1925

The architect of this four unit apartment house added a wealth of special features to the design, including: both stepped and curved parapets at the roofline, raised belt courses; decorative brick panels; basket-weave brickwork; and contrasting stone details. Above the entry is a stone tablet inscribed "DELTA APTS". Early residents include a widow, the manager of the Hoosier bakery, and the Secretary-treasurer of the Auburn Electric Company.



30

1109 Lake Avenue
Queen Anne, c.1893

The steep front gable of this elegant Queen Anne features a vergeboard with decorative panels and bulls-eye ornaments, brackets at the gable ends, and a trim band with dentils and dots below the fishscale shingles. A small panel below the attic window echoes the decorative panels below the large first-floor picture window. The wrap-around porch features Tuscan columns on paneled pedestals and a goose-neck balustrade.



31

Richard K. & Louella Erwin House
1012 Lake Avenue
American Foursquare,
c.1915

With its clusters of classical columns, wide friezeboard, and low, wide gable with a shield decoration over the front steps, the full-width porch of this house is a prime character-defining feature of this property. The main entry is flanked by large, art glass sidelights and front windows feature multiple panes in the upper sash. In 1912, Mr. Erwin was elected a member of the Supreme Court from Allen County, and at the time of his death was chief justice of this body.



32

938-940 Lake Avenue



1040 Rivermet Avenue
Queen Anne, c.1895

This 2-story home with a steep cross-gabled roof is a classic example of a popular urban housing type. The builder would vary the decorative details to distinguish each home. On this home, both of the highly visible street-facing gables are elaborately decorated with fishscale shingles, decorative vergeboards, intricate gable-trusses, and end brackets. Decorative posts enhance the original entry porch. The same builder likely constructed 905 Lake Avenue.



37

W. M. & Hattie Wells House
1137 Rivermet Avenue
Colonial Revival/
Foursquare, c.1908

While this home has the classic box-like form, hipped roof, and full-width porch of the American Foursquare style, this very early example has some unusual features. The front dormer is offset to the east rather than centered. On the second floor, the shallow bay window with the peaked roof, and the Palladian window are prominent features, as is the large three-part window on the first floor. Mr. Wells owned a coal yard.



38

1140 Rivermet Avenue
Craftsman Bungalow,
c.1920

With the low side-gabled roof; deep eaves with exposed rafters and knee braces; low, wide shed dormers; wood shingle siding; battered piers at the corners of the front porch; and windows with vertical muntins in the upper sash, this home is a classic bungalow. The small, angled bay window in the east gable is a rare and wonderful feature.



39

Otto & Nellie Hartwig House
1123 Crescent Avenue
American Foursquare,
c.1915

The simple square, hipped-roof form of the American Foursquare provides the perfect backdrop for decorative inspiration. The open eaves cover the tops of the upper floor windows and rafter tails can be seen on the dormer and bay windows. A wide trim band separates the wood shingles on the second floor from the clapboard below. Also note the uncommon use of clapboard on the porch columns, and the main entry with long sidelights.



40

home this house was converted to a duplex by 1927.

Walter & Mildred McComb House

1241 Lake Avenue International, c.1950

Primarily architect-designed and relatively rare, International style homes emphasize minimalism and function. Roofs are flat with no overhang or lip at the edge, facades are asymmetrical, and walls are uniform with no purely decorative detail. This unique home has a huge picture window overlooking the park and an integral 2-car garage. The irregular-coursed limestone on the walls was extremely popular in the 1950s. Mr. McComb worked at the family-run D.O. McComb funeral home one block away.



Henry & Anna Trier House
1249 Lake Avenue American Foursquare, c.1918

When originally constructed, this house had a full-width porch across the front and probably looked like a typical American Foursquare. By 1923



Henry Trier was working at Enterprise Art Glass Company; by 1928 he is listed as secretary-treasurer; and by 1936 Anna is listed as company president. The house was likely altered during this time to show off the art glass windows produced by the company.

Andrew & Lydia Andersen House, 1209 California Avenue, American Foursquare, c.1912

The strong horizontal lines of the roof eaves, dormer, and porch add a bit of Prairie style influence. Exterior walls feature narrow clapboard on the first floor and wood shingle siding on the second. Multi-pane windows are notable on the upper floor. An interesting albeit subtle detail is the low arch on the box beam of the porch, echoed in reverse atop the wall balustrade. Mr. Andersen was superintendent of the Wildwood Builders Co.



1221 California Avenue Colonial Revival/ Craftsman, c.1927

This home is an interesting mix of design features that create a unique building. The wide eaves of the side-gabled roof, and the pent roof across the base of the gabled dormer, create deep shadows. A bump-out at the SE front corner has tall casement windows with different muntins. The porch features very short columns, contrasting brick, and rounded steps that cascade to the ground.



American Foursquare Duplex, c.1910

This building is an outstanding example of an American Foursquare double house or duplex. These structures were designed to blend into neighborhoods otherwise occupied by single-family homes. Detailing is fairly simple with the exception of the front porch which features elaborate, original cast concrete columns resting on rock-face block pedestals. The lattice porches on the rear are accurate reproductions of the originals.



905 Lake Avenue Queen Anne, c.1895

The variety of decorative detail on a Queen Anne style house is not limited by the size of the building. The front of this home features clapboard siding on the 1st floor, notched clapboard on the 2nd, and fish-scale shingles in the gable. There is a 3-part window with square and rectangular transom panels on the first floor and a double window with dentil trim on the second. Both the front and side gables have decorative brackets, vergeboards, and elaborate gable-trusses in the peaks. The wrap-around porch was added c.1910, replacing a small entry porch.



Dr. Melville A. Mason House
826 Lake Avenue Gable-front Cottage, c.1893

A common housing type, the gable-front may be either one or two stories, with one-story versions often referred to as gable-front cottages. The narrow plan was well-adapted to smaller urban lots, and the simple form could be plain, or enhanced with elements borrowed from popular architectural styles. This home has tall windows topped with entablature molding, and sunrise decoration in the porch and house gables. The later addition of over-sized, tapered porch supports adds a unique touch of playfulness and whimsy.



921 & 925 Rivermet Avenue American Foursquare, c.1915

While the square form and hipped roof with central dormer identify both homes as American Foursquares, the materials and details make them distinctive. Compare: shed dormer and flared roof ridges or hipped dormer and straight ridges; paired windows or bay and single windows; stucco or clapboard walls; partial-width or full-width porch. The box-like corner bay window on 921 is unusual.



1234 Elmwood Avenue Craftsman Bungalow c.1925

This home is a variation of the classic urban bungalow form seen at 1208 Elmwood. The overall shape and front-gabled form with a box-bay on the west are the same, but on this home the porch is larger and glass-enclosed; the columns are full height; windows are plain; and the house has corner boards.



1401 Kentucky Avenue Craftsman Bungalow, c.1925

All the characteristic features of the Craftsman Style can be seen on this home. The cross-gabled roof is low and broad, with deep eaves, exposed rafters, and knee braces. Rubble-stone in a variety of natural colors is used on the porch, chimneys, and even the steps. The wood-shingle siding is set in wide and narrow bands. Note also the battered trim (wider at the bottom) around the windows, and the deep wrap-around porch with clustered supports.



1208 Elmwood Avenue Craftsman Bungalow, 1928

This little gable-front bungalow is a classic example of its type. The porch has a rusticated concrete block foundation, as does the house, and a clapboard-clad balustrade that supports the short square porch columns. The deep eaves are enhanced by decorative vergeboards, rafter tails with cut ends, and knee braces. The windows have vertical muntins in the upper sash. The lack of trim boards at the corners help this home to appear larger.



Albert & Ida Bostick House
1134 Elmwood Avenue Craftsman, c.1915

Many homes are built with a combination of design elements borrowed from different styles. The arched attic window with keystone trim and the gabled roof with returns are common to the Colonial Revival style. Multi-pane windows are seen in several styles but here they're in a variety of sizes, shapes and arrangements. The rubble-stone porch piers and stucco walls are Craftsman in character. The arched entry flanked by long, separate windows is unique.

