

Location



Southwood Park Historic District

Acknowledgements

City of Fort Wayne
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Southwood Park Historic District



Fort Wayne, Indiana

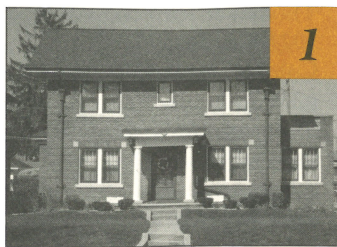
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Southwood Park Historic District featured houses

Please respect the occupants' privacy by viewing all listed homes from the street.

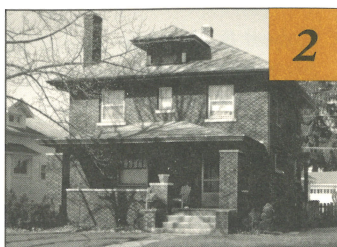
Sol & Jane Wood House 4002 Fairfield Avenue Colonial Revival, c.1932

Sol Wood was a Circuit and Juvenile Court judge. His classic Colonial Revival home features a side-gable roof, golden brick walls with stone detailing, a balanced façade, and a central portico with Tuscan columns. The solarium on the north features a faux roof balustrade of carved stone.



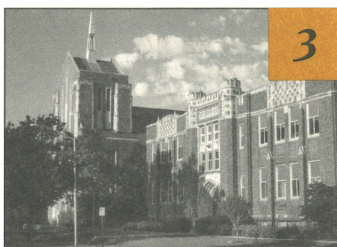
Theo. Gerke House 4008 Fairfield Avenue American Foursquare, c.1925

The box-like shape, hipped roof with central dormer, and deep, comfortable porch are all character-defining features of the American Foursquare. The raked brick gives the walls of this house a decorative pattern. The square plan of this style allowed for use of all available space.



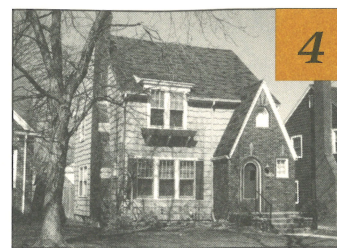
St. John the Baptist School (Guy Maburin, architect) 4500 Fairfield Avenue Collegiate Gothic, 1930

The main entry recessed within a series of arches, decorative brick and stone work, and octagonal towers with crenellated tops are all features of the Collegiate Gothic style, named for its common use on College campuses. The St. John's campus also includes the streamlined c.1954 church (Harry Humbrecht) and a c.1940 convent (A.M. Strauss) and c.1950 rectory on Arlington Avenue.



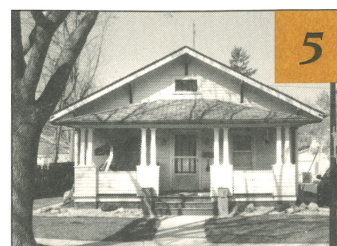
Ralph & Esther Thompson House — a Sears House called "The Barrington" — 4718 Arlington Avenue Tudor Revival, c.1929

It makes sense that a foreman at Sears Roebuck & Co. would order his home from the Sears catalog. You could purchase this complete home kit from Sears for about \$2,600 in 1929. The steep, brick entry gable, arched door, and irregular shingle siding are features that give this home its Tudor style.



Adolph & Hilda Strasser House 4214 Arlington Avenue Craftsman Bungalow, c.1925

This symmetrical bungalow features the low gabled roof, wide eaves, and knee braces characteristic of the style. The paired supports and solid clapboard balustrade wall on the porch give additional interest. Strasser was employed as a draftsman.



First Missionary Church 701 W. Rudisill Blvd. Craftsman, 1930

The Craftsman style is a rare choice for a church as most seem to favor the Gothic Revival style. This unique building features a low domed roof with a huge finial, horizontal banding, and heavy, square corner piers topped by raised brick bands.



Streetcar Commercial District 4001-4011 South Wayne Ave. c.1927 to c.1936

This collection of early 20th century commercial buildings developed along the streetcar line that ran down South Wayne. Original uses included a pharmacy, grocery store, physician's office, and public library branch.



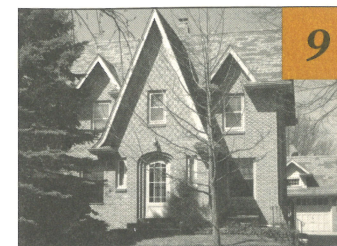
Frank & Edith King House 4402 South Wayne Avenue Tudor Revival, c.1930

While the box-like shape is drawn from the American Foursquare, the steep gabled entry and stucco with half timbering give this house a Tudor style. Note the elaborate gable over the second-floor window. Frank King was an insurance agent.



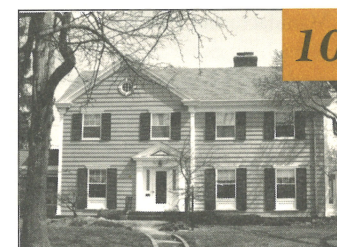
Frank & Frieda Kaiser House 4702 Tacoma Avenue Tudor Revival, c.1930

The brick used on this house gives the walls an overall pattern that actually gets bigger in the front gable. The gables are incredibly sharp and the entry is set within a series of Tudor arches. Frank Kaiser was a salesman with National Mill Supply Co. selling plumbing supplies to linoleum.



Robert & Helen Getty House 4623 Tacoma Avenue Colonial Revival c.1940

This home does not have the symmetrical front typical of the Colonial Revival style. The cornerboards are treated like tall slender columns and the entry is beautifully detailed with a triangular pediment, fluted pilasters, and sidelights. Getty was the vice president of manufacturing at Ft. Wayne Corrugated Paper Co.



Map inside. Please continue ...

Introduction

The Southwood Park Historic District is significant as a unique example of the transition from Street Car Suburb to Early Automobile Suburb, combining both curvilinear and grid/boulevard layouts, public green spaces, residential architecture, two church campuses and two small commercial areas. Its overall plan reflects principles of design important in the history of community planning and landscape architecture. One of the developers, Albert H. Schaaf, was a regionally significant master proponent of city planning, and developer of several significant residential suburbs in Allen County, Indiana. For these reasons, and for its outstanding collection of residential architecture, the Southwood Park Historic District was listed on the National Register of Historic Places.

The National Register is the nation's official list of properties considered worthy of preservation. Listing on the National Register gives a degree of protection from any potentially adverse effects of state and federally funded projects, and may also provide financial incentives for appropriate rehabilitation.

For more information about Historic Districts please call the Division of Community Development at (260) 427-1127 or visit www.cityoffortwayne.org/preservation

History

At the turn of the 20th century the City Beautiful Movement was inspiring progressive cities in the quest for urban beautification. The idea of comprehensive city planning was gaining momentum in Fort Wayne with the city already setting standards in utilities, park development, street paving, and railroad overpasses. In 1909, nationally known city planner Charles Mulford Robinson was hired to complete a beautification plan for Fort Wayne. In 1912, Robinson's plan was further refined by prominent landscape architect George Kessler who produced a plan to link City parks and rivers to residential and business districts through a series of wide boulevards and scenic parkways.

The development of Southwood Park is directly related to the implementation of Kessler's Park and Boulevard plan. Extending to the edges of the city this system of boulevards and parkways would provide broad, pleasant connections between any new suburban developments and the bustling downtown business district. By providing these convenient lines of communication Kessler accommodated the city's forecasted population growth. West Rudisill Boulevard, Foster Park, and the Broadway Boulevard Extended—later

named Hartman Road were all included in this plan. With a booming economy, flourishing industries, and rapidly growing population, there was a high demand for new housing, and local developers used these parks, boulevards, and parkways to promote their new additions.

The unified collection of residential suburban developments that are included in the Southwood Park Historic District benefited from several historic commercial and transportation resources. Streetcars first appeared as horse-drawn vehicles on the streets of Fort Wayne in the 1880s. By 1892 most streetcars were electrified and the trolley service greatly facilitated the growth of outlying neighborhoods. West Rudisill Boulevard and Fairfield Avenue provided improved roads for automobiles beginning as early as 1912. As the first section of the Southwood Park Subdivision was being announced to the public in August 1917, an effort to extend the city's existing electric streetcar system south of Rudisill Boulevard was being implemented. The electric streetcar system was again expanded in 1926 resulting in a wider right of way for South Wayne south of Pasadena, to accommodate both the streetcar lines, and the new median park spaces. The streetcar line provided an opportunity for commerce, and the South Wayne commercial area between West Foster Parkway and Branning soon developed. A second commercial district developed along Fairfield Avenue, at a midway point between West Rudisill and Pettit. This smaller district included a gas station, dentist office, doctor's office, and a grocery.

The northeast corner of the district, which includes portions of the Fairfield Heights and Fairmont additions, reflects the layout of a streetcar suburb. This portion of the district extends the city grid pattern and has lots with narrow setback lines and small front lawns. The blocks have a center alley, oriented north-south, and most residences have secondary garage structures, accessed by the alley.

The majority of the Southwood Park Historic District was developed in six sections by the company of Hilgeman & Schaaf, owned by Frank H. Hilgeman and Albert H. Schaaf, as the South Wood Park complex of subdivisions. The firm hired local surveyor Adolf K. Hofer and the Fort Wayne Parks Department forester Carl J. Getz to lay out and sell the lots of the addition, beginning in 1917. Curvilinear streets as well as grid-style boulevard streets conformed to the topography of each portion of the district. Hofer designed sections of the Southwood Park Subdivision to blend with the existing grid plan of Fairfield Heights and Fairmont by continuing the grid pattern, leaving out the central alleyways, and creating island park spaces in the right of way. He also designed Sherwood Terrace in a naturalistic, curvilinear way, following the course of an old stream bed.

Hilgeman & Schaaf reserved the right to establish the grading for each lot, forbidding the removal of trees except as necessary for the construction of a dwelling. Variable park strips, open park spaces, and a variable building line were incorporated in the design to achieve the outstanding park-like setting of the subdivision.

As the sections of Southwood Park were developed, Hilgeman and Schaaf, along with their co-developers, did not dictate specific architectural styles, but did dictate minimum prices, for each street. By providing a street-by-street guide for minimum housing prices, the company was able to blend new housing with existing housing in the adjoining subdivisions and provide housing options for a broad mix of incomes. Housing prices were set from a low of \$2500 to a high of \$10,000. They also reserved the right of architectural approval for all non-residential buildings.

The comprehensive planning of the Southwood Park development introduced important trends and design principles locally, and was influential as a prototype for subsequent design in Allen County, Indiana.

Local merchants, doctors, and community leaders purchased lots and built homes throughout the district. Homes in the district exhibit wide variety in terms of size, massing, style and lot shape and size. Principal architectural styles are Craftsman, Colonial Revival, Tudor Revival, and Ranch Style. Unusual examples of Spanish Eclectic, French Eclectic, Art Moderne, Monterey, Contemporary, and Shed are found as well. Many of the houses were architect designed.

Several catalog houses have also been identified in the district. Between 1908 and 1940 you could select a house design from the Sears catalog, place an order, and have a complete kit shipped by rail and delivered to your building site. In addition to detailed plans and a construction manual, these house kits included everything needed to construct your dream home. Sears was not the only company to sell houses through mail-order catalogs but it was the largest. Known Sears houses in the Southwood Park Historic District include: The Barrington - 4718 Arlington Ave; The Crescent - 4026 South Wayne Ave; The Lynnhaven/Belmont - 4302 South Wayne Ave; and The Mitchell - 4616 Arlington Ave and 4227 Beaver Ave. A home from the Harris Brothers Company of Chicago is located at 4234 Tacoma Avenue.

Architectural Styles in Southwood Park

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. With some minor variations the style remains a popular influence in current housing.

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. (See house #1.)

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. (See house #30.)

Garrison Colonial houses are built with the second story extended slightly outward to overhang the wall below. Stylized, side-gabled examples of the style were very popular from the 1930's through the 1950's. Detailing is similar to the main Colonial Revival. Simplified versions of this form persist to this day. (See house #19.)

Neoclassical (c.1891-c.1950)

Never quite as abundant as the closely related and contemporary Colonial Revival style, the Neoclassical style had two waves of popularity. The first, from about 1900 to 1920, emphasized hipped roofs and elaborate, correct columns. The second phase, from about 1925 through the 1950s, emphasized side-gabled roofs and simple, slender columns.

The primary identifying feature is the full-height porch with roof supported by classical columns. The front facades typically have symmetrically balanced windows and a center door. (See house #51.)

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. (See house #33.)

The best know 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. (See house #17.)

Eclectic Period Revival Styles (c.1905-c.1950)

This group of styles first appeared in America near the end of the 19th century when architects began designing romantic houses in faithful period styles for wealthy clients. Architects made use of the broad spectrum of architectural history for inspiration. For example, Spanish architectural traditions were revived in the Spanish Eclectic, Spanish Colonial Revival, Mission, and Pueblo styles. Other period revival styles include the Tudor Revival, Collegiate Gothic, French Eclectic, Italian Renaissance Revival, and even Egyptian. Eclectic styles grew in popularity and dominated domestic building in the 1920s and '30s.

The most popular of the Eclectic styles, **Tudor Revival** (c.1915-c.1950), 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. (See house #37 and #46.)

The **Spanish Eclectic** style uses decorative details borrowed from the entire history of Spanish architecture. Identifying characteristics include: low-pitched roofs with little or no overhang; red tile roof covering; round arches over doors and windows; stucco walls; and asymmetrical facades. Other typical details include iron balcony railings or window grilles, arcades, and the use of glazed tiles for decorative detail. (See house #43.)

Based on precedents provided by many centuries of French architecture, the uncommon **French Eclectic** style shows great variety in form and detailing. The unifying characteristic is the steeply pitched hipped roof, typically with flared eaves, and without any dominant front-facing gable. Walls are generally of brick, stone, or stucco and often have quoin detailing at the corners and main entry. Arched dormers that project through the roof edge are common. When a round tower with a conical roof is present the building is often referred to as a Norman Cottage. (See house #48.)

The **Monterey** style is easily identified by the long, cantilevered, second floor balcony on the front facade. Homes of this style blend Spanish Eclectic and Colonial Revival details. The first and second floors often have different wall materials with wood over brick being most common. Shutters are typical as are full-length windows opening as French doors. Most examples date from the 1930s through the 1950s. (See house #45.)

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. (See house #2.)

Art Deco-Art Moderne (c.1935-c.1950)

The earlier Art Deco style emphasizes smooth wall surfaces and the use of repeating stylized and geometric decorative motifs. There is usually a vertical emphasis to the building.

In the 1930s, a growing awareness of industrial design and the sleek shapes of airplanes, ships, and automobiles gave birth to the Art Moderne style. Walls are smooth and one or more corners may be curved. Windows are frequently continuous around corners and glass block is often used. Porthole windows are common. Roofs are usually flat with a slight ledge or coping at the edge. Though often confused with Art Deco, Art Moderne is quite different in its emphasis on streamlined, horizontal forms. Although commercial buildings are more common, houses are also found in the style.

Modern Styles (c.1935-c.1956)

With the economic depression of the 1930s came a simplification in building. Houses in the **Minimal Traditional** style (c.1935-c.1956) reflect preceding styles such as the Tudor or Colonial Revival, but roof pitches are lower, eaves are very shallow, and decorative detailing is minimal although there is often a large chimney. Small entry porches are common.

Originating in California in the mid 1930s, the **Ranch style** (c.1935-1975) rapidly grew in popularity to become the dominant style of residential architecture in the 1950s and 1960s. As the auto replaced streetcars and buses as the principal means of transportation compact houses could be replaced by sprawling designs on larger lots. Ranch style homes are one-story with low-pitched roofs and long, rambling facades with an attached garage. Hipped roofs are most common followed by cross-gabled and finally, side-gabled. Eaves are moderate to wide. Wood and brick, often in combination, are the most common wall claddings. Large picture windows are common. (See house #35.)

The **Split-Level style** (c.1955-1975) became popular as a multi-story modification of the Ranch house. It retained the horizontal emphasis, low-pitched roof, and overhanging eaves but added a two-story unit intercepted at mid-height by a one-story wing to make three floor levels of living space. The garage and family room typically occupied the lower level.

The **Contemporary style** (c.1950-1980) was a favorite of architect designed houses of the 1950s, 60s, and 70s. These homes generally have wide overhangs and either flat roofs or low-pitched roofs with broad, low, front-facing gables. Contrasting wall materials and textures, and unusual window shapes and placements are also typical. Sometimes referred to as **American International**, the flat-roofed form is derived from the earlier International style which emphasized minimalism and function. They resemble the International in having flat roofs and no purely decorative detailing but typically have some roof overhang, and replace the stark white stucco wall surfaces with combinations of wood, brick, or stone. (See house #47 and house #28.)

The distinctive feature of the **Shed style** (c.1960-present) is the multi-directional shed roof, often accompanied by additional gabled forms. The effect is of colliding geometric shapes joined together. Board siding is most common (applied vertically, horizontally, or diagonally) and there is little or no overhang at the roof-wall junction. The main entry is usually recessed and obscured. (See house #50.)

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.

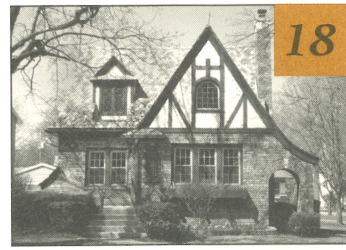


LaVerne & Mary Slagle House
4419 Indiana Avenue
Craftsman Bungalow, c.1925
 With its low-pitched gables, wide overhangs with exposed rafters and decorative brackets, this home is a classic bungalow. The porch railing and clustered porch supports on high, sloping piers are distinctive. LaVerne Slagle was president/treasurer of Slagle Radio Co, radio manufacturers.



17

Richard & Leone Butler House
4636 Indiana Avenue
Tudor Revival, c.1930
 This small Tudor style house with its rustic slate roof and brick holds many surprises. A close look reveals animals, flowers, and decorative symbols like lightning bolts and diamonds scattered throughout the brick and stonework of the walls. Mr. Butler was vice-president of Suedhoff & Butler mens clothing at 1011 S. Calhoun.



18

Joseph & Margaret Baltes House
4816 Beaver Avenue
Garrison Colonial, c.1940
 Popular from the 1930s through the 1950s, Garrison Colonials are defined by the second floor slightly overhanging the first. This home shows the classic symmetry of the style. The shutters, decorative moldings at the overhang, and fluted pilasters flanking the recessed front door add special interest. Baltes was a physician.



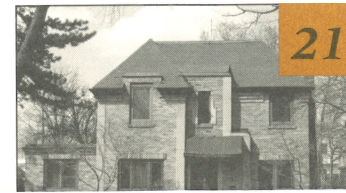
19

John & Edna McMeen House
4601 Beaver Avenue
Tudor Revival, c.1930
 The steep gables with wood finials, massive chimney, Tudor arched entry and bands of multiple windows are classic elements of the Tudor Revival style. The masonry walls, featuring two sizes of brick and irregular stone are very unusual. McMeen was the manager at Thomson & McKinnon — stocks, bonds, grain, and cotton.

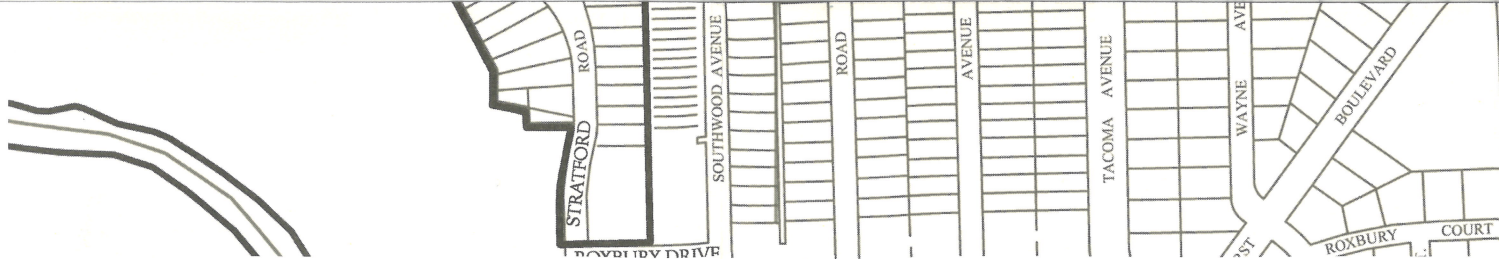


20

Harry & Zelda Soshea House
*(John Worthman, designer/
 builder)*
930 Prange Drive
Art Deco/French Eclectic, 1936
 This home is a streamlined, modern version of the French Eclectic



21

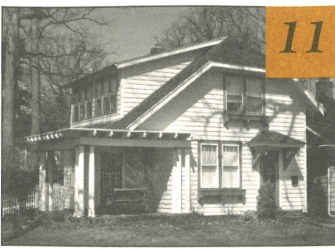


Southwood Park Historic District

Please respect the occupants' privacy by viewing all listed homes from the street.

Lawrence & Nellie Zollinger House
4234 Tacoma Avenue
Craftsman, c.1927
Harris Home
No. M-1526

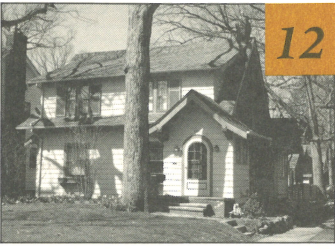
Like Sears, the Harris Brothers Company in Chicago, Illinois offered a variety of house plans that could be purchased along with all the ready cut materials to build them. The catalog refers to this house as a Colonial Semi-Bungalow and notes the attractive exterior lines and pergola-like porch. Zollinger was the Captain of Engine Co. #4.



11

Arthur and Anna Dodd House
4202 Tacoma Avenue
Craftsman, c.1927

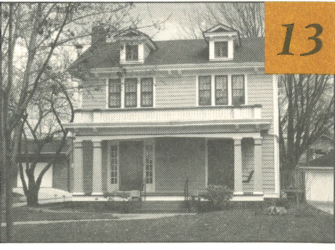
Arthur Dodd was a sales manager at Horton Manufacturing, makers of washing and ironing machines. His house derives much of its character from the roofline with its many flared gables, deep eaves, wide vergeboards, and decorative brackets. There is a matching garage behind the house.



12

Winterrowd-Whitacre House
(Leighton Bowers, architect)
3917 Indiana Avenue
Colonial Revival, c.1922

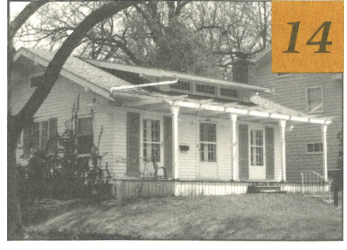
A native of Fort Wayne, Bowers practiced here until moving to Indianapolis in 1933 to become an architect for the state. This balanced home features pedimented dormers, pairs of modillions under the eaves, a porch with a roof balustrade and paired columns, French doors, and an entry flanked by multipane sidelights.



13

Nelson & Estella Richey House
4101 Indiana Avenue
Craftsman Bungalow, c.1925

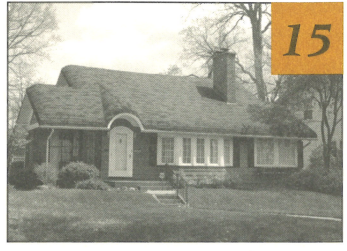
The low-pitched roof with wide vergeboards, deep eaves and brackets of this little bungalow are common to the Craftsman style. The very low, wide shed dormer, open pergola covering the front porch, and sets of French doors with shutters are distinctive. Nelson Richey was employed as an electrical engineer at GE Co.



14

Henry & Bertha Bruns House
4207 Indiana Avenue
Tudor Revival Cottage, c.1925

This little cottage features a roofline constructed to imitate a thatch roof. The knee braces in the gable ends, arched entry hood, shingle siding and screened porch with large columns add to the cottage feel. Henry Bruns was one of the owners of Henry's Shoe Store at 1208 E. Creighton Avenue.



15

Kenneth & Elizabeth Bechtel House
4319 Indiana Avenue
Tudor Revival, c.1925

Only a small percentage of Tudor houses have stucco as the primary wall surface. The steep roof, prominent stone chimney, half-timbering and casement windows are classic Tudor features. The stone foundation and entry arch are nice details. Bechtel was employed at S.F. Bowser Co., manufacturer of gasoline pumps.

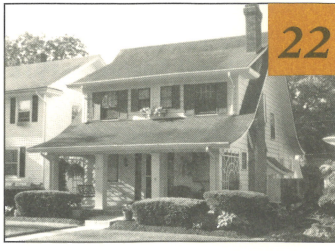


16

style. Stepped brick banding is located under the eaves. Rostone, a simulated stone material first displayed at the 1933 Century of Progress, is used to accent the projecting corners. Worthman based the design on a 1935 cover sketch from American Builder magazine.

Thomas & Irma Merrill House
1021 Pasadena Drive
Colonial Revival/Bungalow, c.1927

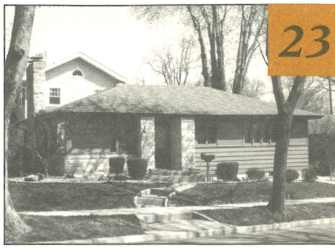
The gentle curve at the ends of the steep gabled roof, square porch columns, multi-pane windows and entry flanked by long sidelights define the character of this house. The decorative shutters and arched trellis panels are great details. Merrill was the secretary/treasurer of The Merrill Co., outdoor advertising.



22

Robert & Dorthea Matsinger House
4505 Beaver Avenue
Ranch, c.1950

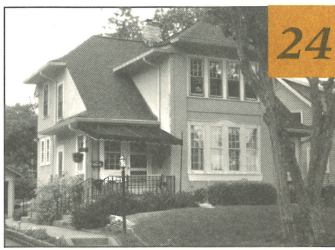
This home illustrates many characteristics of the Ranch style: asymmetrical one-story shape; low-pitched roof; horizontal emphasis; attached garage; and large picture window. The design is enhanced by the horizontal and vertical wood siding, limestone cladding and large chimney. Robert Matsinger was an engineer at Magnavox.



23

Southwood Park Prize House
1132 Westover Road
Craftsman, c.1920

In 1920 Hilgeman and Schaaf held a drawing and gave away this house as a promotion for the Southwood Park development. With its unusual roofline and form the house has a distinctive style. The wide bands of windows overlook one of the landscaped public green spaces that are characteristic of the neighborhood design.



24

P. Cornell & Evelyn Morgenthaler House
4437 Pembroke Lane
Eclectic, c.1927

This house illustrates the imaginative mixing of styles popular in the 1920s: symmetrical, side-gabled Colonial Revival form, Spanish tile roof, and Tudor Revival wing walls and arched entry with decorative brick tabs. Morgenthaler was an assistant general manager at General Electric.



25

George & Anna Frohnapfel House

**4414 Pembroke Lane
Colonial Revival, c.1927**

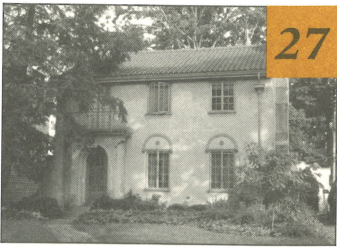
The classic side-gable roof and symmetrical façade of this Colonial Revival house are enhanced by the eyebrow dormer and the arched, leaded glass fanlights over the first-floor windows and entry. The entry also features sidelights and a portico with Tuscan columns. Frohnapfel's Drug Store was at 1836 S. Calhoun Street.



Joseph & Marie Loos House
(Simpson Parkinson, architect)

**4330 Pembroke Lane
Spanish Eclectic, c.1927**

The unusual coloring on this house is the original tinted stucco which combines rose, terra cotta, and blue-green. Batchelder tiles are used for decorative accents over the first floor windows and entry. The arched doorway, iron balcony, and tile roof complete the Spanish style. Loos was president of the Loos Grocery Co., fancy groceries, fruits and vegetables before joining his brother in the insurance business.



Harry & Marjorie Humbrecht House

(Harry Humbrecht, architect)

**4302 Pembroke Lane
American International, c.1952**

A favorite choice for architect-designed homes from about 1950 to 1970, the style is characterized by flat or low-pitched roofs, a lack of decorative detailing, and large panes of glass. The influence of the earlier Prairie style is seen here in the wide, flat eaves and horizontal emphasis. Humbrecht also designed StreetJohn the Baptist Church on Fairfield Avenue.

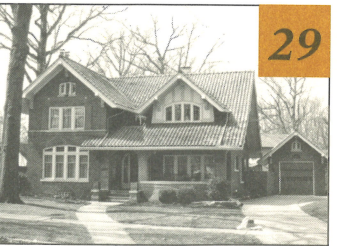


Walter & Roxie Smith House

(A.M. Strauss, architect)

**4222 Indiana Avenue
Craftsman, c.1921**

Strauss was a prolific architect who worked in a variety of architectural styles. In this house he combined green roof tiles and golden brick, large banks of windows with unique muntins, deep eaves with brackets, and low-arched openings to create a distinctive composition.



John & Emma Brooks House

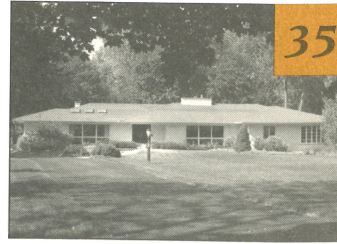
(Guy Maburin, architect)

4200 Drury Lane



Seymour & Rosalin Samet House
**4300 Old Mill Road
Ranch, c.1958**

This classic Ranch has all the hallmarks of the style: long, rambling profile; horizontal emphasis; low hipped roof with deep eaves; wide chimney; and large picture windows. The multi-pane bow window at the north end and the double doors enhance the design. The Samets were both involved in the iron and steel business.



Polhamus-Hutner House — "Tree Haven"

(Maburin & Maburin, architect)

**4405 Old Mill Road
Craftsman, c.1912**

One of the first country estates on Old Mill, this home was built for Albert Polhamus, a vice president of the S.F. Bowser Co. Capped by a tile roof, the brick and stucco home features a porte-cochere at the south end and a long pergola with a round gazebo at the north end. The property was later owned by the Hutner family, owners of Hutner's Paris clothing stores.



Bennett-Eipper House

**4727 Old Mill Road
Tudor Revival, c.1930**

This fine Tudor home gets additional pattern and texture from the extensive half-timbering, rough stucco, and random projecting bricks on the walls. The front entry is recessed in a series of brick arches and accented by rays of narrow stone and decorative brickwork.



Brown & Camille Cooper House

**4815 Old Mill Road
Colonial Revival, c.1942**

This home illustrates the simplification of the Colonial Revival style that occurred in the 1940s and '50s. Decorative details are streamlined and asymmetrical facades are more common. The arched wall dormers are distinctive. The prominent attached garage shows the growing importance of the car.



Richard & Anne Waterfield House

**4801 Stratford Road
Ranch, c.1953**

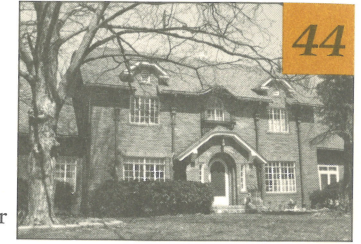
Long, low, and rambling, the Waterfield House is a fine example of the Ranch style. While the use of randomly coursed limestone



Dr. Vern & May Moore House

**1230 Korte Lane
Tudor/Craftsman, c. 1930**

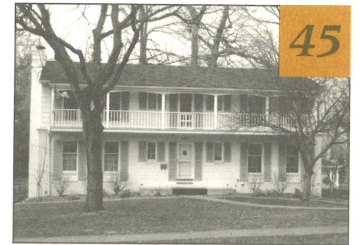
This house is a blend of styles. The arched entry, decorative brick and stonework, and casement windows have a Tudor feel. The balanced symmetry adds formality. The clipped gables, wall dormers, and arch in the eaves are an unusual combination. Moore was a dentist.



Griesediecke-Moses House

**1212 Westover Road
Monterey, c.1965**

Unusual in Fort Wayne, the Monterey style is easily identified by the long, cantilevered balcony covered by the low, side gabled main roof. First and second floor walls frequently are of different materials such as the wood over brick seen here. Shutters at both doors and windows are common.



Martin Grace House

(Leighton Bowers, architect)

**4605 Crestwood Drive
Tudor Revival, c.1929**

A rare variation of the Tudor Revival style, the rolled roof edge on this unique house is intended to mimic the picturesque thatched roofs of rural England. The sweeping gables, variegated brick, and symmetrical façade are also unusual for the style. Martin Grace was president of Grace Construction Co., paving contractors.



Theodore & Dorothy Hagerman House

(A.M. Strauss, architect)

**1319 Westover Road
Contemporary, c.1956**

The crisp roof and wall planes, use of irregularly coursed stone and horizontal wood siding and band of windows identify the Contemporary style of this home. The entry, with its combination of stone and metal, and the full height geometric window are distinctive features. The Hagerman Construction Corp. was founded in 1908.



Martin "Mox" Pohlmeier House

(Pohlmeier & Pohlmeier, architect)

4733 Hartman Road



Dutch Colonial, c.1925

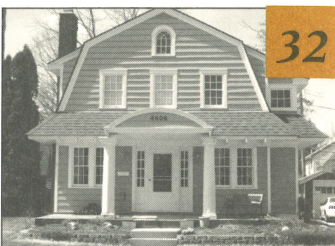
The Dutch Colonial style is defined by a gambrel, or barn-like, roof. This welcoming home also features functional shutters, a small gable on brackets over the entry, and high-backed benches flanking the door. John Brooks was president of Brooks Construction, paving contractors, as well as Anthony Coal & Supply Co.

**Gerald & Portia Loos House
4306 Drury Lane
Craftsman, c.1923**

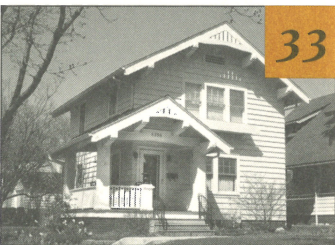
The three gables, variety of windows, and over-sized details: deep vergeboards; wide eaves; big decorative brackets; and tall chimney give this house a whimsical character. The large bell-shaped window in the front gable is unusual. The Loos Insurance Agency initially had an office above the Rialto Theater on Calhoun Street.

**Arthur & Fauntella Rheinfrank House
4406 Drury Lane
Dutch Colonial, c.1925**

This home features a front-facing gambrel roof and multi-pane windows. The entry has narrow sidelights and is sheltered by an arched roof supported by large columns. Open terraces flank the entry porch. Arthur Rheinfrank was an agent at Lincoln Life Insurance Co.

**Nellie B. Lynch House
4256 Beaver Avenue
Craftsman, c.1925**

The style of this home is revealed in the low-pitched gables; wide vergeboards at the roofline; deep eaves; exposed rafters; decorative beam ends; and sturdy porch supports. The decorative slats of the porch balustrade are an uncommon, yet distinctly Craftsman design feature.

**Roland & Lillian Kohl House
1121 Maxine Drive
International, c.1942**

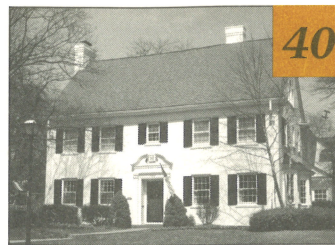
The design of this house is based upon the International style. Stressing functionality, all purely decorative features are removed. Such homes typically have flat roofs; smooth, plain walls; and bands of windows. Roland Kohl worked in the lab at GE Co.



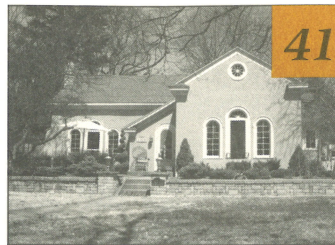
as a building facing and the use of wrought iron on porches was popular in the 1950s, the porch supports on this house are more elaborate than usual. Mr. Waterfield started the Waterfield Mortgage Company.

**William & Edith Waterfield House
1232 Sherwood Terrace
Georgian Colonial Revival,
c.1938**

Georgian homes are distinguished by shallow eaves, five windows across the front, and a central entry consisting of a paneled door flanked by pilasters and topped by a decorative pediment. This style is favored for large, formal homes. Waterfield was VP of sales at Fort Wayne Corrugated Paper.

**Dr. Daniel & Edith Mertz House
1310 Sherwood Terrace
Spanish Eclectic, c.1929**

This house celebrates its Spanish influence with stucco walls and whole series of round-arched windows and doors. The round gable window adds extra interest. The house opens onto a front patio. Dr. Mertz was a dentist.

**Gaston and Lois Bailhe House
(Leighton Bowers, architect)
1325 Sunset Drive
Tudor Revival, c.1925**

This fairy-tale cottage has an elaborate roof with numerous gables, curved surfaces, and raised ridges. The decorative shutters, rustic mortar joints, and the cat sitting on top of the tall arched window add to the homes storybook quality. Gaston Bailhe taught at the European School of Music.

**Katherine Fox House
(A.M. Strauss, architect)
4711 Stratford Road
Spanish Eclectic, c.1931**

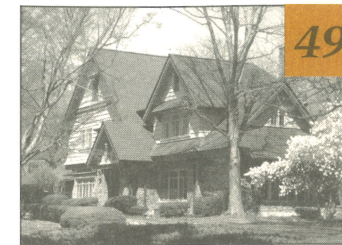
Low-pitched roofs (usually tile) with minimal eaves, stucco walls, arched doors and windows, and wrought iron are all characteristics of the Spanish Eclectic style. A sensuously curved parapet wall at the roofline defines the entry bay which also features an elaborately decorated door surround.

**French Eclectic, c.1939**

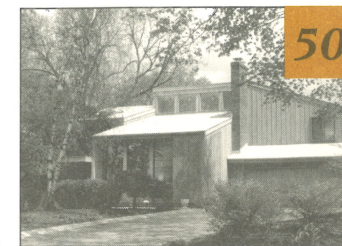
French Eclectic is an uncommon style found primarily in suburban developments of the 1920s and '30s. The steep hipped roof and wall dormers are character defining features. The brick walls with quoin detailing at the corners, stonework at the entry, and casement windows are also characteristic of the style.

**Frank & Estelle Bohn House
1350 Westover Road
Tudor Revival, c.1932**

The design of this home offers incredible variety. Gables of various sizes, dormer windows and chimneys topped by decorative chimney pots enliven the roof. Decorative cut wood siding, masonry with rustic mortar joints and numerous banks of windows highlight the walls. The dry laid stone wall at the edge of the property is unique. Bohn was the President of Home Telephone & Telegraph Co.

**James McArdle House
(E. Gerald McArdle,
architect)**

**4233 Hartman Road
Modern/Shed, c.1965**
The numerous shed-roofed sections of varying height give this home the appearance of several geometric shapes joined together and also define the style. The bold geometry is further enhanced by the simple panes of glass and vertical wood siding.

**Louis & Sarah Fox House
4305 Hartman Road
Neoclassical, c.1952**

The full height porch with columns are the prime identifying feature of the Neoclassical style. The side-gabled roof form is typical of examples from the 1930s to 1950s. The roof-line balustrade, secondary wings with low arches, and broken pediment over the door are notable features. Louis Fox was president of Kunkle Valve Co.

