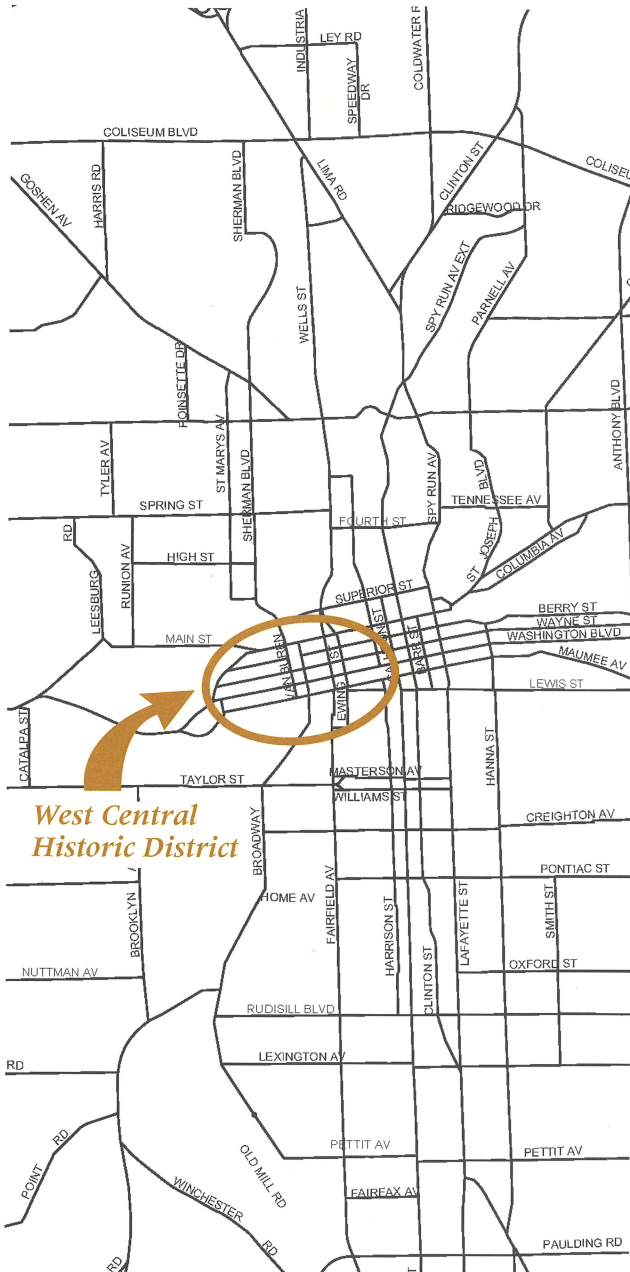


## Location



### West Central Historic District

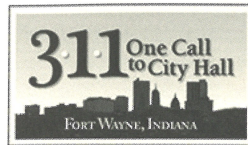
## Acknowledgements

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Pam Holocher, Director

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For more information about historic preservation  
in Fort Wayne, call [260] 427-8311 or visit  
[www.fwcommunitydevelopment.org/preservation](http://www.fwcommunitydevelopment.org/preservation)



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## West Central Historic District



Fort Wayne, Indiana



# West Central Historic District featured structures

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

**Scottish Rite Auditorium**  
(*Guy Maburin, architect*)  
431 W. Berry Street  
Spanish Eclectic, 1928

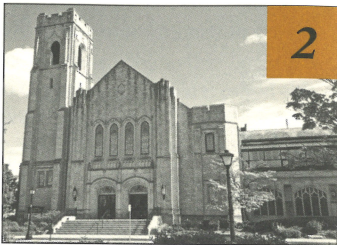
The Spanish Eclectic style borrows from the entire history of Spanish architecture. In this design the result is quite exotic, with intricately patterned terra cotta surrounding the arched entry and forming decorative bands. Highly skilled masons laid the brick walls in complex geometric patterns. Built by the Mizpah Shrine, the auditorium was later sold to the Scottish Rite and is now occupied by the University of St. Francis.



1

**Plymouth Congregational Church, UCC**

(*Guy Maburin, architect*)  
501 W. Berry Street  
Gothic Revival, 1923/1956  
Established in 1870, the Plymouth congregation hired prominent architect Guy Maburin to design their third church. Constructed of Indiana limestone, the building features both pointed and segmentally-arched windows, a square bell tower, and carved details. The streamlined addition to the west was constructed in 1956.



2

**Charles & Louise Goodman House**  
(*A.M. Strauss, architect*)  
604 W. Berry Street  
Prairie, c.1922

Architect A.M. Strauss was known for his ability to work in a number of architectural styles. The horizontal emphasis of the Prairie style is seen in the low roofs with wide eaves, brick and stone bands, window arrangement, and numerous low arches. The brick piers and stone columns of the front porch have capitals inspired by Egyptian design.



3

**William H. Watt House**  
835 W. Berry Street  
Queen Anne, c.1885

Queen Anne style homes employ a number of techniques to avoid a uniform appearance. This home features a cut-away corner, projecting bay, two patterns of wood shingles in the gables, different window shapes and sizes, and a variety of decorative trim including brackets, recessed panels, and sunrise designs.



4

**Wm. L. Carnahan Duplex**  
(*J.F. Wing, architect*)  
915-917 W. Berry Street  
Second Empire, c. 1883

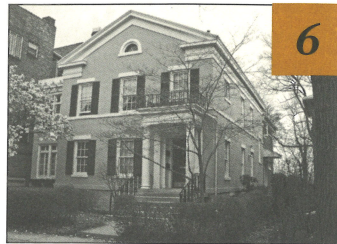
Very rare in Fort Wayne, the Second Empire style is easily identified by the steep mansard roof, often covered in patterned slate. This double house also features two elaborate gables and circular attic windows on the front, an unusual picket-style frieze board under the eaves and a polygonal vestibule at each entry. Carnahan was a wholesale boot and shoe dealer.



5

**Angell-Hoffman House**  
922 W. Berry Street  
Greek Revival, c. 1840

This Greek Revival house is one of the finest examples of the style in Fort Wayne. The low-pitched gable roof with a wide frieze and returns, entry portico with Tuscan columns, and windows with 6-over-6 panes are all classic features; the two story solarium on the west is a later addition.



6

**Sheridan Court Apartments**  
(*A.M. Strauss, architect*)  
719 Union Street  
Tudor Revival, 1925

Sheridan Court represents the increasing popularity of apartment buildings following World War I. Tudor elements include the decorative brick and terra cotta parapet with finials, crenelations and crests; the arched entries; decorative corner quoins; and diamond-pane leaded windows. The shallow, glazed terra cotta and iron balconies add additional interest.



7

**Duplex**  
913-917 W. Main Street  
American Foursquare, c. 1910

A popular alternative to stone, the use of Rock-face concrete block gives the exterior of this duplex a distinctive look. The rectangular plan, hipped roof and numerous dormers are other character-defining features.



8

**Thieme Drive Overlook**  
Thieme Drive at W. Main Street  
Classical, 1911

Theodore F. Thieme, owner of the Wayne Knitting Mills, commissioned master landscape architect George Kessler to design a river parkway as a new entrance to Swinney Park from West Main Street. The resulting Thieme Drive Overlook and Thieme Drive, lined with Kessler's signature London Plane trees, were completed in 1911. The success of this project led to community support for development of the Kessler Park and Boulevard System for Fort Wayne.



9

**Carole Lombard House**  
704 Rockhill Street  
Shingle Style, c.1905

Actress Carole Lombard was born in this house in 1908 as Jane Alice Peters. She was one of America's favorite movie stars in the 1930s before her life tragically ended in a 1942 plane crash. The Shingle style house has a complex shape within a uniform, shingled surface. Decorative details are few, yet refined, like the low-relief ornaments on the turret frieze.



10

**Theodore & Bessie Thieme House**  
(*Marshall Maburin, architect*)  
1026 W. Berry Street  
Queen Anne, 1898

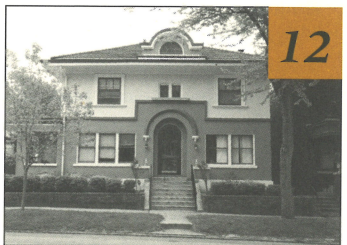
This property served as the town house for the Thieme family, who also owned a country home. In 1922 the Little Art Theater was added to the rear of the house when Thieme donated the property to the Fort Wayne Art school, which operated here until 1991. The large stained glass window on the west side is an outstanding feature.



11

**Daniel & Theresa Hutzell House**  
1103 W. Berry Street  
Prairie/Mission, c.1912

The horizontal lines of the Prairie style are evident in the low, hipped roof with wide eaves, and the raised band around the middle of the house. Mission style elements include the arched dormer and entry, and the smooth stucco walls.



12



## Introduction

Significant for its unique collection of homes that represent every architectural style present between 1840 and 1960, the West Central Historic District was listed on the National Register of Historic Places in 1984 with the name "West End Historic District." A portion of the neighborhood also became a Fort Wayne Local Historic District in 1984 using the well-known neighborhood name. The West Central Local Historic District was expanded to its current size in 1985.

The National Register 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.

Local Historic District designation is a tool that residents may use to monitor and control visible changes that occur in historic areas. New housing developments often use covenants and deed restrictions to guide development. Local Historic Designation is a way to apply similar protective tools to existing historic neighborhoods with similar benefits. In both cases, the goal is to guide development in order to protect individual investment and the common good. 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 a building permit can be issued or exterior work begins. The historic district guidelines assure that the qualities that make the individual property and the collective district distinctive will be retained.

For more information about Historic Districts please call the Division of Community Development at (260) 427-8311 or visit [www.fwcommunitydevelopment.org/preservation](http://www.fwcommunitydevelopment.org/preservation).

## History

Located directly west of downtown Fort Wayne, the West Central Historic District occupies a well-defined area with both man-made and natural boundaries: Main Street on the north, the St. Mary's River on the West, and the elevated railroad tracks on the south. The only open edge is to the east, where the district boundary extends into the central business district.

Indiana became a state in 1816 and Allen County was organized in 1823, with Fort Wayne becoming the county seat of government. Although Fort Wayne was a small frontier town that relied primarily upon trade with Native Americans, there was already speculation that a canal would be built through the area to link Lake Erie to the Ohio River. Construction of the Wabash and Erie Canal began in 1832, and by 1843, the canal stretched from Toledo, Ohio to Lafayette, Indiana, through Fort Wayne.

The Wabash and Erie Canal was a vital public works project for the development of Fort Wayne, bringing goods and people to the city. The canal passed through downtown Fort Wayne just north of the West Central Historic District where the elevated Nickel Plate Railroad track and the rail lines are now located.

It was during the canal period of the 1830s that West Central saw its first residential development. The area was convenient to the downtown business district and the warehouses, mills, and manufacturers that lined the canal.

Since most people walked to wherever they needed to go during the day, prominent families built their homes close to the center of the city. As the walking distance from the downtown area and factories increased, residential lots became affordable for the working class. The Mary Rockhill-Tyler House, built c.1840 at 918 Van Buren Street, is the best remaining example of the simple, small houses of the canal era.

By the end of the 1850s, the rapidly growing railroad system quickly replaced the canal and its uncertain reliance on steady water levels. Several railroads reached Fort Wayne making the city an important rail transportation center between Pittsburgh and Chicago. Between 1880 and 1920 the most important industries in the city were related to transportation and agriculture. During this time, the city's population grew from 26,880 (1880) to 86,549 (1920), making Fort Wayne the second largest city in Indiana. Downtown Fort Wayne thrived, expanding into the easternmost portions of the West Central neighborhood.

Fort Wayne saw steady industrial, commercial, and residential development in the late nineteenth and early twentieth centuries. Trolley lines constructed on West Main Street and West Jefferson Boulevard sped West Central residents from their homes to the downtown businesses. Due to its convenient location and popularity as a middle and upper class neighborhood well into the 1920s, the small, old houses of the canal era were gradually demolished and replaced by larger, more fashionable homes.

A variety of churches and schools are scattered throughout the neighborhood. The Fort Wayne Methodist College operated from 1847 to 1893 on a three-acre campus in the western portion of West Central. Wayne Street ended at the front door of the main building that sat parallel to College Street. In 1922, Theodore F. Thieme (owner of Wayne Knitting Mills) gave his home at 1026 West Berry Street to the Fort Wayne Art School that operated there, and in several adjoining homes, until 1991. The associated Fort Wayne Museum of Art was located in the former home of B. Paul Mossman at 1202 West Wayne Street from 1949 to 1984. In 2012, University of Saint Francis initiated its Downtown Campus in the former Scottish Rite Auditorium.

After the Methodist College moved from Fort Wayne to become Taylor University in Upland, Indiana, the old campus was platted for home sites. As available lots were filled, the homes of the "Old West End" came to represent virtually all architectural styles popular between 1840 and 1960, inhabited by citizens engaged in a variety of professions and income levels.

Inspired by the City Beautiful Movement in the early twentieth century, Theodore F. Thieme, a patron of the arts, commissioned master landscape architect George Kessler to design a scenic river parkway as a new entrance to Swinney Park from West Main Street. The resulting Thieme Drive and Thieme Drive Overlook were completed in 1911. This successful pilot project led to community support for development of the extensive Kessler Park and Boulevard System for Fort Wayne, which is listed on the National Register of Historic Places.

During the Great Depression, changes occurred in the homes and the population of West Central. As upper and middle class families moved or met tough times, many houses were converted into apartments to provide additional income. Increased factory employment for war production during

World War II further stressed the local housing market, and spurred the conversion of more homes into apartments.

The development of suburban areas across the United States exploded following World War II, and Fort Wayne was no exception. Developers built modern neighborhoods and homes far different from the "outdated" housing in West Central. Disinvestment and lack of maintenance took a toll on the housing stock in the 1950s and 1960s; but by the 1970s and 1980s, new owners began to see the benefits of investing in West Central. The presence of the art school in West Central contributed to the personality of the neighborhood as a haven for artists, who appreciated the architectural features of the homes and the convenience of living near downtown.

As residents struggled to prevent demolition, stabilize structures, and rehabilitate the neighborhood's housing, they embraced local historic designation as a tool to protect their investments. Since the West Central Local Historic District became effective, hundreds of homes have been rehabilitated under the guidance of the Fort Wayne Historic Preservation Commission. Many have been converted back to single family homes or have had the number of rental units reduced. Today's West Central is a vibrant, desirable community.

West Central's westward expansion from the downtown area encouraged the orientation of a majority of the buildings to face the major east-west streets. Along fashionable Berry and Wayne streets and Washington Boulevard, many of the city's prominent families built stylish homes. Early industrialists and businessmen such as H.G. Olds, Ronald McDonald, William Page Yarnelle, Myron Dessauer, L.O. Hull, Horatio Ward, and John Claus Peters lived in West Central homes. State senator and attorney Robert Bell and retired Indiana Supreme Court Justice Walter Olds were also residents. While the northern portion of the district (Berry-Wayne-Washington) served as home to industrialists, professionals, and business owners, the southern portion (primarily located along Jefferson Boulevard and south to the old Pennsylvania Railroad tracks) was home to their employees. A marvelous collection of modest, small-scale workers cottages of the late nineteenth and early twentieth centuries is arranged along narrow, tree-lined, brick streets.

The prominence of "Old West End" residents resulted in a large concentration of buildings that represent the work of Fort Wayne's early architects. Possessing early Greek Revival homes and a rare Gothic Revival residence, the district also contains examples of Italianate, Richardsonian Romanesque, Queen Anne, Colonial Revival, and Craftsman architectural styles. West Central has the largest collection of homes designed by Wing and Mahurin, one of the most successful architectural firms in Indiana in the late nineteenth and early twentieth centuries. Partners John Wing and Marshall Mahurin were responsible for many outstanding buildings throughout the state which are usually characterized by their combination of Queen Anne and Romanesque styling. The West Central Historic District also contains outstanding churches and commercial buildings—primarily along the Broadway Commercial Corridor.



# Architectural Styles in West Central

## Greek Revival (c.1825–c.1875)

Following the War of 1812, Americans turned to classical Roman and Greek models for inspiration, linking the world's first democracy and the young democracy of the United States. The Greek War of Independence (1821-30) aroused nationwide sympathy and led to the overwhelming popularity of Greek Revival architecture from c. 1825 to c. 1855. Based on the gable front forms of ancient temples, the style was adapted for public, commercial, religious, and residential buildings. Greek Revival buildings are characterized by low-pitched gabled or hipped roofs emphasized at the cornice line by a wide band of trim known as a frieze board. Windows are relatively plain, with six over six or four over four panes of glass. Most have porches with square or round columns. The front door is often surrounded by a narrow transom and sidelights encased in a wide, decorative frame.

## 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.

## Gothic Revival (c.1845–c.1940)

Although never widely popular for residential architecture, the Gothic Revival style appeared in the United States from about 1840 into the 1870s. Andrew Jackson Downing promoted the style through his architectural pattern books as a romantic style that complimented wooded suburban lots with its verticality and organic ornamentation. Based on Medieval architecture, the Gothic Revival building has a steeply pitched roof which often has steep cross gables. At least one pointed

arch window is commonly found, usually in the most prominent gable. Gables and porch roofs typically have decoratively cut verge boards and trim, produced by the then newly-perfected scroll saw. The style was very popular for churches, continuing in use well into the 20th century. Gothic Revival was considered appropriate for churches because of its traditional use in European cathedrals and its strong vertical or heavenward emphasis. Gothic Churches typically use heavy masonry construction of brick or stone with carved stone, buttresses, and steeples.

## Italianate (c.1850–c.1900)

Like Gothic Revival, the Italianate style was first promoted by Andrew Jackson Downing as a romantic alternative to classical Greek and Roman models. Easily adapted to narrow urban lots, it became the dominant style for residential and commercial architecture from c. 1855 to c. 1880 and continued as a popular style for commercial buildings to the turn of the century. Italianate houses normally have two stories with a low-pitched roof and widely overhanging eaves supported by decorative brackets. Towers, cupolas, and porches with square, chamfered posts and scroll-cut trim were common features of Italianate houses. (Houses with a gabled-ell form and a large, square tower rising from the facade are called "Italian Villas"). In both houses and commercial buildings, windows are tall, narrow, and often arched at the top. Windows and doors were often capped by decorative hoods. Italianate commercial buildings had bracketed cornices and often made use of decorative cast or pressed metal in storefronts and cornices.

## 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.

## Richardsonian Romanesque (c.1885–c.1905)

Boston architect Henry Hobson Richardson (1836-86) developed this style in the 1870s, combining the heavy masonry and prominent arches of Romanesque Revival architecture with features borrowed from many sources, including late Gothic Revival, Syrian, and Queen Anne. After his death, interest in the style increased with the majority of houses and buildings in the style built from 1887 to 1900. Richardsonian Romanesque buildings are always masonry and usually have at least some rough-faced stonework, often with contrasting colors creating decorative patterns. Wide, rounded arches supported by short, squat columns are characteristic of the style. Round towers with conical roofs are common, usually with arcaded windows near the top. Interlacing floral designs are the most common decorative details. Because of the monumental nature of the style, examples were never common.

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.

## 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.

## 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 (c.1915-c.1950), became increasingly popular after World War I 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. 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; windows were typically in grouped casements of wood or metal with multiple panes.





## West Central Historic District

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

- Local Historic District
- National Register of Historic Places District



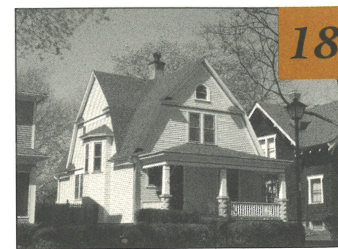
1127 W. Berry Street  
Stick Style, c.1885

The rare Stick style is identified by the use of decorative trusses in the gables, stick-like trim boards forming vertical and horizontal panels, and elaborate porches. This house features vertical picket-fence siding in



Bert Griswold House  
1316 W. Wayne Street  
Dutch Colonial Revival, 1907

Bert Griswold came to Fort Wayne in 1902, working for the local newspapers as a reporter and cartoonist. He also wrote books on Fort Wayne/Allen County history and became an advocate for the City Beautiful Movement, which worked for the establishment of local parks



Bash Houses  
1114-1122-1128  
W. Wayne Street  
Italianate - Queen  
Anne, c.1877 - 1886

Solomon Bash founded the seed and produce commission business of S. Bash & Company in 1868 and his sons followed him into the business. The family home





the gables, a finely detailed wrap-around porch, and a two-story bay window with elaborate stickwork panels.

**Richard & Vida Kaough House**  
1128 W. Berry Street  
Colonial Revival, c.1925

This house features a steep side-gabled roof with shed dormer, multi-color brick walls, and an open terrace with a pierced brick balustrade wall extending across the front. A bit of Colonial Revival design is seen in the gabled entry hood with its fluted columns and pilasters, and the fanlight over the door. A porte-cochere extends over the driveway.



**1227-1229 W. Berry Street Mission, c.1910**

The Mission style was created by a group of California architects who applied features found on Spanish Colonial missions to modern house forms. Roofs and dormers commonly feature shaped parapets and clay tile roofing; walls are normally stucco; and porches often have square piers. Rare in Fort Wayne, this large duplex exhibits the notable elements of the style.



**Cottonwood Apartments**  
833 Thieme Drive  
International, 1958

With flat roofs and no purely decorative detailing, International style buildings were designed to emphasize minimalism and function. The cantilevered projections at the eaves and entry, and bands of floor-to-ceiling windows are common features. The penthouse was added c.1975.



**Howell & Valette Rockhill House**  
(Charles Weatherbogg, architect)  
1337 W. Wayne Street  
Colonial Revival, 1910

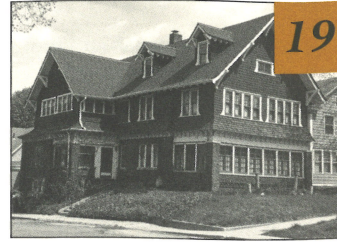
Built on a grand scale, this early Colonial Revival home features a balanced façade with a recessed entry, classical portico, Palladian window in the dormer, and Flemish bond brick walls with fluted corner pilasters. William Rockhill was important in the early development of Fort Wayne and his son Howell was involved in many industrial and commercial interests of the city.



**Meriwether-Latz House**  
(A.M. Strauss, architect,  
remodel c.1925)

**1238 W. Wayne Street  
Craftsman, c.1905/c.1925**

In 1925 the west gable over the garage was added, the porch along Wayne St. was enclosed, and the second floor was extended to cover it. The resulting design also added banks of windows to flood the house with light. Classic features of the style are abundant. Mr. Latz was the Secretary-Treasurer of the Wolf & Dessauer department store.



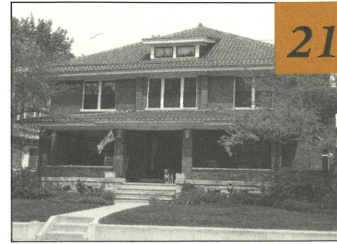
**Methodist College Rowhouses**  
1227-1237 W. Wayne Street  
Chateausque, c.1890

Mixing Gothic and Renaissance detailing, Chateausque buildings are both elaborate and rare. Though simplified, these rowhouses, built as faculty housing for the former Methodist College, have typical features of the style: a tower, a parapeted gable, through-the-cornice wall dormer, steep roof with multiple dormers, a variety of corbelled cornices, and both curved and polygonal bays.



**A.H. Perfect House**  
1210 W. Wayne Street  
Prairie, 1910

The low profile of the tile roofs, wide eaves, low shed dormer, the broad porch with square piers, and the raised brick banding between the first and second floors are features typical of the Prairie style. There is also a matching carriage house. Mr. Perfect was in the wholesale grocery business.



**B.P. Mossman House**  
(Wing & Maburin, architects)  
1202 W. Wayne Street  
Richardsonian Romanesque,  
1905

The home of hardware wholesaler B.P. Mossman has the massive stone construction and round tower typical of the Romanesque style; but instead of the characteristic round arches, there are Tudor arches and a crenalated parapet at the entry, suggesting an English castle. The open front terrace was once covered by a tile roof matching the roof on the house.



was located on W. Berry Street, and his children constructed their homes on Wayne Street: Charles built 1114 c.1877 at the same time his sister Elnora and her husband Joseph Hughes built 1122, and Winfield hired Wing & Maburin to build 1128 in 1886. The round tower and stone trim make the home of Winfield Bash distinctive. The homes of Charles and Elnora were both built in the Italianate style and initially looked the same. However, c.1895 a major remodeling of 1122 added the tower, changed the roofline and placed a large addition on the back. All three are now unique. Charles was involved in numerous business interests and was instrumental in bringing natural gas to Fort Wayne. His home was the first in the city to be lit by gas light.

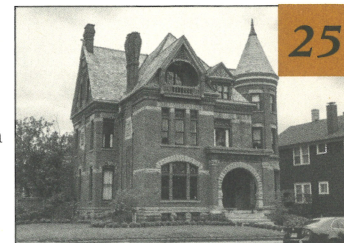
**Ronald McDonald House**  
(Wing & Maburin, architects)  
924 W. Wayne Street  
Queen Anne, 1887

A rare example of a frame house designed by the firm of Wing & Maburin. With its complex roof, variety of windows and decorative trim, and both angled and oriel bays, this house is also a fine example of the Queen Anne style. McDonald was an electric lighting pioneer who founded Jenney Electric, which later became General Electric. The house was later owned by department store owner Myron Dessauer.



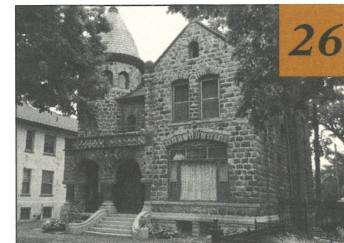
**John Claus Peters House**  
(Wing & Maburin, architects)  
832 W. Wayne Street  
Queen Anne, 1885

J.C. Peters was an active businessman and owner of the Wayne Hotel. His home features a stone foundation, a variety of windows, an elaborate cornice, and an attic-level porch. Rusticated stone is used for lintels and decorative bands. The round tower and front porch date from a c.1890 remodelling. Mr. Peters was the grandfather of actress Carole Lombard.



**L.O. Hull House**  
(Wing & Maburin, architects)  
721 W. Wayne Street  
Richardsonian Romanesque,  
c.1893

The home of wallpaper merchant L.O. Hull features coursed, rough-cut granite walls with a variety of arched openings, a round tower, and a parapeted gable. The arcaded porch has short columns of polished granite, a bowed iron balustrade, and a checkerboard parapet.





**Joseph & Margaret Eakins House**  
521 W. Wayne Street  
**Gothic Revival, 1862**

This house is the only surviving residential example of its style in Fort Wayne. The steep gabled roof, pointed-arch windows, and porch with intricate tracery are typical stylistic elements while the wide frieze board with dentils and scroll-cut brackets reflects the influence of the contemporary Italianate style. The delicate cast-iron balcony is a rare feature.



27



28

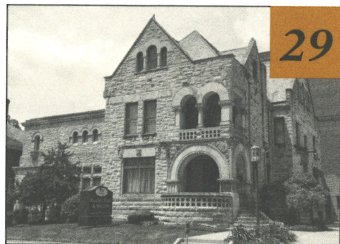
**MacDougal House** (*Wing & Maburin, architects*), **Queen Anne, 1886;** and **Kerr Murray House** (*George Trenam, architect*), **Italianate, 1872/1895; 503-511 W. Wayne Street**

The MacDougals prospered as dry goods merchants and importers of home furnishings. Their home is a marvelous example of a masonry Queen Anne with patterned slate on the gable and domed roof, and contrasting brick bands. The round arch of the attic window is repeated at the entry to the recessed porch.

Mr. Murray owned an extensive plant that manufactured gas machinery. His home began as a classic Italianate with long windows and a bracketed cornice. The later additions of a gambrel roof, classical portico, and Craftsman solarium have created a curious composition.

**Bell-Klaehn House**  
(*Wing & Maburin, architects*)  
420 W. Wayne Street  
**Richardsonian Romanesque, c.1893**

Robert Bell was an attorney and state senator and his wife Clara was a founder of the Museum of Art. Their home uses smooth and rock-face stone with detailed carvings for dramatic effect. The entry porch has large Syrian arches with an open loggia above. The Klaehn family began operating a funeral home here in 1926 and hired architect A.M. Strauss to design the matching west side addition in 1935.



29

**First Presbyterian Church**  
(*Alpha Hensel Fink & T. Richard Shoaff, architects*), 300 W. Wayne Street, **Georgian Colonial**



30

**Duplex**  
(*Wing & Maburin, architects*)  
922-924 W. Washington Blvd.  
**Queen Anne, 1895**

A beautifully carved date block is located on the west wall of this architect designed duplex. Raised brick bands define the corners of the house and both decorative brickwork and limestone details enliven the walls. The complex roof has parapeted gables, a variety of dormers and polygonal roofs over the front bays.



35

**Henry & Wilhelmina Miller House**  
1020 W. Washington Blvd.  
**Queen Anne, c.1902**

A prominent business man, Mr. Miller was involved in banking, electricity, paper goods, and knitting mills. The large gables of this house feature both shingled and clapboard sided wall surfaces that flare out at the base. Other notable features include: modillions under the eaves, a pair of cameo (oval) windows, classical columns, and an oriel window by the double doors.



36

**Marie Kikley House**  
1125 W. Washington Blvd.  
**Tudor Revival, 1938**

This is the only Tudor Revival style house in the historic district. The steep side roof with its prominent front gables and the multi-pane casement windows are classic features. The gold colored, randomly coursed cut stone walls are unusual and provide contrast to the limestone trim. The main entry is enhanced by a Tudor-arched surround with leaf carving.



37

**Edward & Michael Ehle Duplex**  
1216-1218 W. Washington Blvd.  
**Italianate, c.1874**

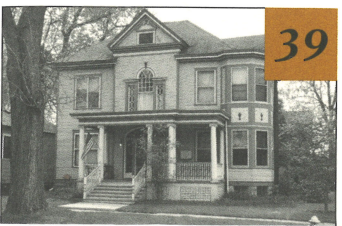
The very low hipped roof of this double house has wide eaves that are supported by numerous pairs of brackets. Tall two-over-two pane windows have stone sills and beautifully carved stone lintels, now painted. The main entries, located in the ell on each side of the house are defined by contemporary courtyards.



38

**George & Frances Niezer House**  
1241 W. Washington Blvd.  
**Queen Anne-Free Classic, 1910**

Free Classic homes retain the irregular massing and complex rooflines of the Queen Anne style



39

**John & Barbara Sauerteig Duplex**  
1301-1305 W. Jefferson Blvd., **American Foursquare, c.1913**

After living at 1013 W. Jefferson for 14 years, baker John Sauerteig and family built this duplex and the one next door. This symmetrical double-foursquare home features shallow bay windows on both floors of the main façade and a wide porch with tapered piers resting on brick pedestals. Second-floor sunrooms are located at the back corners.



44

**1104 & 1108 W. Jefferson Blvd.**  
**Greek Revival, c.1850**  
**Italianate, c.1875**

While very modest, the small Greek Revival cottage with original six-over-six pane windows, has a wide, shouldered surround framing the door and transom. Adapted to fit the slim lot, the tall narrow proportions of the Italianate style seem exaggerated on this brick home which is loaded with wonderful details, including original shutters.



45

**1009-1011-1013 W. Jefferson Blvd.**  
**Gable-front & Queen Anne, c.1860-1880**

Once divided into apartments, altered, and sorely neglected, these homes have benefitted from the stability offered by the local historic district. With the exterior restoration and construction of new interior features, these "simple" working-class homes have proven ideally suited to contemporary lifestyles.



46

**827 & 829 W. Jefferson Blvd.**  
**Gable-front, c.1861**

German contractor and builder Ernst Breimeier purchased these lots when the area was platted by Samuel Hanna and likely built these mirror-image brick cottages with their gabled roofs, arched windows, and full-width porches. The Breimeier family is known to have lived at 822 from at least 1872 until c.1884.



47

**915-917 Wilt Street**  
**I-House, c.1860**

Given the name



48



**Revival, 1955**

This is the fifth building occupied by the congregation since the church was formed in 1831 as the City's first permanent church. The only downtown church not constructed in the Gothic Revival style, the design of this complex features: walls of Flemish bond brick with molded brick used for details, limestone trim, multi-pane windows, and a massive steeple.


**Washington Manor Apartments**  
**604 W. Washington Blvd.**  
**Colonial Revival, c.1925**

Tudor and Colonial Revival were the most common style references for urban apartment buildings in the 1920s and 1930s. The symmetrical façade and elegant detailing, including: recessed brick lines at the base, carved limestone trim and the main entry and window above, and wide band of English bond brick between the second and third floor windows; add a simple elegance to the building.

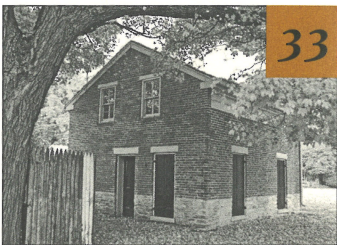

**Commercial Buildings**  
**1000 Block (1006-1016)**
**Broadway, Queen Anne to Spanish Eclectic, c.1885-1925**

This unusually intact group of buildings represents the large number of commercial buildings that were built in the late nineteenth and early twentieth centuries to take advantage of the traffic seen on this busy thoroughfare. The upper floors were generally used as housing for the shop owners or as rental apartments.


**Mary Rockhill-Tyler House**  
**918 Van Buren Street**  
**Hall and Parlor, c.1843**

The hall and parlor house type has two rooms on the first floor: the hall, which is a multi-purpose room and the parlor, which is usually smaller and more private.

Often a small, corner stairway leads to a sleeping loft. This building has three small rooms upstairs. Once used as a garage, this rare house was rescued and restored by ARCH, Inc. *Photo: Robert E. Pence.*


**830 & 834 W. Washington Blvd.**  
**Queen Anne, c.1880**

While not identical, this pair of similar houses illustrates a variety of decorative options available to 19th century builders, even those working on narrow lots. There are two patterns of wood shingles, two types of lap siding, cut-away corners, and unusual angled frieze boards – one decorated with dots and the other with a raised line.



but the design details are drawn from Classical architecture. This enthusiastic example features dentil molding under the eaves and classical columns on the porch. Above the main entry with its sidelights and large fanlight, is a Palladian window with delicately patterned muntins.

**Robert Millard-Bishop Knoll House**  
*(Harry Wachter, architect)*  
**1415 W. Washington Blvd.**  
**Craftsman, 1910**

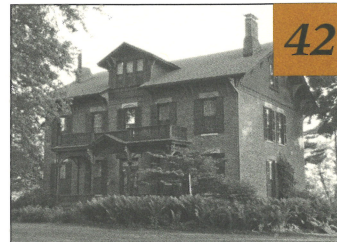
*(A.M. Strauss, chapel 1935)*  
 Unique in its size and orientation, this house was designed to face the original landscaped entry to Swinney Park. The triangular porch was originally an open pergola. Serving as the residence of Catholic Bishops from 1923 to 1956, the home features a chapel designed by A.M. Strauss in 1935.


**William Page & Clara Yarnelle House**  
*(Joel Ninde, architect)*  
**1404 Swinney Court**  
**Colonial Revival, 1914**

Joel Ninde was an extremely prolific, self-trained, female architect who designed homes between 1910 and 1916 under the business name Wildwood Builders. Her design for the socially prominent Yarnelle family features a symmetrical façade with parapeted gables and a two-story solarium. The main entry and portico have fine classical details.


**Thomas & Lucy Swinney House**  
**1424 W. Jefferson Blvd.**  
**Federal/Italianate, 1845/1886**

Thomas Swinney was a wealthy landowner active in local affairs. After his death, his daughters remodeled the house in the Italianate style, adding the porch, the paired brackets, and the central wall-dormer which simulates an Italianate tower. The grounds became the Allen County Fairgrounds in 1874 and later became Swinney Park. The home is individually listed on the National Register of Historic places.


**Fred & Wilhelmina Tielker House**  
**1413 Swinney Park Place**  
**American Foursquare, c.1915**

Known as the best blend of practicality, simplicity, and value, the box-like shape of the American Foursquare allowed the use of all available space. This brick home also features the classic hipped roof with front dormer, and broad porch. Note the glass at the main entry and the panel design on the soffits of the roof and dormer.



“I-House” because of its dominance across Indiana, Illinois, and Iowa, this housing type is identified by its basic form: two stories tall, one room deep, and at least two rooms wide, with a side gable roof and symmetrical façade. This house was turned into a duplex c.1910.


**Fred & Mabel Kabisch House**  
**1124 Wilt Street**  
**Gable-Front, c.1890**

The simple gabled roof and rectangular plan of this house type made it well suited to narrow urban lots. Details from a variety of styles could also be applied to the basic form. The decorative muntin pattern in the windows and the porch with sturdy, battered (tapered) supports on brick pedestals, are Craftsman style features added c.1915. Mr. Kabisch worked at Kabisch & Simmons Grocery, 1036 Wilt Street. His partner, Mr. Simmons, lived at 1034 Wilt Street.


**1301 & 1303 Rockhill Street**  
**Gable-front, c.1865**

Although basically the same in size, shape, and overall design these two workers cottages illustrate how changing the building material can create distinct appearances. The horizontal lines of the wood siding provide a different texture and options for color while the brick creates low arches over the windows. Like twins wearing different outfits.


**Engine House #5**  
*(Wing & Maburin, architects)*

**1409 Broadway**  
**Richardsonian Romanesque, 1893**  
 One of several firehouses designed by Wing and Mahurin, the façade of this building is dominated by the round-arched arcade sheltering two engine bays with their original iron-hinged doors. The limestone trim and carvings, decorative brickwork and elaborate cornice illustrate the skill of the original craftsmen.

