

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received OCT 17 1984
date entered NOV 15 1984

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic West End Historic District

and/or common West Central Neighborhood

2. Location

street & number Roughly bounded by Main, Webster, Jefferson, Broadway, ^{Jones,} ~~the Conrail tracks,~~ and St. Mary's River _{N/A not for publication}

city, town Fort Wayne N/A vicinity of

state Indiana code 018 county Allen code 003

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple owners

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. County Recorder

street & number City-County Building

city, town Ft. Wayne state Indiana

6. Representation in Existing Surveys

Indiana Historic Sites & Structures See Continuation Sheet
title Inventory has this property been determined eligible? yes no

date 1980 federal state county local

depository for survey records Indiana Department of Natural Resources

city, town Indianapolis state Indiana

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The West Central Historic District is a residential district of about 625 buildings, situated directly west of downtown Fort Wayne in an area roughly defined by Main Street on the north, the St. Mary's River on the west, the Conrail Railroad right-of-way on the south, and the western edge of the central business district on the east. The area began to develop as a residential quarter as early as the 1830's, and remained a prominently favored neighborhood well into the 20th century. The West End's continued popularity is aptly illustrated by the discovery that numerous sites in the area have been occupied by as many as four successive houses. This says much to explain the neighborhood's noteworthiness in representing a continuum of architectural styles current over a period of 150 years, as well as the architectural cohesiveness and integrity which it possesses.

Since development of the area did not come as a westward expansion of the city, the majority of the structures face the East-West streets, among which Berry, Wayne, and Washington became the most fashionable middle and upper class addresses (Photos 39-42). To the south, Jefferson, Wilt, Lavina, and Jones Streets became lined primarily with the homes of the craftsmen and workers employed by the industries which sprang up along the south side of the railroad corridor (Photos 44, 45). Market Street, now Broadway, became a bisector of the neighborhood along which a commercial center developed (Photos 53, 54). Comparison of period photographs of the area with the present show that many of the tree-lined, brick-paved residential streets have changed very little since the turn of the century. The most concentrated intrusions into the area have occurred in its northeastern part, where a wholesaling district developed along West Main Street. The growth of St. Joseph's Hospital (Photo 66) and other institutional and ecclesiastical uses in the area adjacent to the downtown (Photos 59, 60) has also eroded the residential character of that part of the district, although it, nonetheless, contains some of the finest mid-19th century residences to be found in the city. As a result, the eastern third of the district contains the greatest number of vacant lots (most are devoted to surface parking) (Photos 62, 63), while the remainder of the area has few vacant lots and buildings are, for the most part, very closely spaced. Most intrusions which do exist in the district, otherwise, are unsympathetic in terms of scale and architectural detail (Photos 65-69) rather than use, which tends to be predominantly apartments and professional offices. Most of the historic residential structures have remained in residential use, although many of them have become multi-family dwellings (Photos 41, 47, 50).

The following examples are typical of the quality and diversity to be found in the structures which comprise the West Central Historic District:

Photo 1. 1104 West Jefferson: The most arresting feature of this modest, one-and-one-half story Greek Revival cottage is the disproportionate size of the broad front door casing, whose battered sides are finished with a plain bolection molding and capped with a shouldered architrave. The front door is a six-panel leaf set in a shallow reveal and topped by a three-light rectangular transom. The walls of the cottage are sided with plain matched boards and finished with a wide frieze beneath simple projecting eaves. The narrow casings of the six-over-six double-hung sash project only slightly from the plane of the walls. The house is a good example of the modest cottages which predominate in the southern part of the neighborhood.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1840-1934 **Builder/Architect** Various

Statement of Significance (in one paragraph)

The West Central Historic District is an area rich in architectural and socio-historical associations. The area was the site of suburban growth as early as the canal era of the 1830's, and remained a popular middle and upper class neighborhood until well into this century. As a result, its houses have been peopled by citizens engaged in virtually all professions during the entire period of the city's most pronounced period of growth and development, and the associations with the accomplishments of those people touch upon virtually every area of that growth.

At the same time, the continued desire on the part of West Central's citizens to have the most currently fashionable types and styles of dwellings available has created an architectural continuum which is the tangible artifact of their aspirations, their view of themselves, and the impact which they had upon the city. West Central is unique in that its popularity has only been slightly dimmed by suburbanization, and it has never ceased to attract middle and upper class residents. This has resulted in unusually great amounts of demolition, substantial renovation, and new construction over the past 150 years, and has produced a neighborhood unique among the historic neighborhoods of Fort Wayne.

To underscore just a few noteworthy examples of the significant relationships evident in West Central, West Berry and West Wayne Streets were home to many of the founding industrialists on which the city's fortunes were based, such as Noble Olds (property number 9), owner of wagon and railroad car works; Ronald McDonald (property number 14), whose Jenny Electric plant stood along the tracks which form the southern boundary of the district; and John Bass, owner of the iron foundry that stretched for many blocks along those same tracks, whose house is now the site of the Scottish Rite Auditorium (property number 36). The workers for these enterprises lived close by, in the Southern part of the district, while the industries, themselves, lay within easy walking or streetcar distance, just south of our present-day district.

Joining their manufacturing neighbors were the downtown retailers and their employees, such as Myron Dessauer, who later occupied 924 West Wayne; George Dewald, whose Romanesque house still stands on West Wayne; and Horatio Ward (property number 15) whose crockery business was a Fort Wayne fixture for decades. Also present were prominent attorneys, such as Robert Bell (property number 23), and bankers, such as Henry Paul, whose Queen Anne residence was demolished to make way for Bertram Goodhue's masterpiece, Trinity English Lutheran Church, (property number 38). Taken altogether, the district comprises a rare slice of 19th and early 20th century life. Here are the industrialists, the merchants, the powers that be, together with their employees, their churches, and their retail service area (Broadway). That such a district has survived into the late 20th century as a viable part of the city is testimony to the unique character of the area.

9. Major Bibliographical References

See continuation sheet

10. Geographical Data

Acreeage of nominated property Approximately 148 acres

Quadrangle name Ft. Wayne West

Quadrangle scale 1:24000

UTM References

A

1	6	6	5	4	7	8	0	4	5	4	8	7	9	0
Zone	Easting			Northing										

B

1	6	6	5	4	8	4	0	4	5	4	8	1	4	0
Zone	Easting			Northing										

C

1	6	6	5	5	6	6	0	4	5	4	8	1	6	0
Zone	Easting			Northing										

D

1	6	6	5	6	1	6	0	4	5	4	8	6	8	0
Zone	Easting			Northing										

E

1	6	6	5	6	0	8	0	4	5	4	9	0	7	0
Zone	Easting			Northing										

F

Zone	Easting			Northing										

G

Zone	Easting			Northing										

H

Zone	Easting			Northing										

Verbal boundary description and justification

See continuation sheet

List all states and counties for properties overlapping state or county boundaries

state N/A code county code

state code county code

11. Form Prepared By

name/title Karen Anderson, Executive Director

organization ARCH, Inc. date July/December, 1980
Revised January, 1984

street & number P.O. Box 11383 telephone 219/426-5117

city or town Fort Wayne state Indiana 46857

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature James M. Ridgeman

title Indiana State Historic Preservation Officer date 10-3-84

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I hereby certify that this property is included in the National Register

Entered in the
National Register

date 11-15-84

Keeper of the National Register

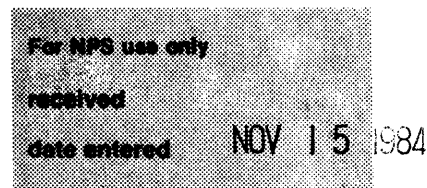
Attest:

date

Chief of Registration

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INCLUSIVE STREET NUMBERS

East-West Streets

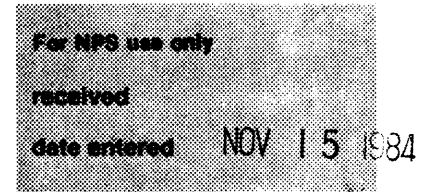
1. South side of West Main Street (odd street numbers), 600 block through 1000 block.
2. West Berry Street - 323 West Berry Street; 400 and 500 blocks, south side only; 600 block, north and south sides; 800 block, south side only; 900 through 1200 block, both sides.
3. West Wayne Street - 300 block, north side only; 400 through 600 block, both sides; 700 block, south side only; 800 through 1300 block, both sides.
4. West Washington - 219 West Washington; 300 block, south side only; 400 through 1300, both sides.
5. West Jefferson - 400 through 600 block, north side only; 700 through 1300, both sides.
6. Wilt Street - 700 through 1100 block, both sides; 1200 block, north side only.
7. Lavina Street - 700 through 1000 block, both sides.
8. Jones Street - 1100 block, north side only.
9. Swinney Park Place - 1400 block.
10. Swinney Court - 1400 block.

North-South Streets

1. Thieme Drive - 700 through 900 block, east side only.
2. Garden Street - 900 through 1200 block, both sides.
3. Nelson Street - 800 through 1100 block, both sides.
4. College Street - 800 through 1100 block, both sides; 1200 block, east side only.
5. Rockhill Street - 700 through 1300 block, both sides.
6. Union Street - 700 through 1300 block, both sides.
7. Jackson Street - 700 block, west side only; 800 through 1300 block, both sides.
8. Van Buren Street - 800 block, west side only; 900 through 1200, both sides.
9. Broadway - 717 Broadway; 800 block, east side only; 900 through 1300, both sides.

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10. Fulton Street - 800 through 1000 block, both sides.
11. Fairfield Avenue - 800 through 1000 block, both sides.
12. Ewing Street - 800 through 1000, west side only.
13. Webster Street - 819 through 827, both sides; 1000 through 1014, both sides.

Item number 6

The following properties located within the West End Historic District are already individually listed in the National Register:

Christian Strunz House
333 East Berry Street

John Claus Peters House
832 Wayne Street

Trinity Episcopal Church
611 West Berry Street

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- Photo 2. 922 West Berry Street: Known locally as the Angel-Hoffman House, this is one of the finest examples of the Greek Revival style left in the city. Built c. 1840, the gable end of the broad rectangular mass faces the street in true Greek Revival temple fashion, and the principal features of the three-bay facade are the returns and raking cornice of the low-pitched roof. A one-bay Doric portico shelters the entrance, which is set in a deep reveal in the right corner bay. Although the house stands on a raised basement, the dominant horizontality of the design is reinforced by the water course and by the stringcourse which runs at the second floor sill line.
- Photo 3. 1124 W. Jefferson Street: This house, c. 1855, was built by Charles Moellering, a masonry contractor, and was possibly built as a rental. The sort of side-hall Greek Revival plan seen in (1) and (2) above is also used in the design of this modest, one-and-one-half story brick cottage, though slightly later stylistic features can be seen here, as well. This house is typical of the kind of mid-19th century cottage found in the southern part of the district and in many other contemporary working-class neighborhoods elsewhere in the city. Although it possesses such Grecian features as a wide, shouldered architrave surround on the entrance, and the use of a frieze beneath a low-pitched gabled roof, Italianate influence can be seen in the use of round-arched casement sash for the two gable windows. The one-story porch which extends across the facade has turned posts and grill-like rail; it likely had the same sort of arched trim between the posts as can be seen in the house to the east, and would have been a modest addition to the late 19th century.
- Photo 4. 1301 Rockhill Street: This modest Italianate cottage was built in 1860 and is representative of a type of brick dwelling common in the southern part of the district, as well as in other mid-19th century working-class neighborhoods throughout the city. The gable end of the two story rectangular mass faces the street, and is punctuated by three bays of segmental-arched openings on the first floor and two bays on the upper story. The walls of brick laid in common bond are capped by a plain frieze and simple projecting eaves. The one-story porch which extends across the facade is typical of such houses, though this particular example has lost its original Tuscan columns. Also typical is the use of a side hall plan and the placement of the kitchen in a one-story gabled rear wing which extends directly behind the main block.
- Photo 5. 1030 Wilt Street: This house was built in 1885 by Moses Gerig, a cooper, and is typical of wood frame Italian cottages. As in the previous example, exterior detailing is minimal; here it consists primarily of the pedimented caps with hood molds which are used over the windows and doors. The battered piers which stand on tapestry brick dies to support the porch are early 20th century additions.
- Photo 6. 920 Jackson Street: A slightly more elaborate use of the same Italianate cottage forms seen at 1030 Wilt Street can be found in the house built by Johan Matsch, in 1860. Though the house has a traditional five bay Federal form with a low-pitched gabled roof, and walls topped by a frieze adorned with dentils and plain projecting eaves, picturesque interest has been created by breaking the eave over the center bay, which is then punctuated by a steep gable. The regular fenestration

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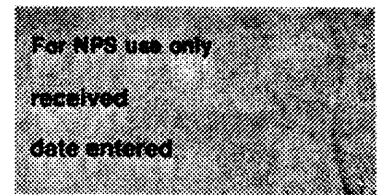
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of the facade is capped with label moldings, and the center bay is again emphasized by the placement of a one-story, three bay porch in front of the entrance. The plain entablature of the porch is supported by square Tuscan piers with paneled sides. Plank panels with scroll-cut floral designs provide further embellishment of the skirting rail. The result is a design which could satisfy both the established preference for symmetry and the newer desire for non-classical decoration.

- Photo 7. 521 West Wayne Street: This is perhaps the only surviving example of the early Gothic Revival in the city. This house was built c.1855 by the Kline family. While such features as the steeply pitched gabled roof and the use of lancet-arched openings for the second story windows are Gothic features, the design also shows many Italianate nuances, such as the use of a dentiled frieze and widely-spaced brackets in the main gable and wall dormer, and the use of an arcade form for the tracery of the alcove porch.
- Photo 8. 1021 West Berry Street: This house formerly stood at the Northeast corner of Berry and Jackson Streets, until moved in 1981. Investigation of the house at that time suggests that the house may originally have had a Greek Revival style gabled facade, which would have been in keeping with the Grecian detailing of the shouldered architrave trim seen both on the entrance and inside on the first floor. The house apparently assumed its present Italianate appearance through a general remodeling which included a low hipped roof, windows with plain molded lintels, and a one-bay front porch supported by Tuscan piers, and a polygonal bay projection on the present East elevation. In its present incarnation, the house is a good local example of a modest house in the Italianate style.
- Photo 9. 407 West Berry Street: The Noble Olds House, built c. 1870 by a wagon and railroad car manufacturer, is Fort Wayne's grandest example of the Italianate style. The two story cubic mass of the house is crowned by a broad eave whose paired brackets are finished with drop pendants and extended below the paneled frieze. At the center of the facade, the cornice breaks upward into an arch to pass over a large round attic window set in the frieze; smaller round windows are set in the frieze at either side. This unusual cornice form was originally repeated in the eave of the belvedere which stood atop the low hipped roof. Also in the center bay, a flight of steps approaches the round-arched opening of the entrance. A pair of heavily paneled doors is flanked by columns whose composite capitals support a paneled, round-arched architrave, which is surmounted by a broken segmental pediment beneath the balustrade of the false balcony. The regular fenestration has segmental openings on the first floor and flat lintels on the second; all are capped by heavy hood molds supported by ancons. This is one of few known works of Fort Wayne architect George Trenam.
- Photo 10. 1216-1218 West Washington Boulevard: A less elaborate rendition of the same Italianate style seen in the Olds House is shown in this double house built by brothers Edward and Michael Ehle in 1874-75, as a residence for their two families. Mr. Edward Ehle was a stone and brick mason. A later tenant of the property was movie actress Marilyn Maxwell, who lived there with her family as a child. Here again the house is a cubic mass crowned by broad eaves and a low-hipped roof, and

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the regular fenestration is capped by segmental-arched hood molds. Here, however, the brackets are mounted in pairs on a paneled frieze, and the hood molds have a simpler anthemion and scroll motif. The nature of the plan is subtly downplayed by placement of the entrances around the corners from the four bay facade, on opposite sides of the main block, which is tee-shaped. Although a one-story porch originally wrapped around the three sides of the front to provide a unified appearance, this has been removed and replaced by modern walled entrance courts at each front corner which reinforce the separateness of the dual entrances. Nonetheless, the house has merit, both as an example of the more commonly found type of Italianate decoration, and as an unusual adaptation of the type to duplex form.

- Photo 11. 1127 West Berry Street: This house is a local example of the "Stick Style", because of its use of casing and corner boards to suggest half-timbering. That treatment can be seen here, as well as the use of vertical boards with scroll-cut ends in the gables and gable ornaments derived from the forms of tie beam truss-work. The porch which wraps around the ell-shaped mass of the house is supported by turned posts made to imitate colonettes on plain bases; brackets at the tops of the turned portions of the posts support a screen of turned spindles. The roof of the porch is punctuated by an angled, pedimented corner pavilion, and an end pediment aligned with the front door.
- Photo 12. 1115 West Berry Street: A frame example of the Queen Anne style can be seen in the house built by Alfred Johns in 1894. While the wood is again trimmed to resemble half-timbering, horizontal banding is also used as an organizing device: a belt of wavy butt siding is used between the first and second floors, and aprons of vertical boarding are used beneath the first floor windows. The porches are supported by piers whose capitals are surmounted by extensions of the piers which are continuous with the architrave, in imitation of a masonry arcade. The entablatures of the two porches are joined by a dentil course which extends between them across the front of the house. Mr. Johns' trade as a manufacturer of saddles and harness is proclaimed by the wagon wheels and harness in the porch gables.
- Photo 13. 1303 Union Street: This one-story frame cottage is an example of the sort of Queen Anne cottage built in the Southern part of the district late in the 19th century. Its gabled rectangular mass is crossed midway by a lesser gabled wing. Stylistic features include the turned posts of the porch in the front alcove of the plan, and the cut shingles used to decorate the gables. The survival of earlier stylistic conventions can be seen in the plan's similarity to Italianate examples and the use of bracketed trim on the porch and at the bases of the gables.
- Photo 14. 924 West Wayne Street: In the 1887 Wing and Mahurin-designed Ronald McDonald House, the most typical massing of the Queen Anne style can be seen: a cubic form capped by a steep hipped roof, with projecting end gables extending from corners of the main body of the house. On the facade, smaller gables are seen on the polygonal bay which projects from one of the front corners, and over the entrance of the one-story porch, whose original posts have been replaced with battered square piers. Both of these lower gables are finished with tympana of radiating half-timbering. The gables of the main roof have verge boards with scroll-cut edges. McDonald was a pioneer in the field of electric lighting, starting Fort Wayne Jenny Electric, which has evolved into the present day Fort Wayne plant of General Electric. The house was later owned and occupied by local department store magnate, Myron Dessauer, whose store is presently part of the L. S. Ayres Chain.

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- Photo 15. 903 West Berry Street: This house was built about 1885 for Horatio Ward, a prominent dealer in household furnishings, wallpaper, crockery, and glassware. The present house replaced an 1839 Greek Revival house which was designed by local architect, Henry Williams. The house aptly demonstrates some of the stylistic features by which the cubic Queen Anne is given Romanesque details, namely the addition of a square tower with arcaded windows, and the use of segmental and horseshoe arch forms in the two story pavilion at the entrance.
- Photo 16. 1202 West Washington Boulevard: The facade of this masonry example of the Queen Anne style consists of a projecting gable punctuated by an oriel window, balanced by a square tower whose pyramidal roof engaged one ridge of the main hipped roof. The front rake of the tower roof is broken by an eyebrow dormer directly above the cornice, and the shingled gable of the projecting bay has a central oculus. The tops of the walls are ornamented with an unusual frieze of triglyphs and metopes; the latter are filled by rosettes. The alcove porches on two sides of the house have high bases of rock-faced ashlar on which stand the battered square piers which support the broad modillioned eaves of the low-hipped tile porch roofs. The house was built in 1885 by Joseph A. M. Storm, from a design by noted Fort Wayne architects, Wing and Mahurin.
- Photo 17. 503 West Wayne Street: A compacted version of the form just discussed can be seen in the Charles McDougall House, built about 1888. Here the offset between the corner tower and the projecting gable is nearly nil, and the convex sides of the tower's pyramidal roof depart much less from the outline of the main roof. In the absence of a front oriel window, the primary element of the facade is the horseshoe arch of the entryway, whose smooth voussoirs contrast with the courses of mousetoothing which surround them. The same arched form is used for the window of the end gable, whose tympanum provides a similarly contrasting surface through the use of cut slates in two colors which form lines radiating from the apex of the gable.
- Photo 18. 1128 West Wayne Street: This house and the two houses directly adjacent to it were the properties of the Bash family. Winfield S. Bash built this Richardsonian Romanesque-inspired residence in 1886. Its most prominent feature is the large, round turret on the front corner, which is flanked on either side by alcove porches. The turret is unusual in its irregular first floor fenestration, which consists of a large window flanked by smaller lights on the front, and a single small, round-arched opening on the side. Sometime prior to 1910, the conical roof of the turret was raised, and a third story added to the turret; at some point after that time the porches were altered to their present form. Although the interior was remodeled into apartments in 1938, most of the interior detailing is intact.
- Photo 19. 1225-1237 West Wayne Street: Perhaps the most unusual architectural unit in the district is this row of six attached brick houses. While identical porches were originally used on all of the houses, each is articulated within the row by variations in the treatment of the bays which project from the front wall of each house. The row, as a whole, is terminated on the East end by a gable, and on the West end by a corner turret, while the length of the row is broken by a raised roof over the two center houses. This unique instance of attached housing was built c. 1890 at a cost of \$3,000 per unit.

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- Photo 20. 323 West Berry Street: This chateausque house, built in 1889 as the parsonage for the then-next door Second Presbyterian Church, uses rock-faced ashlar limestone for the facade only, while the side and rear elevations are faced in soft brick. As in the Bash House, the turret is the principal element of the facade. Here the plain boxed eaves of the cornice of both the turret and the front wall of the house are broken by tall, narrow wall dormers with steeply raked gables. The porch which shelters the centrally placed entrance is supported by fluted Tuscan columns, and one side of the plain entablature is engaged by the side of the turret.
- Photo 21. 1202 West Wayne Street: This home was built in 1905-06 by B. Paul Mossman, a hardware wholesaler. The design of this rubble-walled Richardsonian Romanesque mansion can be attributed to local architects, John Wing and Marshall Mahurin, whose firm is best known for works in this architectural style. The design is unique for the manner in which the attic story of the corner turret is extended back into the rake of the gabled roof, though its conical roof extends above the point of intersection. The roof of the adjacent hipped dormer has a similar form, which creates a broad, semi-circular eave over its window. Originally, the broad planes of these eaves were matched on the first floor by the front porch, whose rubble piers supported a large, square roof that intersected the base of the turret on the front corner; today, the deck of the porch and its high, rubble sides remain. Formerly the Fort Wayne Museum of Art, the house is presently being rehabilitated into three residential units.
- Photo 22. 721 West Wayne Street: A similar design, also by Wing and Mahurin, is that of L. O. Hull's home. Here, the facade is composed of a corner turret and end gable which project from opposite corners of the hip-roofed cubic mass, and are linked by an arcaded porch which fills the alcove between the two elements. As in the Mossman House, the walls are faced with coursed granite rubble, which provides a contrast with the polished granite shafts of the porch colonettes, as well as the smooth copings of the gable.
- Photo 23. 420 West Wayne Street: The contrast between smooth and rock-faced stone masonry elements is used to dramatic effect in Wing and Mahurin's design for the residence of Robert Bell, constructed in 1893. Bell was a prominent local attorney and state senator. He served as a member of the Indiana Commission for the Centennial Exposition in Philadelphia, and his wife was one of the founders of the Fort Wayne Museum of Art. The projecting, semi-circular platform in front of the Bell residence was used as a dais by William Jennings Bryan, who was staying with the Bells at the time. The smooth voussoirs of the round-arched entry behind the dais on the corner of the house are surrounded by carvings in high relief; directly above, the open loggia is formed by a Syrian arcade. These elements on the right of the facade are balanced by a large gable on the left. The golden oak finish of the interior is largely intact, even though it has been used as a funeral parlor since 1926; on the West elevation a 1935 addition by A. M. Strauss continues the exterior detailing of the house, although its Streamlined Moderne interior offers a subtle contrast with the original structure.

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- Photo 24. 1025 Garden Street: The design of this house is an excellent example of the amalgamation of successive picturesque styles. The basic massing, a two story ell with a square tower placed in the alcove of the ell, harks back to the Italianate style. The treatment of the end gable opposite the tower on the facade, and the use of a high, bellcast, hipped roof on both the tower and the main roof are features of the picturesque medievalism found in the Queen Anne and Romanesque styles. Although the use of a wide front porch and a loggia in front of the tower also belong to these styles, the use of Tuscan columns and a plain gooseneck rail beneath a dentiled cornice for their trim gives the house a Colonial Revival finish.
- Photo 25. 1337 West Wayne Street: Explicit Colonial references can be seen in the 1910 Rockhill House, by local architect Charles Weatherhogg. Here, the simple rectangular mass is aligned with its long side facing the street, and a large dormer on the hipped roof is the central feature, as is a projecting one story portico placed directly below. In this example, a Georgian vocabulary of corner pilasters, flat-topped windows set under jack arches with prominent keystones, and a broad eave supported by shaped modillions is used. The portico features fluted columns, and is crowned by a spindled balustrade with paneled dies. Perhaps the most commonly seen characteristic of all is the Palladian window which is used in the dormer. The axial symmetry with which these elements are arranged creates an effect of restraint and order.
- Photo 26. 1210 West Wayne Street: A much less ornamented version of the same sort of hipped roof, cubic massing can be seen in the residence built by wholesale grocer, Arthur Perfect, in 1910. The plain glazed brick walls and broad eaves refer to the principles of the "Prairie School" of Chicago, while the tile roof and stylized ornament of the piers seem to be Spanish references. This is largely intact, both inside and out, and has a matching carriage house.
- Photo 27. 1316 West Wayne Street: Bert J. Griswold, who was both a newspaper cartoonist and an author of definitive works on local history, built this Colonial Revival house for himself in 1907. The dominant element of the design is the use of crossed gambrel gables which contain the second story and attic. A porch supported by battered square piers which stand on bases of rock-faced ashlar extends across the facade.
- Photo 28. 1415 West Washington Boulevard: The Bishop Noll Residence is a long, two story, rectangular mass whose gabled tile roof is punctuated on the facade (West) by a broad central gable, and by a large triangular enclosed veranda which projects from the facade under the gable. The walls of the house are clad in stucco, and the verges of the roof are finished with wide timbers to create a massive, though informal, effect. The interior of the house is finished in the Colonial Revival style, and includes a small but sumptuous chapel in the second floor of the rear wing, on the Northeast corner of the house.

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- Photo 29. 331 West Washington Boulevard: A visit to California by local contractor Paul Kinder provided the inspiration for the Craftsman style bungalow he built for himself in 1914. The basic form of the California bungalow can be seen in the use of a broad, low gabled roof which covers the entire mass of the house, although the orientation of its ridge—parallel, rather than perpendicular, to the street—departs from the truest manner of the type and recalls an earlier Queen Anne sort of cottage massing. The Craftsman manner can be seen in the use of wide eaves supported by timber braces, the use of battered piers on the front porch, and the cladding of the exterior in stucco. A note of formality is provided, however, by the use of stylized classical details drawn from the Colonial Revival, such as the Roman Doric capitals of the porch piers, the use of bay fronts on the two dormers above the porch, the architrave trim of the window caps, and the use of clear beveled plate for the many art glass windows; these trim elements make it clear that a classical vocabulary was still regarded by Mr. Kinder or his architect as essential for the design of a substantial home.
- Photo 30. 1314 West Wayne Street: Directly adjacent to the Griswold House is this home. The design is an interesting blend of the architectural fashions present at the turn of the century. The overall form of the house is that of a cube topped by a cross-gabled roof. The house displays such Craftsman style features as plain projecting eaves with exposed, shaped rafter ends and simple timber brace brackets, as well as walls shethed in darkly stained cedar shingles. The super-imposition of the smaller projecting gable of the porch on one corner of the main gable is a device which was widely adopted in Craftsman and Bungalow designs. The open timber truss which fills the porch gable is a medieval device. The open framing beneath the porch gable is also typical of Craftsman designs, with unusual stout round columns. The exaggerated battered sides of the simple classical enframements of the windows and door can be said to owe something to the Greek Revival.
- Photo 31. 1220 West Wayne Street: In this example of a Bungalow house, the broad low gabled roof typical of the style is turned with its ridge parallel to the street, and the sweep of the front rake incorporates the front porch and an enclosed solarium. The bellcast gable of the dormer which is the central feature of the facade shows a slight Japanese influence. The massive square piers of the porch and the tapestry brick walls show influences of the Prairie School. In sum, the house is an excellent illustration of the Bungalow mode.
- Photo 32. 1207-1209 Broadway: This modest brick Italianate commercial structure is typical of those earlier structures to be found along Broadway. Most notable here is the use of paneled, cast iron piers as intermediate supports within the structural opening defined by the bearing walls, and the use of corbeling and mousetoothing along the tops of the walls to create a frieze and cornice.
- Photo 33. 1409 Broadway: Engine House Number 5 is typical of the Wing and Mahurin-designed firehouses which were built in each ward of the city at the turn of the century. Its Richardsonian Romanesque design makes use of a Syrian

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arcade to define the two engine bays, while the upper part of the facade is defined by brick pilasters and panels topped by corbel tables. An ornate metal cornice supported by shaped modillions crowns the facade. Among the remaining firehouses, this one is unique in that it has retained its original engine house doors, which have apron panels of diagonal boarding and are hung on ornate strap iron hinges.

- Photo 34. 1421 Broadway: This English Gothic house was constructed c. 1906, and is unusual among the buildings along Broadway in that both its architectural style and its residential use are unusual in the location. The facade is of brown tapestry brick trimmed in limestone, and has particularly fine sculptural detail in the foliated ornament of the gable panels and crocketed finials, which both flank and cap the gable.
- Photo 35. 1122-1124 Broadway: This commercial block was built in 1914 by John Sauerteig, who operated a bakery there. The minimal ornamentation of the brown tapestry brick facade with limestone stringcourses and panels of header coursing is representative of the Craftsman Style popular at the turn of the century, and makes this building exemplary of the later commercial buildings which are found along Broadway.
- Photo 36. 431 West Berry Street: The Scottish Rite Auditorium is a grand example of Twenties eclecticism. Built by the Mizpah Shrine in 1928, it was shortly thereafter sold to the Scottish Rite. Architect Guy Mahurin designed this Moorish extravaganza. Although the most striking feature is the buff terra cotta surrounds of the central frontispiece and corner pavilions, which feature Tudor-arched openings enframed by bands of arabesques, the entire exterior is covered with panels of geometric ornament worked in the brown tapestry brick of the walls.
- Photo 37. 219 West Washington Boulevard: St. John's United Church of Christ is architecturally significant as one of the oldest church buildings in the city. Although the building dates to 1869, this is not readily apparent because of the pargeting added to update the exterior in 1905. Later additions were made in limestone to match the appearance of the church.
- Photo 38. 401 West Wayne Street: Trinity English Lutheran Church was organized in 1846 as Northeastern Indiana's first exclusively English-speaking Lutheran church. The present church was designed by nationally prominent English Gothicist, Bertram Grosvenor Goodhue, and constructed by A. C. Wermuth in 1923-1925.

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Starting at the intersection of the South line of Main Street with the South line of Thieme Drive; then along the South line of Thieme Drive in a Southwesterly direction to its intersection with the North line of Washington Boulevard; then extending a line from that point to intersect a point defined as the intersection of the South line of Swinney Park Place North and the East line of Swinney Park Place West; then South down the East line of Swinney Park Place West to the Southwest corner of Swinney Park Place Lot Six; then East along the North line of an alley to its intersection with the West line of Garden Street; then north along that line to its intersection with an extension of the North line of Jones Street; then East along that line to its intersection with the West line of the north-south alley between Garden and Nelson Streets; then North along that line to its intersection with an extension of the South line of Lot 59 of Rockhill and Nelson's Addition; then East to the Southeast corner of that lot; then North along the West line of Nelson Street to its intersection with an extension of the North line of Wilt Street; then East along that line to its intersection with the East line of College Street.

Then South along College to its intersection with the North line of Jones Street; then East along that line to its intersection with the East line of Rockhill Street; then South on that line to the South lines of Lots 23 and 10 of Ayers' Addition; then East along that line to the West line of Union Street; then North on that line to its intersection with an extension of the South line of Lot 5 of Ayers' Addition; then East along that line to its intersection with the North-South line which bisects that lot; then North on that line to intersect the South line of Lot 4 of Ayers' Addition; then West on that line to its intersection with a North-South line which bisects Lot 4 of Ayers' Addition; then North on that line to the intersection of its extension with the South line of the North half of Lot 3 of Ayers' Addition; then East along that line and its extension to intersect the East line of Jackson Street; then South along that line to its intersection with the South line of Lot 7 of Chapman's Addition; then East along that line to the intersection of its extension with the West line of Lot 14 of Chapman's Addition; then South on that line to the Southwest corner of Lot 14 of Chapman's Addition; then East along the South line of Lot 14 of Chapman's Addition and an extension of that line to a point on the West line of Martin Street.

Then North along that line to its intersection with the East line of Broadway; then Northeasterly along that line to its intersection with the South line of Lot 32 of G. W. Ewing's Second Addition; then East along that line to the Southeast corner of said Lot 32; then North along the East lines of said Lot 32 and the adjacent Lot 31; then North along an extension of that line to its intersection with the North line of Lavina Street; then East along that line to its intersection with the West line of a north-south alley running between Broadway and Fulton Streets; then North along that line to intersect the North line of Jefferson Street; then East along that line to its intersection with the West line of Ewing Street; then North along that line to its intersection with the extension of the North line of an east-west alley between Jefferson and Washington Streets; then East along that line to its intersection with the Southeast corner of Lot 444 to Samuel Hanna's Addition; then North along the East line of said Lot 444 to intersect the South line of Washington Boulevard; then West along that line to its intersection with the West line of Ewing Street.

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Then North along that line to its intersection with the North line of Wayne Street; then East along that line to its intersection with the Southeast corner of Lot 497 of Samuel Hanna's Addition; then North along the East line of said Lot 497; then West along the North line of said Lot 497 and its extension to intersect the East line of Lot 2, Block 21 of Ewing's Addition; then North along that Lot line; then West along the North line of said Lot a distance of forty-eight (48) feet; then South along the West line of said Lot to intersect the South line of an east-west alley between Wayne and Berry Streets; then West along said line to the intersection of its extension with the West line of Ewing Street; then North along said line to its intersection with the South line of Berry Street.

Then West along that line to the West line of Fulton Street; then North along that line to its intersection with the South line of an east-west alley between Main and Berry Streets; then West along that line to the East line of Broadway; then South along that line to its intersection with the South line of Wayne Street; then West along that line to its intersection with the west line of Van Buren Street; then North along that line to its intersection with the South line of Berry Street; then West along that line to its intersection with the West line of Jackson Street; then North along that line to its intersection with the South line of Main Street; then West along that line to return to the point of beginning.

Boundary Justification

The north side of Main Street was excluded because it consists entirely of commercial buildings and parking lots which form an extension of the downtown. An idea of the character of the area can be gained from photo #62.

Jefferson, Washington, Wayne, and Berry Streets have traditionally been major east-west thoroughfares forming the heart of West Central. As is evident from the map, numerous houses east of Van Buren have been lost through attrition, due to the pressures of the adjacent downtown area. The eastern boundary above Jefferson continues to Webster, however, jogging to include residential and historic institutional structures (churches) historically associated with the former extent of the residential area along these corridors, and to exclude commercial structures which are the periphery of the downtown.

Broadway has traditionally been a busy artery, with commercial uses lining the corridor below Jefferson Street, thus forming a hard edge in this portion of the district. The south boundary of the district is essentially formed by another hard edge, the railroad; the boundary jogs to exclude vacant land adjacent to the tracks. The west boundary of the district is formed by the St. Mary's River, and curves to meet Main Street.