

United States Department of the Interior
National Park Service

FINAL!
5-5-04

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Oliver Johnson's Woods Historic District
other names/site number _____ 097-296-26000

2. Location

street & number Roughly bounded by Central & College Avenues, 44th & 46th Streets N/A not for publication
city or town Indianapolis N/A vicinity
state Indiana code IN county Marion code 049 zip code 46205

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)
[Signature] Date 4-28-04
Signature of certifying official/Title Indiana Department of Natural Resources
State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date _____
State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:
 entered in the National Register. See continuation sheet.
 determined eligible for the National Register See continuation sheet.
 determined not eligible for the National Register
 removed from the National Register
 other, (explain:)

Signature of the Keeper _____ Date of Action _____

5. Classification

Ownership of Property
 (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
 (Check only one box)

- building
- district
- site
- structure
- object
- landscape

Number of Resources within Property
 (Do not include previously listed resources in the count)

Contributing	Noncontributing	
92	4	buildings
0	0	sites
0	0	structures
0	0	objects
92	4	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

1

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling

DOMESTIC: Multiple Dwelling

COMMERCE/TRADE: Business

Current Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling

DOMESTIC: Multiple Dwelling

COMMERCE/TRADE: Business

7. Description

Architectural Classification

(Enter categories from instructions)

19th & 20th c. REVIVALS: Colonial Revival

19th & 20th c. REVIVALS: French

19th & 20th c. REVIVALS: Tudor Revival

19th & 20th c. AMER.: Bungalow/Craftsma

19th & 20th c. AMER.: Prairie School

Materials

(Enter categories from instructions)

foundation STONE

walls BRICK

WOOD: Weatherboard

roof ASPHALT

other CONCRETE

STUCCO

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Name of Property

County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or grave.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property.
G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE
COMMUNITY PLANNING &
SOCIAL HISTORY

Period of Significance

1862
1909-1955

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Nelson, William F.
Cannon, Fermor Spencer
Dietz, Henry Ziegler

9. Major Bibliographic References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey
recorded by Historic American Engineering

Primary location of additional data:

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other

Name of repository:

Historic Sites & Structures Survey

Oliver Johnson's Woods Historic District
Name of Property

Marion IN
County and State

10. Geographical Data

Acreage of Property 40 acres

UTM References (Place additional UTM references on a continuation sheet.)

1	16	572740	4410300	3	16	573160	4409910
	Zone	Easting	Northing		Zone	Easting	Northing
2	16	573140	4410310	4	16	572740	4409890
	Zone	Easting	Northing		Zone	Easting	Northing

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Sheryl Vanderstel for
organization Oliver Johnson's Woods Neighborhood date 02-11-2001
street & number 4415 Broadway telephone 311/926-6752
city or town Indianapolis state IN zip code 46205

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white** photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Various
street & number telephone
city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Oliver Johnson's Woods Historic District, Marion Co. IN

Describe present and historic physical appearance.

Oliver Johnson's Woods Historic District is located within the Meridian-Kessler neighborhood of Indianapolis, Indiana. It is about four miles north of the city downtown in the southeastern part of the Meridian-Kessler neighborhood. This larger neighborhood is a community of middle to upper-middle class homes that date primarily from the first and second quarter of the 20th century. The Meridian-Kessler neighborhood is dotted with churches, two public and two parochial schools, as well as corner shopping areas at major intersections. With few exceptions, these structures also date from the first half of the 20th century. These neighborhood churches, schools, and shopping areas, serve the Oliver Johnson's Woods Historic District. Homes in Oliver Johnson's Woods Historic District are among the earliest houses in Meridian-Kessler and have had little or no significant exterior alterations since the time of construction.

The east boundary of Oliver Johnson's Woods is College Avenue. This heavily traveled street, 80 feet wide, was the 19th century route from the city of Indianapolis to the rural farm community of Broad Ripple, located about five and one-half miles to the north of the city. Because this roadway passed through the Oliver Johnson property, the Johnson family deeded a railway right-of-way to the Northern Traction Railway in 1903. The Johnson family granted a highway right-of-way in 1905 when the city began improving transportation routes in anticipation of residential development in the area. With these rights of way, the Northern Traction Company developed a trolley route along College Avenue from downtown to the Broad Ripple community. The western boundary of Oliver Johnson's Woods district, Central Avenue, was the historic roadway known as Sugar Flats Gravel Road, so named for the abundance of maple trees in the area. This road ran along the western boundary of the Johnson Farm, a route that the city improved when it annexed the area in the early 20th century. The northern boundary of the Oliver Johnson's Woods is 46th Street. Although the street is a major east-west thoroughfare, it is only 50 feet in width, as is the quiet and little used southern boundary of 44th Street. The two north-south streets within the district are Park Avenue and Broadway. Each is 60-foot wide, giving both streets the visual feeling of a boulevard. The streets are concrete as are the sidewalks and a few of the original limestone curbs survive. There are north to south alleys of 16 feet between College Avenue and Broadway as well as between Broadway and Park Avenue.

There are ninety-three homes in Oliver Johnson's Woods Historic District of which ninety-one are contributing and two are non-contributing, c.1960s Ranch-style homes. There is one contributing office building, one non-contributing office building, as well as a non-contributing gas station and two parking lots within the district. While there have been no significant alterations made to the existing homes in the district, six homes have been demolished.

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Between 1935 and 1940, the home at 4520 N. Park was demolished and a "mother-in-law" wing was added to 4510. About 1970, two doubles and a single-family dwelling were destroyed to make way for the Indiana Bell Switching Station, now an office (photo 42). In the 1960s the home at 4404 Park Avenue was replaced with a Ranch-style home. Finally, the home at 4415 Park Avenue was torn down to make a larger yard for the home at 4419 Park. With the exception of the 1862 Oliver Johnson Farmhouse (NR) and the two c.1960 houses, all of the homes were constructed between 1908 and 1940, with the heaviest period of construction between 1919 and 1923. During this period forty-one of the existing homes were built.

Although the homes vary greatly in size, style and building materials, there is a cohesive feeling about the district. The mature trees found everywhere in Oliver Johnson's Woods have a visually unifying effect. Another unifying feature are the stone or concrete steps leading from the sidewalks to individual properties. This is necessary due to the change in grade from the street level to the home sites. About 90 percent of the properties are accessed in this way. Landscaping consists not only of low, foundation shrubbery and property line hedging but also through well-designed gardens at the sidewalk property edge. This is especially true on Broadway Street and Park Avenue.

Within the district are exceptional examples of the Revivalist styles popular in the early 20th century. Colonial Revival styles are the most prevalent but there are also excellent examples of Tudor Revival as well as one French Renaissance Revival home. The well-represented Colonial Revival Style has outstanding but varied representation. Two homes on Park Avenue, the 4560 George Lemaux House (photo 37) and 4525 Alex Taggart House (photo 14), are excellent examples of the Georgian Colonial Revival. Two other Park Avenue homes, George Weidley House at 4460 (photo 13) and Frank Floyd House at 4450 (photo 10) are excellent Colonial Revival examples. Broadway, Central Avenue, and College Avenue also have fine examples of the style. Examples of the Tudor Revival style are found in the two Felix J. Krieg Houses, 4551 Park Avenue (photo 18), and 4510 Park Avenue, as well as the Royer H. Brown House at 4533 Broadway.

Every street in the district has several examples of the Craftsman style. The Nicholai House at 4441 Central Avenue, the home of Arthur and Grace Meng (photo 28), 4458 College Avenue, the Francis X. Morrison House and the Ranson Griffin House (photo 39), at 4560 and 4554 Broadway are the finest examples. The only multiple dwelling in the district is located at 4424/4426 College Avenue (photo 40) and has Craftsman detailing. The home of Addison McCrea, 4505 Broadway, Isabelle Dye House, 4504 Park and the group of homes constructed by E. M. Edson (photos 1 and 26), at College and 44th Street, show the Craftsman influence on the Bungalow style.

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The commodious c.1914 Charles Simpson House at 4440 Park Avenue (photo 9), Eugene Foley House (photo 36), and William T. Cannon House (photo 20) at 4427 and 4404 Broadway are all outstanding examples of the American Four Square-style in brick. The homes of Clem Strauss, 4414 Broadway (photo 21) and Arthur Rogers at 4420 Broadway (photo 35) are fine examples of the American Four Square style of a more modest size. Other styles popular through the period of the 1920s and 1930s are found in the district. Modest "cottages" with Tudor or Colonial detailing are scattered through the neighborhood.

The most recently constructed contributing property is a c.1955 office building at 4548 College Avenue (photo 41). This is a good example of the Contemporary style of the 1950s and was rated as a "contributing" structure in the 1999 *Marion County, Washington Township Historic Sites and Structures Survey*.

The non-contributing office building at 4401 Central Avenue (photo 42) was built c.1970 as an Indiana Bell Telephone switching station. Although its windowless main façade is not in keeping with the neighborhood, it is well landscaped and thus less obtrusive. The parking lot at the corner of 46th Street and Central Avenue is shielded from view by a hedge at the 46th Street sidewalk. This was the site of Northwood Christian Church from the 1920s until the early 1950s when a new building was constructed across the street. The Northwood congregation rented the old church to another congregation until the property was needed for additional parking. At that time the building was destroyed to make room for the lot. The parking lot at the corner of 46th Street and College Avenue has limited landscaping. The gas station also at that corner is a c.1970s building that is the last in a succession of stations located at this corner since the 1920s. The two non-contributing houses in the district, 4421 Broadway and 4401 Park Avenue, were constructed about 1960 and have no architectural merit.

The representative homes of Oliver Johnson's Woods follow.

Ethel and Luella Dickinson House, 678 East 44th Street, Craftsman Bungalow, c. 1912 (photo 1). This is a one-and-a-half story wood structure with clapboard siding and an end gable roof. The front porch extends across the width of the main façade beneath the overhanging roof. The porch walls are brick with limestone coping. Battered brick corner piers support square columns. These support a wide cornice and the roof above. A low-pitched shed dormer has a pair of horizontal six-light windows. The entry is in the west third of the main façade. A pair of double hung wood windows with multi-light upper sashes is centered in the area east of the entry. The east elevation has an exterior chimney. The stack pierces the roofline at the gable peak. The east and west elevations have single, double, or triple windows with multi-light upper

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sashes. East and west gables have windows with double hung sashes. The rear of the house has a one-story ell with a cross gable roof that extends the width of the house. Luella was a bookkeeper and her sister was a store clerk.

Francis H. Krieg House, 4425 Central Avenue, English Cottage/Colonial Revival, 1923 (photo 2). This is a story-and-a-half wood frame structure with a steeply gabled roof. The exterior walls and gable ends have wood shingle siding. The projecting entry of the west-facing house is situated at the north edge of the main façade. This has a central door with a broken scroll pediment. A small slit window is to the left of the door. Centered on the main façade is an exterior brick chimney. A pair of six-over-six double-hung windows are centered between the chimney and the arched entryway to a side porch. The south slope of the roof covers the porch. French doors open onto the porch. The south façade has a shed dormer with paired windows. The north facade has a wall dormer with variously sized double hung windows. The firm of Thornton and Roedecker designed the home. In 1923, Krieg, a printer, obtained a building permit to construct a \$9,000 house.

Myron McKee House, 4461 Central Avenue, Colonial Revival, 1922 (photos 3 and 4). This is a side entry, two-story brick, three-bay, center hall house with a shingle-hipped roof. Above the round arched center doorway is a slightly projecting gable roof that is supported by slender Tuscan columns. The first story, round-arched window openings hold eight-over-eight double hung sashes. The second story has double sash windows in each bay. The main façade roof has a curved center dormer with an eyebrow window. The street façade has a center exterior chimney. The flat roof of the single story porch is supported massive brick corner piers. Slender Tuscan columns are placed at intervals in the porch openings. The porch was enclosed in full-length glass windows soon after construction. The 1922 building permit estimated the cost of the structure at \$12,500. The house was empty until 1924 when McKee purchased it.

Dr. Nicholson Eastman House, 4535 Central Avenue, Colonial Revival, 1922 (photos 5 and 6). The Eastman house is a side entry, two-story house with a second floor overhang and side gable roof. The first story is stucco. The second story and gable ends are wood shingles. The unaltered center entry with a single door is recessed. Double hung sashes of varying sizes are placed asymmetrically in the main façade. The west, gable end façade, faces the street. A central exterior chimney is flanked by single doors opening onto a brick terrace. The upper wall has paired double hung sashes and quarter round windows flank the chimneystack near the roofline. Eastman, who was a physician, died in 1925. His wife lived there until 1930.

Lawrence Welch House, 4545 Central Avenue, Colonial Revival, 1927 (photo 7). This three bay, two-story wood frame house is finished with clapboards. The side gable roof is slate. The center

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door has sidelights and an elliptical fanlight with tracery. The projecting gable roof portico has engaged pilasters and paired Tuscan columns supporting a wide cornice. Above is a broken gable pediment. The north and south bays have eight over eight double hung sashes. The second story has double hung eight over eight windows in each bay. The roofline cornice has small end returns. The north elevation has a central exterior chimney. Both first and second floor have flanking multi-light double hung sashes. The south elevation repeats the window arrangement of the north but also has a multi-light elliptical window in the gable. Mrs. Lenore Welch hired Edward Pierre to design the house. The building permit application estimated the cost to be \$8,000.

Albert V. Randall House, 4401 Park Avenue, Bungalow, 1913 (photo 8). This one-and-a-half story wood frame house has a side gable roof and shed roof dormer on the main facade. The walls are covered with clapboards. The gable roof extends to cover the central portion of the porch that stretches the length of the main facade. Square pillars support the roof edge. Each end of the porch is covered with a pergola supported with Doric columns at each end. Narrow multi-light casements are massed together to the right of the center entry. A pair of double hung multi-light sashes fill the wall to the left of the entry. The south elevation has a brick chimney flanked by multi-light casements. Two double hung sashes fill the gable. Small four light casements are located at the eaves. The north elevation has randomly placed single and double hung sashes. The property abstract states that Randall, a contractor, obtained a \$2,800 mortgage for this property in 1913.

Charles F. Simpson House, 4440 Park Avenue, American Four Square, c. 1915 (photo 9). This two-story brick structure has a hipped roof covered with asphalt shingles. The first story is separated from the second by a brick stringcourse that continues around all four elevations. A porch stretches across the front elevation. Massive square brick piers with limestone coping support a wide wood cornice. A flat roof extends only to the entry leaving the north end of the porch open. The brick porch wall has limestone coping and surrounds the entire porch. The central door has sidelights. Paired multi-light double hung windows are centered on either side of the entry. The paired windows are repeated on the second story. Single and paired multi-light double hung sashes are placed randomly in the side and rear facades. Although the house first appeared on insurance maps in 1915 there is no City Directory entry for this address until 1920. Charles Simpson was a livestock dealer.

Frank Floyd House, 4450 Park Avenue, Colonial Revival, 1921 (photo 10). This two-story wood frame house is covered with clapboards and the gable roof is slate. The three bay main facade has center entry and sidelights and elliptical fanlight with tracery. There is a small, semi-circular, flat roof entry portico supported by engaged and freestanding Corinthian columns. On either side

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of the entry are triple windows. These are eight-over-eight center windows with flanking smaller double hung windows. The second story has double hung eight-over-eight sashes in each bay. Each side elevation has a flat roof porch. The back half of each porch is enclosed. Frank Floyd hired architects Lee Burns and Willard Osler to design the house and Lee Burns' construction firm, Burns Realty, constructed the house valued at \$10,000 in the building permit. It was featured in *American Architect* in August of 1926. Floyd, general manager of Crescent Paper, was later the executive secretary of the National Paper Trades Association.

Morris E. Nicholson House, 4455 Park Avenue, Colonial Revival, 1919 (photo 11)

This is a two-story, three-bay house with a hipped roof covered with asphalt shingles. The walls are stucco. The center entry portico has a wide cornice embellished with decorative bull's-eye relief. Freestanding and engaged Tuscan columns support the arched broken pediment roof. Paired double hung windows with multi light upper sashes fill the bays on either side. These windows are repeated in the upper story on all sides of the house. A stringcourse runs across the second story at the lower edge of the windows. A single story, flat roof porch extends the length of the north façade. Tuscan columns support the roof. The porch has French doors flanking the central exterior chimney. The south façade has an identical porch running only half the length of the façade. The deep eaves of the roof and porches are decorated with modillion blocks. Merritt Harrison designed the house and Bastian Realty Company constructed it. The house appeared in an *Indianapolis Star* article in August 1919.

Oliver Johnson House, (NR), 4456 Park Avenue, Vernacular I-house/ Italianate, 1862/1919/2002 (photo 12). The house is a wood frame, five-bay, vernacular I-house with a side gable roof covered with asphalt shingles. The walls are covered with clapboards. The projecting entry vestibule has a pedimented gable roof. Engaged corner pilasters support a wide cornice. Round arch, double hung windows are centered in each side of the clapboard vestibule. Shuttered, single double hung six-over-six windows fill the bays flanking the entry. These are repeated in the five second-story bays. Interior chimneys are centered on each end façade. The originally blank walls now have double hung sashes on each story. A wide cornice with paired Italianate scroll brackets runs along the lower edge of the roof. There is a rear two story, gabled ell. A pergola was added to the rear ell in 2002. Originally the farm home of Oliver Johnson, the house was built by Moses and Joshua Fatout for \$2,375. In 1919 the owners turned the house to face Park Avenue; architect Lee Burns remodeled the property.

George Weidley House, 4460 Park Avenue, c. 1914 (photo 13). This two-and-a-half story, end gable, wood frame house is sheathed in clapboards. The side facing main façade is asymmetrical. The center entry has an elliptical tracery fanlight and broken pediment surround. The first story has tri-part double hung sashes on either side of the entry. The second story has irregularly

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placed double hung sashes. The eave overhang has modillion blocks on all sides. The first story of the east (street) façade has two evenly spaced double hung sashes with raised panels beneath and wide lintels. In the second story there are smaller double hung sashes. A smaller window is repeated in the gable. The rear elevation has irregularly placed double hung sashes, a second floor Venetian window, and an exterior brick chimney. A two-story ell, with exterior chimneys front and back, was added to the west façade in 1925. A one-story screened porch has been added to the south elevation of this ell. An offset single story garage has been recently added to the ell. George Weidley was president of Weidley Motors, an automobile manufacturer.

Alex Taggart House, 4525 Park Avenue, Georgian Revival, c. 1913 (photos 14 and 15). This is two-and-a-half story house with a two-story wing at each end. The house is brick with stone trim and brick quoins. The gable roof is slate. The three-bay main façade has a center entry with sidelights and elliptical fanlight with tracery. Engaged Ionic pilasters supporting a plain entablature separate the door and sidelights. The entry portico has engaged Ionic pilasters and freestanding Ionic columns supporting a wide cornice with modillions. The flat roof has a decorative wooden spindle balustrade. Flanking the entry are three part, double hung, multi-light sashes. These have a brick lintel with limestone keystone. These windows are repeated on the second story. Three small double hung windows are centered above the portico. The south wing is two bays wide with engaged brick pilasters with stone bases and caps at the center and each end. A wide cornice separates the first and second story. French doors and a double casement are on the first story with two double casements on the second. On the north wing the pilaster and cornice arrangement is repeated. Windows here are double hung multi-light sashes. At the center of the main façade roof is a gabled dormer with a Palladian window and pediment. This is flanked by round arched dormers with broken pediments. Alex Taggart, the second president of Taggart Bakery, built the house. When the bakery was sold to the U S Baking Company, later known as National Biscuit Company, the Taggart trademark "Wonder Bread" was sold with it.

William A. Brennan House, 4530 Park Avenue, French Renaissance Revival, 1928 (photos 16 and 17). This three-bay, center entry house is brick with a steeply pitched hipped roof of slate. The double entry door has stained glass lights. The limestone surround has a wide entablature with foliated decoration. Carved stone brackets support the lintel. The entry is flanked by small slit windows covered with wrought iron cages. Each end bay has a full-length cross-window. At the corners of the main façade are single story, stone quoin wall buttresses with scrolled stone coping. On the second story, above the entry is a full-length cross-window with diamond lights. Full-length windows are centered above the first story windows. Each has a shallow balcony with wrought iron railings supported by stone brackets. A brickwork stringcourse runs across the second story in line with the lower edge of the windows. Two small round arched dormers are evenly spaced in the roof. The south end has a chimney with stone chimney pots. Elmer

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Culbertson constructed the house, which was valued at \$15,500 on the building permit application. The owner, William Brennan was a realtor.

Felix Krieg House, 4551 Park Avenue, Tudor Revival, 1923 (photo 18). This house has an irregular plan with a two-and-a-half story steeply pitched end gabled section intersected at a right angle by another more steeply gabled two-and-a-half story wing. The walls are brick. The gable ends are stucco and timber. The roof is slate. The street elevation has a grouping of three leaded glass casements with stone sill and brickwork lintel with a limestone keystone. Centered above is a double casement and in the gable a single casement. At the intersection of the wings is a round arch wood entry with bundled wood columns supporting a wide cornice. The long gable roof extends to cover the entry. The entry gable is stucco and timber. The street side of the intersecting wing is blank except for a pair of stationary leaded glass windows just under the eave. The north elevation has a shed roof entry and a bay window. Both the bay and shed roof are covered with slate. There are irregularly placed windows in the second story and a casement centered in the gable. This house was valued at \$15,000 in the building permit application. Taylor C. Power constructed the house as speculative housing. Krieg, the first owner, lived here while constructing a larger and more elaborate Tudor Revival at 4510 Park Avenue.

Herman Deupree House, 4401 Broadway Street, Dutch Colonial Revival, 1922 (photo 19). This two-story, three bay house is finished with brick on the first story and clapboarding on the second story wall dormers and gable ends. The gambrel roof is slate. The center entry has sidelights and an elliptical fanlight with tracery. The gable porch roof has a broken pediment supported by Doric columns. The flanking bays have French doors. The lower third of each of the door openings is covered with a decorative wrought iron panel. The wall dormer extends across the main façade and has paired, double hung, six over six windows above the French doors. Above the entry portico is a pair of six light casements. The first floor of the west facade has two sets of French doors on the first story. Centered in the gable is a single double hung sash flanked by pairs of double hung windows. A small one-story ell contains a sunroom. At the back of the east façade is an attached two-car garage. It is brick with a slate gambrel roof and clapboarded wall dormers front and back. Fermor Spencer Cannon designed the house and William Nelson was the builder. The building permit application states the fourteen-room house was valued at \$22,000. In 1911, Deupree was the first journalist to cover the Indianapolis 500 mile race. John T. Jameson, the next occupant, was Booth Tarkington's nephew and, along with his brothers, the inspiration for the famous *Penrod* stories.

William T. Cannon House, 4404 Broadway Street, American Four Square, 1925, (photo 20). This two-story brick house has a hipped roof covered with tile. The five-bay façade has a center entry with a one bay covered porch accessed by concrete steps. The low, side porch walls are

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brick with stone coping. Fluted Doric columns support a wide cornice and a hipped roof covered with tile. Two double hung sashes with limestone sills and brick lintels are centered in each of the outside bays. These windows are repeated in the upper story. Above the porch is a pair of small double hung windows with window boxes beneath. Centered in the roof is a hipped roof dormer with a pair of small windows. This dormer is repeated in north and west sides of the roof. The south elevation has a flat roof porch that extends the length of the house. A low brick wall with limestone coping encloses the porch. Fluted Doric columns support the wide cornice repeated from the front porch. A two-car garage is attached to the house by a small, single story ell. This house was designed for his father by Fermor S. Cannon, and valued at \$20,000 by the architect. The senior Cannon was the founder and president of Railroadmen's Savings and Loan.

The Clem Strauss House, 4414 Broadway Street, American Four Square, c.1914 (photo 21). This modest three bay frame house is covered with clapboards. The hipped roof has asphalt shingles. The front porch is accessed by concrete steps at the center and extends across the front of the house. The low brick porch wall has limestone coping. The hipped porch roof covers the center entry bay and the northern bay and is supported by square brick piers. The raised panel door has sidelights. Flanking bays have triple, double hung sashes with multi-light upper sashes. The second story has paired, double hung windows in the south and north bays. Centered is a pair of small, double hung windows. An exterior chimney is centered in the north façade and flanked by double hung sashes that are repeated in the upper story of both the north and south elevations. The house was probably built as speculative housing and purchased by Strauss about 1914.

Theo Dammeyer House, 4460 Broadway Street, Renaissance Revival, 1916, (photos 22 and 23). This two-story, five-bay, brick house has a hipped roof. The side facing main façade has a two-story projecting, wood, entry pavilion. The first story of the pavilion has a center, projecting door and angled side panels with stationary upper lights. The door has a broken pediment. Above the center door, supported by heavy brackets is a round, broken arched canopy that breaks the lines of a pseudo pediment that draws together the multiple elements of the first story. In the second story are three evenly spaced stained-glass windows. Simple pilasters, at each corner, are repeated between each window. These pilasters support a wide cornice. On the first story, left of the entry pavilion is a group of three casements with transoms. To the right of the entry is a group of three double hung windows that have replaced the original casements and transoms. The unifying elements for both are stone sills and brick lintels with a stone keystone and end blocks. The second story has two pairs of casements flanking the central pavilion. The street façade has a single story porch with tile-hipped roof. A set of French doors and triple casement windows fill the two bays. The second story repeats the paired casements with transoms found on the main façade. The rear façade has a single story enclosed service ell that matches the size of the front porch, thus balancing the main façade. The original green tile roof has been replaced

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with asphalt shingles in some areas. The deep eaves have exposed rafters around all sides of the roof. Centered in each side of the roof is a hipped roof dormer with paired casements. The drawings for the house by architect Herbert T. Foltz are dated April 1916. Dammeyer was the president of the Indianapolis Dairy and Produce Company and also served as president of the Indianapolis Board of Public Works.

Frederick Wilkening House, 4504 Broadway, Craftsman, 1918, (Photo 24). The one-and-a-half story brick house has a clipped gable roof covered in asphalt shingles. A single story brick porch with intersecting gable roof covers the north half of the main façade. The porch was enclosed with glass at the time of construction. A stucco and timber gable with king post and purlins support the porch roof. Four multi-light windows are centered in the south half of the façade. A shed dormer with three small windows sits high in the main façade roof. The south façade has an exterior chimney flanked by small four-light windows. Centered below the clipped gable is a group of five multi-light double hung sashes. The north façade has irregularly spaced double hung sashes on the first floor and in the gable. Adolph Scherrer designed the house in 1918. Scherrer's records show that the house was completed for a cost of \$9,205.31

Stanley Keeler House, 4555 Broadway Street, Colonial Revival, 1921 (photo 25). This one-and-a-half story, seven-bay house is brick with hipped roof covered with asphalt shingles. At the center is a recessed entry with fluted engaged pilasters at each corner. This is covered by a projecting gable roof. The raised panel door has sidelights. Centered in the first two bays on either side are double hung windows with multi-light upper sashes. Each is shuttered and has a window box. The bays at each end project forward and each has a hipped roof intersecting the main roof. The bay to the north is an open porch with each corner supported by three freestanding Tuscan columns. The southern bay is enclosed with frame panels and at the corners are three engaged Tuscan columns. In the bay is a pair of double hung windows with multi-light upper sashes. Evenly spaced in the roof are three gabled dormers, each with a double hung window. Single dormers are located in the north and south slope of the roof. The building permit application states contractor William Nelson estimated construction costs at \$10,000.

Harry B. Davis House, 4402 College, Craftsman Bungalow, c.1912 (photos 26, 27 and 30). This one-and-a-half story wood frame structure has clapboard siding with wood shingles on both the house and porch gables. The overhanging gables of the house and porch are supported by purlins. The porch runs the width of the main facade and extends two feet beyond the south corner. The brick porch walls have limestone coping. The northern third of the porch is covered by a gable roof. Battered piers at the corners of the open south end are repeated at the corners of the covered porch. Single, battered, square columns support the wide cornice running along the lower edge of the porch gable. This cornice is repeated at the top of the first story windows,

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separating the first story from the gable end. This cornice extends around all four sides of the house. The slightly off-center entry is flanked by sidelights. Pairs of double hung windows with multi-light upper sashes flank the entry. The rear section of the house is a story-and-a-half ell with intersecting gable roof. Both north and south elevations have double and triple window groupings. Harry B. Davis owned this home until the mid 1930s although it was a rental property most of that time. Carl Ploch lived here for a year while his home on Central Avenue was being built.

Arthur and Grace Meng House, 4458 College Avenue, Craftsman, c. 1915 (photo 28). This two-and-a-half story gable wood house is covered with clapboards on the first story and vertical timbers and stucco on the second floor and gable ends. The steeply pitched roof is covered with asphalt shingles. The house is three-bays wide. The center entry has a projecting gable roof supported by diagonally braced purlins. In each flanking bay is a pair of double hung windows with multiple lights in the upper sash. Centered on the second story façade is a group of three narrow double hung windows. In the flanking bays are pairs of double hung windows with multi-light upper sashes. Centered in the roof is a dormer with three windows. The gable dormer roof is supported by purlins with diagonal braces. Exposed rafters support the deep eave overhang. The south façade of the house has a single story porch with separate gable roof. Exposed rafters support the porch roof overhang. Two double hung windows are evenly spaced in the second story. Meng was a salesman and his wife Grace a respected teacher in the Indianapolis Public School system.

Harry Huffstetter House, 4520 College Avenue, Colonial Revival, 1923 (photo 29). This two-and-a-half story brick house has a hipped roof covered in slate. The side facing main façade is three bays. The center door has sidelights. The entry surround has square, fluted engaged pilasters that support a reeded cornice. The flanking first floor bays have three casements with multiple lights grouped together. Each has a stone sill and brick lintel. In each outer bay of the second story is a double casement. A smaller double casement is above the entry. In the roof is a large dormer with three small multi-light casements. The fourth has been replaced with wood. The east façade is two bays wide with a single story porch with a hipped roof. The porch has been enclosed with aluminum windows. In each second story bay are double multi-light casements. Burns Realty constructed the house for a cost of \$13,000.

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Significant Architects/Builders – continued

Adolph Scherrer, Herbert Foltz, Edward D. Pierre, Lee Burns, Merritt Harrison, Charles Byfield,
H. Ziegler Dietz, Fernor Spencer Cannon, Charles A. Palmer, Otto Mueller, William F. Nelson,
Earl M. Edson

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Oliver Johnson's Woods Historic District is significant as a neighborhood that illustrates the suburban expansion of Indianapolis in the early 20th century. From its beginning, the neighborhood was home to men and women of significance in business, commerce, politics, and education in Indianapolis. The development of Oliver Johnson's Woods illustrates an important period in the social history of Indianapolis as an example of the move away from neighborhoods comprised of similar ethnicity and religious affiliations as residents gained education and economic prosperity. (Criterion A) Finally, the outstanding domestic architecture of the area illustrates the work of significant architects practicing in the city during the first half of the 20th century. (Criterion C)

Oliver Johnson was two months old when his father, grandfather, and two uncles moved their families from southeastern Indiana to Washington Township in 1822. Their farms were about five miles directly north of the capital at Indianapolis. Johnson grew up roaming the woods along Fall Creek and the White River. At his marriage in 1843, Oliver set out to earn money enough to purchase his own farm. He accomplished that goal in 1855 when he bought 160 acres from his Uncle Luther for the princely sum of \$8,000.¹ Oliver prospered and, in 1862, he hired Moses and Joshua Fatout to build a fine house for the sum of \$2,375.² The house faced the old Sugar Flats Gravel Road [now Central Avenue] that skirted the western edge of Oliver's property. The road had been a major north-south thoroughfare since the Johnson family first arrived in Washington Township. As the years went by, Oliver built the barns and outbuildings required for farming in the nineteenth century. Oliver's eldest son Silas married in 1869 and began farming on his own. Oliver's second son, Franklin, married in 1873, but he remained on the farm for the next thirteen years to help his father. Oliver built an addition to the house for Franklin's family. In 1894, Franklin's son Howard returned to the old house to manage the farm for his aging grandfather.

As the 19th century drew to a close, the city of Indianapolis was encroaching upon the farmlands of Washington Township. The northern part of the city had always been home to most of the affluent businessmen. Nineteenth century maps show the areas east, south, and west of the downtown were filled with industrial buildings, rail tracks and stockyards. Working class homes were crowded around these areas. Larger homes, influential churches, and even the city's first college, North Western Christian University located to the north of downtown, away from the dirt and noise of the industrial areas. This northward trend continued and by the 1890s mostly middle-class and upper middle-class subdivisions marched north between College Avenue and Meridian Street to Maple Road, now 38th Street. Oliver Johnson's farm lay directly in this path, only about a half mile north of Maple Road.

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As the city of Indianapolis annexed more land, it extended city services and transportation routes to the north. To assist this effort, the Johnson family deeded land to the Northern Traction Railway Company in 1903 and again in 1905 for rights of way to improve the interurban service to Broad Ripple. In June 1905 the family granted two easements to the State of Indiana for highway improvement. These grants allowed the city to improve the old Sugar Flats Road, its name now changed to Central Avenue, as well as College Avenue, which ran from Broad Ripple to Indianapolis along the east edge of their property.

Several farmers in the area had tried to subdivide property in the vicinity of the Johnson family in the 1890s but without success. Brothers Franklin and Silas were not only good farmers but also shrewd businessmen, so they waited. Finally, with roads, sewers, and city water extended above Maple Road, and the construction of a school [part of the Indianapolis Public School system] at the corner of 46th and Central Avenue, success for the area seemed assured.

In 1901 the family sold 80 acres west of College Avenue to the Realty Investment Company for residential development. A clause in the contract stipulated that the Johnsons could not sell or plat any contiguous property for development "so long as any part...shall remain unsold".³ Sales must have been brisk because Franklin and Silas Johnson platted "the North West ¼ of North East ¼ of Section 13, Township 16 North, Range 3 East" as Oliver Johnson's Woods in February 1909. The subdivision was comprised of the west side of College Avenue, both sides of Broadway and Park Avenue, and the east side of Central Avenue between 44th Street and 46th Street. There were 78 lots available in the subdivision. Oliver had died in 1907, leaving the north part of the remaining property to Silas and the southern portion to Franklin. This is reflected in the property description that states that Frank owned lots 1-30 while Silas owned lots 31-78. The lots were large, 92 to 100 feet wide with depths varying from 178 to 233 feet. Alleyways ran north-south between College Avenue and Broadway and between Broadway and Park Avenue lots. Park Avenue and Broadway were platted at 60-foot wide, the same width of the more heavily traveled Central and College Avenues, the west and east boundaries. The whole development was to have the feeling of spaciousness not found in the older areas of the city.

A photograph taken about 1900 looks northwest over what would soon be Broadway and Park Avenue to the barn lot of the old farmhouse on Central Avenue. (historic photo A). Large trees are visible, but certainly no "woods." The choice of name conjured images of an idyllic landscape, a place to which weary businessmen would love to return at the end of a long workday. The Johnson brothers wasted no time advertising their new subdivision. The *Indianapolis Star* of Sunday, March 9th included an advertisement for "Oliver Johnson's Woods Addition," noting "only 32 lots to be sold this year." The ad went on to say that eight lots on

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Central and two lots on Broadway had already been sold and ended with the statement that "all lots (are) covered with magnificent forest trees." Because no homes were constructed on Central until 1921 it is clear the individuals purchased these lots for speculation. However, the two Broadway lots advertised as already "sold" already had homes under construction--the Ranson Griffin house at 4554 and the Francis X. Morrison house at 4560 both were listed in the 1910 City Directory. Of all of the above reasons the Oliver Johnson's Woods neighborhood is a significant example of suburban expansion of the early 20th century.

The Oliver Johnson's Woods neighborhood is an excellent example of the changes in the city's social development during the first half of the 20th century. The variety of professions, religious affiliations and ethnic origins of the residents reflect the move away from the older neighborhoods that grouped those of like backgrounds to middle-class and upper middleclass neighborhoods of residents with similar social and economic standing.

The north side above 38th Street quickly became the city's most desirable residential neighborhood. An article appearing in the *Indianapolis Star* on September 10, 1910 stated, "In the future the greatest increase in value will undoubtedly be along College Avenue between 42nd and 46th." ⁴ With its eastern boundary of College Avenue, Johnson's Woods was now prime residential real estate. Land speculators purchased lots and many speculative homes were advertised as being in Oliver Johnson's Woods. Some realtors actually advertised homes or lots that were simply "near Johnson's Woods". ⁵ From the beginning Johnson's Woods was an address of the city's elite with three of the earliest residents--Ranson Griffin, Eugene Foley and William Dye's widow Isabelle--listed in the city's social register, *The Indianapolis Blue Book*. ⁶ In 1925, sixteen of Johnson's Woods families were listed in the *Blue Book*.

Not only were the residents socially prominent, they were also businessmen important to the economic development of the city. Ward Hiner, founder of Red Ball Transit Co. and a leader in the developing transit industry, lived at 4417 Central Avenue. Myron McKee (4461 Central, 4551 Park and 4510 Park) and Fred Appel (4451 Park) were both officers in major insurance companies. The strength of their businesses in Indianapolis helped establish Indianapolis as a center of the insurance industry ⁷. These men lived side by side with leaders of the city's financial institutions. These included Lawrence Welch of Celtic Federal (4545 Central), Carl Ploch (4404 College and 4519 Central) the secretary of Farmer's Trust Company, investment banker William Bridges (4430 Park), and the founder and president of Railroadmen's Savings and Loan, William T. Cannon (4404 Broadway). From its beginnings as a savings and loan for railroad employees Railroadmen's became one of the largest financial institutions in the state. ⁸ Owners and officers of small and large businesses lived in the neighborhood. Joseph Jackson's (4419 Park) business

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manufactured work clothes; Edward Roesch (4401 Park) was the president of Hook's Drugs and built the drug chain to become the foremost in central Indiana.⁹ Felix Krieg, (4551 Park, 4510 and 4553 Park) was president of Hollenbeck Press, printer of the city newspapers the *Indianapolis Journal* and the *Indianapolis News* as well as a printer of fine art books.¹⁰ Other residents were physicians, dentists, and educators. Milo Stuart (4535 Park) was the first principal of Arsenal Technical High School. Under his direction the high school grew from a vocational school to one of the country's most outstanding comprehensive high schools and the largest in the state and one of the largest in the US.¹¹ Grace Meng (4458 College Avenue) was a well-known and much respected teacher active in educational reform in the city. Mrs. Lucien King (4444 College) was active in both the state and national Congress of Parents and Teachers, serving on the boards of both organizations at the time of her death.¹²

Indianapolis was a major center of the early United States automobile industry. The industry played an important role in strengthening the city's economy into the third decade of the 20th century. During the 1920s Indianapolis was the center of luxury car manufacturing in the US.¹³ The industry was well represented in the neighborhood. George Weidley was founder and president of Weidley Motors (4460 Park) makers of luxury automobiles. Herman Deupree (4401 Broadway) was president of a manufacturing concern that provided parts to the auto industry. He was also the only journalist to cover the first Indianapolis 500 in 1911. Neighbor Dwight S. Ritter (4415 Broadway) was an executive with Nordyke and Marmon, manufacturer of fine motor cars.

A number of early residents were involved in Indianapolis real estate and the building trades. Structural engineer Otto Mueller (4433 Broadway) was a partner in the architectural firm of Vonnegut, Bohn and Mueller, design firm for several Indianapolis National Register structures including the Indianapolis Athenaeum. Contractors included Croel Conder (4514 College), Stanley Keeler (4555 Broadway), Hugh Fatout (4528 College) and Eugene Foley (4505 Broadway). All were major contractors during the residential boom of the north side of the city. Several realtors also lived in the neighborhood. One, Howland Johnson, resident of 4565 Broadway, was Oliver Johnson's grandson and son of Silas. Howland lived in his 46th and Broadway home from 1924 until his death in 1974.

Members of the neighborhood were also politically active. Druggist Albert V. Izor, (4511 Central Avenue) served on the Indianapolis City Council. George Denny, owner of the old Johnson house, moved to 4456 Park and was son of a three-time Indianapolis mayor. George was very active in political circles and later appointed mayor to finish an unexpired term. John Benedict, a lawyer (4520 Broadway), served in the Indiana General Assembly. In 1972, former

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governor Matthew Welsh lived at 4546 Park while making a failed bid at another term as governor. Theo Dammeyer (4460 Broadway) served as president of the Indianapolis Board of Public Works. Ward Hiner (4417 Central) was active in the Republican Party and ran for mayor of Indianapolis, the US Senate, and House of Representatives as a Republican. Clarence R. Martin, also a Republican, won election to the Indiana Supreme Court in 1926. He served as the chief justice of the court during the years he resided at 4415 Park Avenue (now demolished).

The neighborhood was also representative of a social and cultural change occurring throughout the United States at the turn of the 20th century. As immigrants and their children gained education and financial success, they moved out of their ethnic neighborhoods into more affluent neighborhoods. This was particularly true in Oliver Johnson's Woods. On Broadway, Theo Dammeyer (4460), his next-door neighbor and brother-in-law Ed Brinkmeyer (4444), and Henry Fechtman (4572) were all children of German immigrants. They had grown up in the German neighborhood along Washington Street, east of downtown and attended Trinity Lutheran Church and school. Now, each was, in his own right, a successful businessman living in suburban Indianapolis in a comfortable upper middle class home far away from the ethnic neighborhoods of their youth.

During the 1920s the Jewish population was also moving from near south side neighborhoods to the emerging northern suburbs. This movement north was reflected in the relocation of Kirshbaum Center and Congregation Beth-El from the industrial neighborhood of the near south side to the residential north side along with the establishment of the Indianapolis Hebrew Congregation north of downtown. In 1924 Beth-El began building a beautiful synagogue at 34th and Ruckle Avenue, designed by the German-American firm of Vonnegut, Bohn and Mueller (Otto Mueller lived at 4433 Broadway). The new synagogue was ten blocks directly south of Oliver Johnson's Woods.¹⁴ Reflecting this move away from the south side working class homes of German and eastern European Jews was businessman Bernie Cohen, builder of the unusual Japanese/Craftsman house at the corner of Broadway and 46th Street. Clothing manufacturer Joseph Meyer Jackson (4419 Park) was extremely active in B'nai B'rith. The doubles at 44th and Central Avenue (later torn down to make room for the Indiana Bell switching station) were home to numerous of Jewish families during the 1920s and 1930s.¹⁵

There was also a large Catholic population in Oliver Johnson's Woods. Catholics organized the St. Joan of Arc parish, at 42nd Street and Ruckle Avenue, two blocks south of Oliver Johnson's Woods, in 1920. By 1925 the parish had grown to the point where plans for a Roman Basilica/Italian Renaissance church and campanile were underway. Felix Krieg, William Brennen, and James Quinn, all living on Park Avenue, were active in the church. The Central Avenue families

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of Francis H. Krieg, Lawrence Welch, and Lawson O'Malley as well as Joseph Sullivan of College Avenue were St. Joan of Arc members. It is interesting to note that during the 1920s, Indianapolis was the home of the D.C. Stephenson, Grand Dragon of the Ku Klux Klan, and the center of its national activities. During the period of Stephenson's leadership, the Klan focused its rhetoric of hate primarily toward the nation's foreign-born, Catholic, and Jewish populations.¹⁶ Yet in Oliver Johnson's Woods, these three populations lived side-by-side with Anglo-Americans. Clearly, the great leveler was economic and social standing. (Criterion A)

Architecturally, the neighborhood of Oliver Johnson's Woods is a composite of all the residential styles popular throughout the first two decades of the 20th century. A variety of architects, possessing city, state and even national reputations, designed homes in the neighborhood. For these reasons, the neighborhood is significant under Criterion C.

By the second decade of the 20th century, architect Adolph Scherrer was nearing the end of his career. Born in Switzerland and educated at the Kunstakademie in Vienna, Scherrer came to the city in 1873 and began working with architect Edwin May. Commissioned as the architect of the new Indiana state capitol building, May died before he was able to finish the design. Scherrer completed the drawings and supervised the construction of the building, completed in 1888. Scherrer went on to design the gates at Crown Hill Cemetery (NR, 1885), the Pathology Building at Central State Hospital (NR, 1896) and the Independent Turnverein (NR, 1914). Scherrer also designed residential structures and was commissioned by Frederick Wilkening to design a Craftsman-style home at 4505 Broadway. (photo 24). Records concerning the construction of this home are in the archives of the Indiana Historical Society.¹⁷

Herbert Foltz, architect of 4450 Broadway (photo 22), was an Indiana native. Educated at Rose Polytechnic Institute (now Rose-Hulman Polytechnic Institute) and the Chicago Art Institute, he began practicing as an architect in 1891. He designed ecclesiastical buildings such as the Tudor Revival-style Irvington Methodist Church (Irvington Historic District, NR) and the Gothic Revival Meridian Heights Presbyterian Church, now First Meridian-Heights Presbyterian Church. He also designed Shortridge High School now Shortridge Middle School (NR), as well as fine residences. These include the Tudor Revival former governor's mansion on Fall Creek (now demolished) and the home of Hoosier author Meredith Nicholson. The Renaissance Revival home he designed for Theo Dammeyer reflects his fondness for the revival styles. Foltz continued his practice in Indianapolis until his retirement in 1946.¹⁸

Edward D. Pierre was a native of Fort Wayne Indiana and studied at the Armor Institute and Chicago Art Institute, graduating in 1915. His practice of architecture was interrupted by service

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in World War I. Upon his return, he briefly joined the Indianapolis practice of McGuire and Shook, but soon went out on his own. He designed the Indiana State Library and Historical Building (NR, 1934) and was a winner in several contests for residential design. At his death in 1971, an editorial in the *Indianapolis Star* of March 30 praised his work as well as his commitment to the beautification of the city. The design for the Welch home at 4545 Central Avenue (photo 7) was completed in close consultation with owner Lenore Welch.¹⁹

Architect Lee Burns involved himself in all aspects of residential building. He partnered with other Indianapolis architects, such as Willard Osler and Edward James, and established Burns Realty as the construction arm of his business. Educated at Butler College (now Butler University), Burns gained his architectural knowledge working for the publishing houses of Bobbs-Merrill and Hollenbeck Press. He started Burns Realty in 1910 and began to specialize in the design and construction of quality homes. In 1919 he moved and renovated the Oliver Johnson House at 4456 Park Avenue (NR, photo 12). By 1926 he had partnered with Edward James in the firm of Burns and James. His design for the Frank Floyd house at 4450 Park Avenue (photo 11) was featured in *American Architect*. In 1929, the Society of Indiana Architects awarded Burns a gold medal for excellence in residential architecture.²⁰

In 1959, when Merritt Harrison became a fellow in the American Institute of Architects, his colleagues referred to him as "the dean of Indiana architects." Harrison acquired his architectural training at Cornell University where he received several medals for excellence. During his long career in Indiana, he designed the Indiana State Fairgrounds Coliseum (1939), Lockfield Gardens (NR, 1937) and Crispus Attucks High School (NR, 1937) and Gothic Revival Irvington Presbyterian Church (NR, Irvington Historic District). The home he designed for Morris Nicholson at 4455 Park Avenue (photo 11) reflects his eye for residential design.²¹

Charles Byfield was largely self-taught, leaving high school to work in the construction trades. He worked in the firm of Rubush and Hunter for seven years. By 1907 he had established an architectural practice and began a successful career that included the design of the Knightstown Public Library, Indianapolis Public Schools 4, 76 and 85, the Wulsin Building in downtown Indianapolis, as well as several hotels. He designed the residence at 4560 Broadway for Francis X. Morrison early in his career.²²

H. Ziegler Dietz designed two homes in Oliver Johnson's Woods. The first was in 1922 for homeowner Carl Ploch at 4519 Central Avenue. Two years later, he designed a home for James McNamara at 4546 Park Avenue. Although Dietz specialized in hotel design, the homes he

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designed for Oliver Johnson's Woods were modest Colonial Revivals. Born in Pennsylvania, Dietz came to Indianapolis in 1913 to begin his architectural practice.²³

Fermor Spencer Cannon probably designed at least four homes in Oliver Johnson's Woods. An Indianapolis native, Cannon graduated from the architectural program at the University of Illinois in 1911. He immediately returned to the city and began a thriving sixteen-year architectural practice. During this time, he designed the Fletcher American Bank Building, the Interurban Freight Depot, Flanner and Buchanan Mortuary (1926), and the Butler College Field House (NHL, 1928). He also designed homes; three houses in Oliver Johnson's Woods have F. S. Cannon identified as architect on building permit applications. These three homes show the full spectrum of Cannon's residential designs. All are spacious with well-designed interiors. In 1924 he designed 4401 Broadway, a Dutch Colonial Revival (photo 19), and a brick Colonial Revival at 4451 Park Avenue. The following year, he designed a brick American Four Square (photo 20) for his parents. Interestingly, the home at 4427 Broadway (photo 36) is an almost identical brick American Four Square that was built about 1914. Slightly smaller and turned 45 degrees so that the large porch faces the street rather than the side yard as in 4404, the interior of 4427 has an identical first floor plan and even some of the same interior details. It is very possible that Cannon designed this home early in his career. Cannon gave up his architectural practice in 1929 to guide Railroadmen's Saving and Loan, the organization founded by his father, through the Depression. He resigned as the firm's president in 1954.²⁴

Charles A. Palmer studied architecture at the Pennsylvania Museum and School. After his studies, he joined the Philadelphia firm of Price and McLanahan before moving to Indianapolis to open a practice. He specialized in residential architecture and was well known for his fashionable designs. The Colonial Revival home he designed for Edward Brinkmeyer (photo 35) at 4444 Broadway is an excellent example of his skills.²⁵

The home of Otto Mueller at 4433 Broadway (photo 36) was certainly designed by Otto or one of his partners at Vonnegut, Bohn and Mueller. An unusual design, the home has many elements of the Prairie style including deep eaves and casement windows with ornamental stained glass. The firm designed apartments, including the Alameda (NR), as well as office buildings and Treadwell Hall at Arsenal Technical High School. (NR)²⁶

The most prolific architect of homes in Oliver Johnson's Woods was also its most prolific contractor, William F. Nelson. By 1924 Nelson had an office two blocks from the neighborhood at the corner of College Avenue and 42nd Street. From this corner office he designed and/or built dozens of homes on the north side. Throughout the 1920's articles in the *Indianapolis Star*

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featured homes of his design. One, "William F. Nelson is Builder of Many Fine Northside Homes in Indianapolis" listed 33 homes recently built by Nelson. Oliver Johnson's Woods homes featured in the article included 4560 Park Avenue and 4545 Broadway. In another article Oliver Johnson's Woods homes at 4550 and 4563 Park Avenue were featured. In all, Nelson designed 4550, 4560, 4565 Park and also constructed 4550 and 4565 Park. He also constructed 4401, 4433, 4444, 4545, 4555 and 4565 Broadway as well as 4451 Central Avenue. Nelson retired from business in 1948.²⁷

Five homes 668, 678 (photo 1), 688 44th Street (photo 30) and 4404 (photo 26) and 4408 College Avenue are excellent examples of speculative housing constructed in Oliver Johnson's Woods. Earl M. Edson constructed the five bungalows at the corner of 44th Street and College Avenue about 1911. The plat map included in property abstracts for homes in Oliver Johnson's Woods show that lot 30 was subdivided into 5 small lots as early as 1909. This seems to indicate the original owner of the property, Claud Jacquart, hoped to profit quickly from his investment. Earl M. Edson purchased the five empty lots as a group in December of 1910. Edson was also the owner of Oliver Johnson's Woods lots on Central Avenue. The five homes on lot 30 have identical components that are simply rearranged to slightly alter the exterior as well as interior plans. All are one-and-a-half story frame homes with porches, fireplaces and beautiful interior Craftsman detailing. Although building permits for the five bungalows have not yet been located several building permits taken out by Edson during the years 1909 through 1912 have been found. All are for frame bungalows valued from \$2,700 to \$4,000. Several of these homes are identical to the houses found at 44th and College.²⁸

Endnotes for Section 8 - Statement of Significance

1. Howard Johnson. *A Home in the Woods*. (Bloomington: Indiana University Press, 1978.) p. 125.
2. Johnson-Denny House National Register Nomination, p. 20.
3. Union Title Company. *Abstract of Lot 2*.
4. "The Northview Neighborhood. The Future Residential Section of Indianapolis." *Indianapolis Star*, section 1, p. 8.
5. Classifieds, *Indianapolis Star*, January 10, 1915, p. 24, and September 15, 1915. Want Ads section, p. 23.
6. *Indianapolis Blue Book of Selected Names of Indianapolis and Suburban Towns*. (New York: Dau Publishing, 1908).

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7. David J. Bodenhamer and Robert G. Barrows, eds., *Encyclopedia of Indianapolis* (Bloomington, IN: Indiana University Press, 1994), pp. 821-822; "Fred G. Appel Dies; noted philanthropist, retired businessman", *Indianapolis Star*, February 8, 1981, pa. 28.
8. *Encyclopedia of Indianapolis*, p. 1160.
9. *Encyclopedia of Indianapolis*, p. 706.
10. *Encyclopedia of Indianapolis*, pp. 700.
11. *Encyclopedia of Indianapolis*, pp. 265, 676.
12. "Mrs. Lucien King Dies", *Indianapolis Star*, June 18, 1934, p.1.
13. *Encyclopedia of Indianapolis*, pp. 276-279.
14. Endelman, Judith E. *The Jewish Community of Indianapolis*. (Bloomington, IN: Indiana University Press, 1984), pp. 112 – 117 and 140-143.
15. Polk's City Directories, 1920-1935.
16. *Encyclopedia of Indianapolis*, pp. 879-882.
17. *Encyclopedia of Indianapolis*, p. 1219.
18. *Encyclopedia of Indianapolis*, pp. 587-588, 634; "Herbert Foltz Dies", *Indianapolis News*, July 7, 1949, p. 1.
19. Author interview with Patricia Welch, December, 2003; Rabb and Herschell, *An Account of Indianapolis and Marion County*. (Dayton, Ohio: Dayton Publishing, 1924), pp. 596-597; "E.D. Pierre Dies", *Indianapolis Star*, March 30, 1971, p. 1; "Indianapolis Men Given Mention in Design Contest", *Indianapolis Star*, April 26, 1925, Section 5, p. 9.
20. Dunn, Jacob Piatt. *Indiana and Indianans*, page 1399; *Encyclopedia of Indianapolis*, p. 365; *American Architect*, August, 1926, pp. 179-180.
21. *Indiana Architect*, September/October, 1973, p. 13; "A Designer of Ideas," *Indianapolis Star Magazine*, June 28, 1959, pp. 20-23; Obituary, *Indianapolis News*, November 24, 1973; *Indiana Architects and Architectural Firms*. (Indiana Historical Society, unpublished, n.d.)
22. Roll, Charles. *Indiana 150 Years of American Development*. (Chicago and New York: Lewis Publishing, 1931.) v. 3, p.24; Hubbard, page 188; *Indiana Architects and Architectural Firms*, unpublished manuscript, Indiana Historical Society
23. *Indiana Biography Series*, v. 36, p. 49.
24. *Encyclopedia of Indianapolis*, p. 384; *Indiana Biography Series*, v. 23, p. 104, v. 51, p. 1; Rabb and Herschell, v. 4, pp. 424-425.
25. *Indiana Biography Series*, v. 76, p. 45.
26. *Encyclopedia of Indianapolis*, p. 1389.
27. *Indiana Biography Series*, Vol. 56, p. 107; "William F. Nelson is Builder of Many Fine Northside Homes", *Indianapolis Star*, April 19, 1925, Section 5, p. 9; "English cottage Type is Ably Demonstrated in Krause Home", *Indianapolis Star*, May 3, 1925.

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28. Union Title Company, *Property Abstracts for Lot 30, 678 44th Street, 688 44th Street and 4404 College Avenue*; Building Permit Application Records, Indianapolis City-County Building, Microfilm Archives Division.

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