

FINAL

United States Department of the Interior
National Park Service

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 Washington Park Historic District

other names/site number 097-296-28000

2. Location

street & number Pennsylvania St., Washington Blvd., New Jersey and the west side of N/A not for publication
Central Ave. between 40th and 43rd Streets

city or town Indianapolis N/A vicinity

state Indiana code IN county Marion code 49 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 36 CFR Part 60. In my opinion, the property
 meets does not meet the National Register criteria. I recommend that this property be consider significant
 nationally statewide locally. (See continuation sheet for additional comments.)

James A. [Signature]
Signature of certifying official/Title

5/12/2008
Date

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:

Signature of the Keeper

Date of Action

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:)

Washington Park Historic District
Name of Property

Marion County, IN
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

- private
- public-local
- public-state
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
110	3	buildings
0	0	sites
0	0	structures
0	0	objects
110	3	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

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: multiple dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

DOMESTIC: multiple dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19th & 20th CENTURY REVIVALS: Colonial Revival

LATE 19th & 20th CENTURY REVIVALS: Tudor Revival

Late 19th & 20th CENTURY AMERICAN MOVEMENTS:
Bungalow / Craftsman

OTHER: American Four-Square

Materials

(Enter categories from instructions)

foundation STONE

walls BRICK

roof WOOD: Weatherboard

ASPHALT

other STUCCO

METAL: aluminum

STONE: limestone

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for the 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, 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 significant 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)

COMMUNITY DEVELOPMENT
SOCIAL HISTORY
ARCHITECTURE

Period of Significance

1897-1958

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

See continuation sheet

9. Major Bibliographical 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 if 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 Record
- # _____

Primary location of additional data:

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

Name of repository:

Washington Park Historic District
Name of Property

Marion County, IN
County and State

10. Geographical Data

Acreage of Property Approximately 60 acres

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

1

1	6
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5	7	2	3	2	0
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4	4	0	9	6	6	0
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3

1	6
---	---

5	7	2	7	6	0
---	---	---	---	---	---

4	4	0	9	1	0	0
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2

1	6
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5	7	2	7	4	0
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4	4	0	9	6	9	0
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4

1	6
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5	7	2	3	4	0
---	---	---	---	---	---

4	4	0	9	0	8	0
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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

organization _____ date 2 December 2007

street & number 4415 Broadway telephone 317-926-6752

city or town _____ 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 listings. Response to this request is required to obtain a benefit in accordance to the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.)

Estimated Burden Statement: Public reporting burden for this 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 the 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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Section number 7 Page 1 *Washington Park Historic District, Marion County, IN*

The Washington Park Historic District is in the south central portion of the Meridian-Kessler neighborhood of Indianapolis. Located approximately four miles north of the city's central business district, the Meridian-Kessler neighborhood is a residential area of middle- and upper-middle class homes constructed primarily in the first half of the 20th century. These homes vary in size from small bungalows to mansions. There are also small and mid-sized apartments in the neighborhood, most of which were built during the height of the construction boom of the 1920s and 1930s. Historically, the residents of these apartments were young professionals wishing to live in the prestigious and quiet neighborhood. Scattered through the area are churches as well as two public and two parochial grade schools. Meridian-Kessler also has commercial shopping corners typical of the era and two gas stations at major commercial intersections. These institutions and businesses have been frequented by the local residents over the decades, providing neighborhood gathering places that offer the sense of community cohesiveness not commonly found in most modern suburban developments.

The Meridian-Kessler area is served by seven major thoroughfares and by public transportation in the form of buses. College Avenue and Meridian Street serve as major north-south corridors for the north side of the city. The southern and northern boundaries of Meridian-Kessler -- 38th Street and Kessler Boulevard (NR), as well as 46th, 52nd, and 56th Streets -- serve as east-west arteries. Although none of these streets fall within the Washington Park Historic District, they provide easy access to all parts of the city for Washington Park residents. The east boundary of Meridian-Kessler is the Monon Trail, a bike and walking path constructed on the old Monon railroad line. The trail lies seven blocks to the east of the Washington Park Historic District.

The Washington Park Historic District is bounded on the east by Central Avenue, on the north by 43th Street (Photo 1), and on the south by 40th Street (Photo 2). The west boundary incorporates both sides of Pennsylvania Street (Photo 3) with the west side of Central Avenue (Photo 4) as the eastern boundary. Paralleling these two north-south streets is Washington Boulevard (Photo 5). Central Avenue was known as Sugar Flats Gravel Road in the 19th century and was one route out of the city into northern Marion County. After the area was annexed into the city in 1906, roadways in the area were improved and, in November of 1908, Central Avenue was graded. Not until November 1916 was the street paved and sidewalks built between 40th and 43rd Streets. Sewers serving Washington Park residents were installed at the same time. In 1911, the city took five feet off the lots on the east and west sides of Pennsylvania Street and Washington Boulevard to widen the streets to the present width of 70 feet. These, too, were paved about 1916. It is interesting to note that the record reads "to widen from 40th Street to 42nd Street." Several documents and maps

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in the early part of the 20th century erroneously name 43rd Street as 42nd. The confusion seems to have been resolved about 1915 as more homes were being built in the area.¹ The large mature trees and the width of the three north-south streets -- Central and Pennsylvania Streets, and Washington Boulevard -- give a visual effect of park-like boulevards. Here also are the largest lots and the largest homes in the district. The impressive Holy Trinity Greek Orthodox Church (Photo 6) stands at the south end of Pennsylvania.

The southern boundary street, 40th Street, was cut from Pennsylvania to Meridian Street in 1907 in response to the construction of homes near that location. It was extended to Central Avenue a few years later. But it was not until 1923 that the northern boundary street, 43rd Street, was paved and sidewalks installed. The short stretch of 41st Street (Photo 7) between Central Avenue and New Jersey Street (Photo 8) from 40th to 41st Streets lies within the 1911 plat of Chester Place (Historic Map A). These streets were paved and sidewalks and sewers were installed in the fall of 1923.² Here lots are smaller and the homes on these streets are more modest in size and design. A small apartment building containing four units is situated at the southwest corner of the district on 40th Street.

There are 113 total buildings in the Washington Park Historic District: 101 single-family homes, 8 doubles, 2 duplexes, one, small, four-unit apartment building, and one church. Although most homes date to the years before World War II, there are three Ranch-style homes built in the early 1950s. The house at 4029 New Jersey is the smallest of these houses (Photo 9) while the Herbert Queisser house at 4154 Central is the largest (Photo 45). The appearance of these Ranch-style homes in Washington Park in the early 1950s coincides with the style's emerging popularity in the Midwest. William W. Wurster, architect and professor at University of California, Berkley and MIT is usually credited with the early development of the style that would be known as the "California Ranch." The style, characterized by a single-story with large windows and a hip roof with deep, over-hanging eaves, was a complete departure for the regimented revival styles of the early 20th century. This exterior and the corresponding open interior design became synonymous with the casual "California" life-style.³ The Queisser home is an excellent example of the style's Midwestern form.

The three non-contributing structures in the district are two homes located on Pennsylvania Street and the church at 4011 N. Pennsylvania. Constructed on vacant property at 4204 (Photo 10) and 4242 Pennsylvania, they were built in 1986 and 1987 respectively. The large, well-proportioned contemporary houses are constructed of red brick, and surrounded with large trees. Both houses blend flawlessly into the surrounding historic neighborhood.

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Washington Park Historic District, Marion County, IN

Four homes in the district have been destroyed. The Franklin Vonnegut home (4011 Pennsylvania) and the Morris Ross home (4014 Washington Boulevard, Historic Photo 1) were demolished to make way for the Holy Trinity Church and grounds. The Vonnegut home was demolished in 1960 for construction of the church and the Ross house, which had served the congregation as an education building, came down in 1978 to expand the parking lot and to add green space for the church's annual Greek Festival. A third home at 4190 Pennsylvania was demolished to make way for an addition to the south side of 4200 Pennsylvania about 2003. It should be noted here that, although many homes have additions, almost all are to the back of the houses, leaving the façades in nearly original condition. Many also have added or rebuilt garages, but these too are at the rear of the properties. The fourth house destroyed was the Granville Wright house that stood at 4150 Central. Extensive title research revealed that Anna Wright sold the property that is now 4144 Central to Charles Millard in 1921. Millard, in turn, sold the property to George Q. Bruce who constructed a home mortgaged for \$15,000 in 1926. Anna Wright continued to live at 4150 Central until 1936. But after that date no home was ever again listed at the 4150 Central address. In 1950 Herbert C. Queisser purchased the lot for an undisclosed amount and, in 1952, what appears to be construction liens are filed against the property.⁴ In 1953 the current Ranch-style house first appeared in the city directory.

The Washington Park neighborhood is a showcase for the Revival styles so popular with the upper middle class of the early 20th century. Colonial and Classic Revival styles and variations of the Tudor Revival style are most frequently found. Several of the most impressive Colonial homes are found on Pennsylvania Street. The James Fessler home (4035 Pennsylvania, Photo 11) is a simple, shingle-sided home reminiscent of the cottages along the New England coast. Colonial becomes elegant, reminiscent of Georgian, in the Joseph Schaf, Jr. home (4101 Pennsylvania, Historic Photo 2). The Lee Burns-designed house for Dr. Frank Wynn (4047 Pennsylvania, Historic Photo 3) has a beautiful arched, broken pediment entry porch. Smaller Colonials also can be found on Pennsylvania Street. The three-bay, red brick J. Dwight Peterson home (4200 Pennsylvania) has brick quoin corners. The plain, almost severe, massing of the Edwin Tishler home (4134 Pennsylvania) is softened with a decorative railing atop the projecting flat roofed entry porch. The 1926 Charles Harvey Bradley home (4044 Pennsylvania) is a frame, gable-roofed house with a recessed entry with a pediment surround. Other fine examples of the Colonial style can be found on Washington Boulevard, most notably the Lee Burns home (4205 Washington Boulevard). This five-bay house has a tri-part window above the arched transom doorway. The home built for Dr. Eastman (4050 Washington Boulevard, Photo 12) in 1897 was remodeled and enlarged by architect Lee Burns in 1919. Burns added a small entry portico, window headers, and a detailed cornice at the eaves to transform the façade. The small brick home at 403 E. 43rd Street has a stringcourse along the lower edge of the second story windows

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and a recessed entry. Central Avenue has an outstanding example of Georgian architecture in the Edward Stratham home (4220 Central Avenue). Designed and built by the owner, the brick home has a large, Corinthian columned entry porch and finely detailed cornice (Photo 13).

Revival styles from Europe are heavily favored in the Washington Park district. There are several Italian Renaissance Revival homes. Two of the outstanding Italian style homes are the Macy Malott house (4268 Washington Boulevard, Photo 14) and the George Hilgemeir home (4266 Pennsylvania). Malott's home is a Frank Hunter design of yellow brick with stone accents and pairs of arched transomed French doors flanking the entrance decorated with wrought iron grilles. The green tile roof adds to the Italian Renaissance feel of the home. Hilgemeir's home, designed by the firm of Mothershead and Fitton, is also of yellow brick with stone accents. Here, the recessed doorway is accented with a limestone surround carved to mimic voussoirs. As in the Malott house, grille work covers the lower half of the second-story windows. The Hunter designed Edgar Hauser home (4243 Washington Boulevard), constructed of yellow brick, has a Palladian arched entry porch supported by slender stone Tuscan columns.

The Harry Hartley house (4051 Washington Boulevard, Photo 15) is an extraordinary brick French chateau. Hartley sent his architect William Russ to France to study Napoleon's Malmaison to replicate it, albeit in a smaller, modified form.⁵ A pair of homes at 4057 and 4063 New Jersey Street (Photo 16) also look to France for their inspiration. Mirror images of each other, they also have the steep hip roof line and full length first floor windows similar to those found in the Hartley house.

Tudor Revival at its best can be found in homes throughout the district. The Roy Adams home (4163 Washington Boulevard, Historic Photo 4) could be found in the English countryside as easily as in an American suburb. Irregular massing, projecting bays and towering chimneys add to the grandeur of the home. It is interesting to note that Lee Burns, the architect of so many fine colonial homes in Washington Park and the surrounding Meridian-Kessler neighborhood, designed this 1927 Tudor Revival masterpiece. The equally impressive Elmer Crane home can be found further up the street (4170 Washington Boulevard, Historic Photo 6). The house, designed by the firm of George and McLucas, has a single story sunroom to the front of the house and a brick and stone porte-cochere to the north side. Both elements make it an obviously 20th century incarnation of the Tudor style. Fermor S. Cannon designed a Tudor Revival home for himself at 4235 Pennsylvania. The main façade is dominated by doors with the traditionally large chimney flanked by French doors that feature stained glass crests in each door. The story-and-a-half Mrs. Ida Smith house at 4041 Washington Boulevard (Historic Photo 7) is L-shaped with a gabled end facing the street. Here, as in the Cannon house, is a large brick chimney with

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flanking French doors featuring glass similar to the Cannon house. A smaller L-shaped home at 4108 Pennsylvania was constructed in 1930. The house is brick on the first story with stucco and timbers on the second. The firm of Pierre and Wright designed a small story-and-a-half brick Tudor Revival home at 4202 Central. The house has an intersecting gable roofed entry wing that features a limestone door surround with stone quoins set at regular intervals around the door. The home's steeply pitched roof sets off the massive brick chimney (Photo 17). The Josiah Andrews house (4019 New Jersey) was built at the end of the Tudor Revival craze. This small story-and-a-half brick home has the steeply pitched roof and small paned windows indicative of the style.

There are also two interesting Tudor influenced houses in Washington Park. The first is the Harry Goldstein house (4248 Washington Boulevard, Photo 18) designed by Frank Hunter. This large brick house with stone detailing features a projecting entryway with a round arched door outlined with limestone, which dominates the façade. South of the Goldstein house is the Paul Bessaire house (4224 Washington Boulevard, Historic Photo 8), constructed in 1927. The unknown architect set the entry to the home at the north end of the façade with a limestone surround more reminiscent of the Italian Renaissance. The brick home has stucco and timber gables and windows of leaded glass. The Arts and Crafts movement influenced many architects designing in the Tudor Revival Style. This is very evident in several Washington Park homes. The Everett McCoy house (4170 Central, Photo 19) is situated on its lot with the long side of the home facing Central Avenue. In keeping with the Arts and Crafts philosophy of the use of organic materials, Frank Hunter chose unpainted stucco with brick and stone accents to soften the Tudor Revival elements of the home. The two-and-a-half story Gilbert J. Cooke house at 4002 Pennsylvania is stucco with vertical timbers appearing in the gable ends of the house as well as exposed decorative rafter timbers. The shallow, two-story projecting central entry echoes the end gables with vertical timbers. The 1929 Sylvia Springhorn home (4051 New Jersey, Photo 20) is a cottage rendition of Tudor Revival. The L-shaped brick house has stucco and timber gables and a bay window with a small shed roof.

The American Craftsman style is at its best in the two Samuel Schooley houses. Both incorporate the variety of building materials and details so favored by Craftsman designers. Schooley's first home in Washington Park is a large two-and-a-half story brick and timbered stucco house at 4165 Pennsylvania (Photo 21). Built about 1910, its red tile, clipped gable roof adds to the organic feeling of the home. Large window openings were used to fill the home with the natural light that the Craftsman architects favored. Four years later Schooley built a second house in the neighborhood. This bungalow home (4011 Washington Boulevard, Photo 22) is pure Craftsman. Again, favoring brick and timbered stucco and the same clipped gable, red

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tile roof, this smaller home also has large window openings for natural light. The bungalow porch, enclosed more than 55 years ago, is filled with windows and in keeping with the original design⁶

The Albert Schneider house (4021 Washington Boulevard), built in 1923, is an excellent example of the Bungalow style. The home has a deep porch covering the main façade and heavy brackets support the clipped gable roof. This is the only true Bungalow style home in the district. A beautiful semi-Bungalow is found at 4025 Washington Boulevard (Photo 23). Built about the same time (1922) by Albert Schneider's father William, the brick house was probably designed by the same architect since it shares some of the same design elements, a clipped gable roof, identical brackets, and the broad deep-eaved bungalow style porch. Both have square accents set in geometric patterns, although these are stone in the home of the elder Schneider and red tile in his son's house.

The American Four-Square style is quite prevalent in the district. Although larger, more pretentious Four-Square homes are found on Washington Boulevard and Pennsylvania Street, the four-square was an especially popular style for homes on New Jersey and Central. The William Sturm house (4010 New Jersey) and the George James house (4048 New Jersey) are constructed of brick with small porches on the main façade. The frame homes of Francis Fletcher (4065 New Jersey) and Maurice Socwell (4015 New Jersey, Photo 24) have porches that extend across the main façade. The Fletcher porch is the typical deep covered porch with a low brick wall and roof supporting brick piers at each end, while the Socwell porch is open and supported by round cement columns.

The home at 4020 Pennsylvania is an interesting Spanish Mission style house, the only in the district (Photo 25). Built in 1915 and sided with rough finish stucco to echo adobe, it has a central two-story block flanked by projecting single story wings that create a courtyard at the street façade. The main façade wall of the south wing is pierced with a low set central window while the north wing is a covered porch. Each wing has a flat roof with a crenellated parapet while the central block's gable roof is hidden by shaped gable end. A massive central chimney dominates the façade wall.

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The representative homes of the Washington Park Historic District follow.

William T. Cannon house, 4014 Pennsylvania Street, Arts and Crafts, 1918 (Photo 26). Fermor S. Cannon designed this home for his parents. Reminiscent of the English Arts and Crafts movement, the main façade is stucco while the rest of the home is constructed of red brick. The brick work wraps around to the main façade, forming decorative quoins. The home was designed to draw attention to the central portion of the main façade. Enclosed with low, stone capped brick walls, the cement steps lead to the home's entrance. Here, Cannon designed an offset door with a small narrow window to the north side of the entrance. Square engaged columns support a cornice that in turn supports a pair of windows that form a single arch. The eye is drawn to the shed dormer with triple, eight-light windows, by the use of coffered panels that top the second floor window. Pairs of eight-over-one windows flank the central window on the second floor. On the first floor Cannon chose to add interest by the irregular placing of double eight-over-one windows to the south of the doorway and a single eight over one window to the north. He then placed a small multi-light window between floors to the north of the front door to light the interior stairway. The south side of the house has a single-story red brick sunroom with a hip roof and eight-over-one sash windows. A chimney pierces the red tile roof at the south gable end of the house. The elder Cannon founded Railroadmen's Building Savings and Loan Association in 1887, the first such institution in the city. The second owner, James Bingham, was twice elected Attorney General of the State of Indiana. The Reverend Titus Lowe, Bishop of the Methodist Church in Indiana, owned the property in the 1940s.

James and Caroline Marmon Fessler house, 4035 Pennsylvania, Colonial Revival, 1922 (Photos 11 and 27). Mr. and Mrs. Fessler chose Robert Daggett to design their home on Pennsylvania. Interestingly, the home was originally designed by Daggett in a Mediterranean villa-style with stucco walls, a tile roof, round arched windows, and grille work. Although the interior design of the home did not change, the exterior was transformed to a style that was more like a New England cottage than an Italian villa. The house is placed with the gable end to the street with the drive entrance on the north and the front of the house facing the large side yard on the south side of the house. On the street end of the home two sets of French doors are evenly spaced in the first floor, while three pairs of casement windows are evenly spaced in the second and a casement is centered in the gable. All of the windows have louvered shutters. On the south façade, which is actually the main façade of the house, there is a central, recessed entry porch framed by square, engaged columns topped by a wide applied cornice. Two pairs of French windows flank the doorway. Above the entry is a small, single casement with larger casements placed to each end of the second floor façade. Each is decorated with wrought iron grille work

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covering the lower portion of the window. On the east side of the central window is another small casement. At the south east corner of the façade is a projecting single story sunroom with engaged columns separating the long windows. This porch has a flat roof. The main feature of the north façade is the central entrance door, with a double service door to the east. Both are protected by a shallow, flat roofed portico. Above are a group of three casement windows. Fessler was a prominent attorney in the city. Mrs. Fessler, daughter of auto magnate Daniel Marmon, was a generous patron of the arts in the city.

Dr. James Wynn house, 4047 Pennsylvania, Colonial Revival, 1917 (Historic Photo 3, Photo 28). Lee Burns designed the Wynn home in his favorite style, Colonial Revival. The five-bay, clapboard-sided home has a shallow, recessed central door with side lights and transom. The door hood is a classical round arch with a broken cornice supported by Tuscan columns. A pair of long, six-over-six sash windows flanks the doorway. The window surround of each is topped with a projecting window hood. In the second story a small, six-over-six window is centered above the entry with a pair of larger, six-over-six windows to either side. All the windows have louvered shutters. At the roof line is an entablature with dentils and cornice. The gable roof has three, evenly spaced gabled dormers with six-over-six windows. On the south side of the house is a long, single-story porch. The shed roof is supported by square corner columns. Lee Burn's records value the house at \$14,090 at the time of its completion.⁷ Dr. Wynn, a leading physician and educator in the city, was also a renowned mountain climber and president of the American Alpine Club at the time of his death, which resulted from a fall in Glacier National Park in July 1922. The house was later the home of businessman and civic leader John J. Appel.

Joseph C. Schaf, Jr. house, 4101 Pennsylvania, Georgian Revival, 1924 (Historic Photo 2, Photo 29). Architect Wilson Parker worked for the firm of McKim, Mead and White prior to coming to the city. The influence of the firm's elegant residential designs can be seen in Parker's design for the Schaf house. The contract entry in the *Indiana Construction Recorder* valued the home at \$28,000.⁸ The symmetrical, five-bay brick home has decorative quoins at the corners of the main façade. Flanking the first floor center entry are pairs of French doors, with round arched transoms, and arched, brick surrounds with limestone keystones and imposts. Each set of doors has a stone sill that supports decorative iron grille covering the lower quarter of the doors. The paneled front door is surrounded by leaded glass sidelights and fanlight. Engaged pilasters separate the sidelights from the doorway. The projecting flat roof portico is topped with a balustrade. The roof is supported by Scamozzi Ionic columns. On the second story, six-over-six sash windows with shutters fill the five bays. Each window has a stone sill as well as a stone

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keystone in the flat arch. At the roofline there is an entablature with decorative fretwork and cornice with block modillions. The house has a gambrel roof with an unusually shallow upper slope making it look like a gable roof to the casual observer. Three gable dormers with pediments are evenly spaced in the roof and paired chimneys are at each end. The original balustrade at the curb of the roof has been removed (Historic Photo 2). The south façade has a shed roof porch supported across the front with four evenly spaced Tuscan columns. Joseph Schaf, Jr. was the son of Joseph Sr., owner of the American Brewing Company and of extensive downtown real estate. The family lived in both France and Switzerland prior to World War I. The younger Schaf was the owner and president of the Electric Machine Company in the city.

Philip H. Noland house, 4108 Pennsylvania, Tudor Revival, 1931 (Photo 30). This modest Tudor Revival house is typical of the smaller, well-designed homes in the Washington Park district. The two-story, gable roofed house has a shallow, projecting block with an intersecting gable roof on its main (east) façade. The first story of the house is brick and the entry door, placed just north of center, has a wide, smooth dressed stone surround. To the north of the entry are three narrow eight light casements unified with a brick sill. In the south portion of the main façade are three casements matching the windows to the north. The second floor is well defined with a jetty, as well as the use of stucco and vertical timber studs. A pair of casements is centered above each of the triple casements below. Centered above the entry is a single casement; all are defined with the use of timber surrounds. The intersecting gable facing the street is filled with clapboards. A large brick chimney is centered on the southern façade. Nothing is known about the original owner or the home's architect.

Meyer Efroymsen house, 4207 Pennsylvania, Classical Revival, 1918 (Photo 31). Frank Hunter, the architect of the house, chose a simple stucco exterior building material to adorn with strong classical architectural elements. The symmetrical, six-bay west (main) façade is dominated by the shallow, classical entry portico. Slender Doric columns support the front edge while fluted, engaged pilasters frame the entry. A wide entablature and deep cornice are topped with a gently sloping gable pediment. The portico is flanked by full length, triple windows with 18 lights each. The central window, actually a door, opens to access the brick terrace that runs the length of the main block of the house. These windows are centered in the wall between the door and the edge of the main block. The six windows of the second story are six-over-six sash windows with louvered shutters. The window headers are almost at the eaves, which emphasizes the deep overhang of the roof. The steep hip roof is shingle covered, almost surely a replacement for the original slate or tile. At each corner of the main block of the house are projecting, single-story wings. The south wing extends the length of the house and its walls are filled with full length 18

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light windows topped by three light transoms. Each of the windows is separated by a slender Tuscan column. These columns, in turn, support the heavy framing of the transoms above. The central transom of the three windows at the south façade of the wing is shaped in a round arch lunette. This pattern is repeated in the identical north wing of the house. Pairs of identical windows face the brick terrace. The house was the home of merchant Meyer Efroymsen, vice-president of H.P. Wasson and a local civic leader. Later owners of the house included Stuart Dean, president of Dean Brothers Pumps; J.K. Lilly, Sr., pharmaceutical president; and surgeon Dr. Goethe Link.

H. Benjamin Marks house, 4265 Pennsylvania, Classical/Renaissance Revival, 1918 (Photo 32, Historic Photo 9). The 1918 building permit for this house lists no architect, simply the contractor, T.A. Moynihan. The beautiful classical detailing on this simple red brick house makes this design stand out. The focal point of the main façade is the magnificent limestone surround for the double front door. A pair of square columns supports the front edge of the door canopy. The outer columns have a square capital while the inner columns have Scamozzi Ionic capitals. These support a wide entablature topped with a round arched canopy with a cornice decorated with dentils. The French doors lead to an enclosed entry with another set of French doors that access the house. On either side of the entry, a six-over-six window flanked by narrow, four-over-four windows, unified by a single limestone sill, give the impression of a tripart window, thus adding to the classical feel of the home. These windows are repeated in the second story. Three small windows, each with six lights, grouped as a single unit and unified with a stone sill, are centered above the doorway. At the eaves, stucco panels are separated by wooden L brackets. Three round arched dormers pierce the Mediterranean, red tile hip roof. The south façade has a single story sunroom topped with a hip roof; a brick walled terrace projects from the sunrooms west wall. This sunroom was originally an open porch (Historic Photo 9) but was enclosed soon after construction. Since the home is situated on a corner lot the architect gave the north and south façades greater detail than might have been found otherwise. Centered in the north face of the hip roof is a large, single dormer with a Palladian window and at the rear of the house is a large porte-cochere with a red tile hip roof. H. Benjamin Marks was probably the son of Isaac Marks, a leader in the city's Jewish community. Marks lived in this house until he traded homes with Charles Oval of 4180 Pennsylvania in 1940.

Macy W. Malott house, 4268 Washington Boulevard, Classical Revival/Italian Villa, 1926 (Photo 14). Frank Hunter used light buff brick and a green tile roofing material to set the tone for this home. The large, rectangular, main block has a small offset L at the southwest corner of the house. This contains the home's sunroom. Here, a single French door with a semi-circular

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fan light above echoes the two pairs of French doors with fanlights that flank the center entry porch on the main façade of the house. The roof of this deep, single-story entry porch is supported by three columns at the front and a pair at the façade wall. There is a wide entablature and the porch is topped with wrought ironwork. The leaded glass front door is surrounded by leaded glass sidelights and transom. The first floor French doors are defined with a brickwork arch with limestone keystone and impost. A limestone balustrade marks the front edge of the terrace that runs the length of the main façade. On the second story, a full-length, triple window is defined by a columned, stone surround and the central window, actually a door, opens to the roof of the entry porch. This grouping is flanked by French doors placed above the first floor doors with each having a wrought iron balcony. A single, curved dormer centered in the roof completes the central focus of Hunter's design for the house. Hunter's announcement of the plans for the home, placed in the *Indiana Construction Recorder*, include a value of \$50,000.⁹ The home was built for Macy Malott, vice-president and director of Indiana National Bank.

George Bauer/Hiram Raffensperger house, 4240 Washington Boulevard, Craftsman, 1917 (Photo 33). As with so many homes in Washington Park, this house was designed by Frank B. Hunter. Although the family referred to it as "Tyrolean" in honor of their German heritage, Hunter chose a Craftsman style for the home. The gable roof of the large, main block of the two-and-a-half story house is intersected by cross-gables (the southern intersecting gable being clipped) that top identically sized shallow projecting bays flanking the center entry with double sash windows above. A single-story, flat roofed porch covers the south and central portion of the main façade. It is supported by large round columns at each end and protected by low stucco, limestone capped walls. The large, arched, center entryway is filled with a single door and flanking sidelights. French doors with transoms are centered in each of the side bays. The plain stucco first story is punctuated with a limestone stringcourse placed about three feet up the wall. Horizontal timbers separate the first floor from the second. Here, Hunter uses vertical timber studs filled with stucco to add interest. The eaves of the red tile roof are supported by brackets in the south bay and by timbers in the north. A red brick chimney pierces the roof at its peak on the south façade and, on the north, a box bay window adds light to the first floor interior. George Bauer lived in this house only a year before his death in 1918. Bauer probably always intended the house for his daughter Lucy, married to Hiram J. Raffensperger, because it is her name that appears on the 1915 deed for the property. Lucy's mother, Lute Bauer lived with the family until her death in 1920.

William Morton Herriott/Elmer Crane house, 4170 Washington Boulevard, Tudor Revival, 1915, 1920 (Photo 34, Historic Photo 6). This large, brick and stone home is a virtual pattern book for

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the Tudor Revival style. The large, central block of the house is intersected with a shallow cross-fan light above echoes the two pairs of French doors with fanlights that flank the center entry gable block at the north end of the main façade. To the front of this is a large, rectangular, one story porch topped in a crenellated parapet that protects the main entrance of the house. Its Tudor arched entry is in the center and is flanked by empty lancet window openings. Stone outlines the doorway and windows. These openings are repeated on the sides of the porch also. Above the porch, in the second story of the cross gable section, is a pair of small paned windows that are outlined in quoin-like stone and topped with lapel molding. To the south of the cross gable is the two-story main block of the house. Central in this portion of the main façade is a massive, two-story, limestone, bay window. The window treatment in the first and second story is identical with three, diamond-paned, stationary windows separated by mullions in the front of the bay. Mullions also separate the transoms placed above these windows. Identical, single windows in the side of the bay are set at an angle to the house. Pargetting-like decorative stonework separates the first and second story of the bay and it is topped with a crenellated, stone parapet.

On the first floor, full length windows are placed to either side of the bay. Each is framed with a shaped, limestone door surround and topped with a carved stone header and hood molding. These doors access the terrace that runs across the main block of the house. A stone balustrade defines the front of the terrace. In the second-story of the central portion of the house, above each first-story door, is a diamond-paned casement with transom and outlined with quoin-like stone work. Extending from the south corner of the main façade is a single-story sunroom with windows on four sides. In the main façade of this sunroom, McLucas placed a double leaded glass window, separated by a stone mullion and topped by a unifying, single Tudor-arched transom. This large window is flanked by single Tudor-arch transom windows. The window unit has a stone sill and is outlined in a quoined, stone surround that extends to the stone water table that encircles the sunroom. This treatment of the windows extends around the sunroom filling it with light. Here, as in the balancing porch, the flat-roofed sunroom wing is topped with a crenellated brick parapet that is capped with limestone. Dominating the north side of the house is a brick porte-cochere with limestone Tudor-arched openings on three sides. A large brick chimney capped with a band of stone is placed on the south end of the house. The first listing for this property appears in the 1909 City Directory and belonged to William Morton Herriott. Title information reveals that Herriott most probably bought an existing new house in December of 1908 and mortgaged it for \$12,500.¹⁰ Herriott lived here until July 1919 when he sold the home to Elmer E. Crane. On 25 February 1920, a building permit was issued to "E.E. Crane, Owner" for "2 story brick veneer additions" valued at \$55,000. Since the building permits required

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information concerning "new" structures" or "additions," it appears from the wording of this permit that architect William McLucas planned to incorporate the existing house into the new structure.

Senator Albert J. Beveridge house, 4164 Washington Boulevard, Classical Revival, 1908 (Photos 35, 36). The stucco house is L-shaped with the family living quarters placed in the long wing and the service areas in the short wing of the house. The house is set back in the lot and now, as then, completely hidden from the street by a dense wood. The main façade faces south and is five large bays. The first floor of the house has five sets of French windows across the façade. The central three are double doors with transoms, and the outer two are double doors with flanking stationary windows. The three center doors access the living room, the east doors open to the study, and the west doors access the formal dining room. A deep terrace runs across the entire façade and is enclosed by a low stucco wall. In the second story above are five eight-over-eight sash windows. Each is centered over the windows below. In doing this the center three are grouped together while the outer windows are centered in the remaining façade wall. The gable roof is pierced by a pair of gable dormers with small windows centered over the second and fourth bays of the house. Chimneys are placed at either end of the house with a third large chimney at the center of the roofline. Originally, the east façade had a deep covered porch across the house. The balustraded roof and supporting columns have been removed exposing a pair of French doors with transoms flanking the chimney on the first floor and corresponding French doors with wrought iron balconies above. The entrance to the house is on the north side of the house at the corner of the long arm of the ell. A single door is protected by a cantilevered door hood with decorative scroll brackets. Above is a large French window lighting the interior stairway. Centered in the second story of the short arm is a French door with a wrought iron balcony. The Indianapolis *News* of 28 May 1908 printed an article about the home under construction for Albert J. Beveridge, one of Indiana's U.S. senators. The article featured the architect's rendering of the home's main façade and valued the completed house at \$9,000. It was in the study of this home that Beveridge wrote the Pulitzer Prize-winning biography of U.S. Supreme Court Chief Justice John Marshall.

Melville S. Cohn house, 4111 Washington Boulevard, Georgian Revival, 1921 (Photo 37, Historic Photo 10). The Cohn house is a beautiful example of very formal Georgian Revival architecture. The two-and-a-half story brick home is five bays. The unknown architect designed the house with a central entry pavilion as the visual focal point for the house. The two-story central bay projects slightly from the main block of the house and is topped by a full, gable pediment decorated with block modillions in the raking and horizontal cornices. Below the

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pediment, on the second-story, is a pair of casement windows with chambranle mounted on a stone sill that connects it to the stonework below. The first floor is dominated by the central front door flanked by sidelights and outlined with a massive, carved limestone surround topped with a segmented arch with returns. The arch is decorated with block modillions and the frieze is carved with a pair of swags. This massive entablature is carried by square, engaged pilasters, topped with Corinthian capitals. Low, stone balustrades line the outside edge of the stone steps leading to the door. On the first story, a pair of six-over-six windows is placed in the bays to each side of the doorway. These have brick, flat arches with limestone keystones and impost. On the second-story are corresponding sash windows with stone sills and pseudo-balconies of decorative wrought iron. The first and second stories are separated with a stone stringcourse and the corners are decorated with brick quoins. The hip roof has two gable dormers with six-over-six windows that are equal distance from the center of the roof. A brick chimney is placed in the center of the south edge of the roof. The south end of the house has a single story brick sunroom across the length of the house and above is a porch with balustrade to the front half and upstairs sunroom to the back. Melville Cohn was the vice-president of the Meyer-Kiser Bank and a leader in the city's Jewish community.

Harry Hartley house, 4051 Washington Boulevard, French Chateau, 1925 (Photo 15). The home that William Russ designed for Harry Hartley and his family is unique in the Washington Park Historic District. According to Mary Katherine Wilde, Hartley's niece, Hartley and his wife sent the architect to study Josephine Bonaparte's Chateau de Malmaison in order to design a similar home for the family. The red brick house is designed with a central block with narrow hyphens that connect balancing wings set perpendicular to it, thus forming a U-shape at the front and back of the house. Brick terraces at the front and back fill this area. The central portion of the house is one-and-a-half stories and four bays across. On the first story, on both the east and west façades, each bay is filled with shuttered French doors. These lead to the large living room that fills the first floor of the main block. Above, both front and back, are four hip roof dormers with large casement windows set in an extremely steep hip roof. Due to the steepness of the pitch, the large second floor master bedroom is nearly as large as the living room below. Higher in the roof are two small dormers with windows that are centered in each half of the roof. The perpendicular wings each have a shuttered casement window centered in the first floor façade and a dormer with casement above. The entry to the home is in the northern wing off the drive and is a simple doorway centered in the façade. The first floor of this wing originally contained a library to the front, entrance hall and garage to the back. Upstairs was a bath and the bedroom for Hartley's daughter and a small nanny's room. The south wing housed the dining room and kitchen on the first floor and the maid's room, bath and the master bath and closet on the second.¹¹

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Dr. Joseph Eastman/J.K. Lilly, Jr. house, 4050 Washington Boulevard, Colonial Revival, 1897-98, 1919 (Photo 12). The Eastman house, built in 1897-1898, was a large two-and a-half-story frame house with porches along the main (east) façade as well as the south. The main block of the house had a two-story wing across the back. When Lilly purchased the home from Eastman's widow he hired architect Lee Burns to alter the house to suit the needs of his family. It was Burns who transformed the house to the Colonial Revival style seen today. Burns removed the porches and designed a flat-roofed, angled, center entry porch supported by square columns at the front and square engaged columns to the back for the home's main entry. He topped the porch with decorative iron grille work. The front door, with sidelights, is topped with a fanlight. Long, six-over-nine sash windows are centered in each of the two bays flanking the door. Above the entry porch is a tri-part window and flanking the window are six-over-six sash windows that correspond to those below. All the sash windows have louvered shutters. Three round-arched dormers are evenly spaced in the east roof and a single dormer is centered in the south. Burns built a projecting, two-story wing at the southwest corner of the house. Almost filling the area created by this wing is a single-story screened porch. A three-sided, angled entry-way at the corner of the second-story leads to a rooftop porch. The second floor, south façade of the wing, is filled with windows on three sides, creating a sunroom. Off the drive on the north side of the house there is a center entry leading to an interior cross hall. The door hood is supported by square columns with decorative recessed panels. Above the door is a Palladian window. To the east of the driveway entry is a French door with a decorative wrought iron grille.

Benjamin H. Bass house, 4003 New Jersey, Craftsman, 1924 (Photo 38). In 1923 Benjamin Bass purchased three lots in the Chester Place subdivision. Selling the other two he kept the corner lot for his own home, taking out a \$7,500 mortgage and constructing it in 1924.¹² The rectangular, two-story frame house faces New Jersey with its clipped gable roof facing the street. The first floor center entry is protected by a cantilevered round arch door hood. Paired nine-over-one double-hung windows flank the doorway. The windows are framed and topped with a decorative wood stringcourse, which adds visual interest to the otherwise plain exterior. Centered above each of the double first-floor windows is a larger shuttered nine-over-one window, also outlined in framing. These too are topped with a stringcourse that separates the stucco gable from the second floor below. A small semi-circular fanlight is centered in the gable and brackets accent the outside angle of the clipped-gable roof. The south side of the roof is pierced by a brick chimney at the center. A boxed return fills the roof eave at each side. To the south, a one-story sunroom has a hip roof with a flat top. Casements fill the three exterior walls.

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Sylvia Springhorn house, 4051 New Jersey, Cottage with Tudor Revival details, 1929 (Photo 20). The L-shaped one-and-a-half story house is sited with the gable end of the long wing facing the street. On the first-story is a casement bay window topped with a narrow, shingle shed roof. The gable above is stucco with vertical and curved timbers surrounding a six over six sash window. Set into the corner of the ell and running two-thirds of the length of the long wing is a curved, shed-roof porch with timbering in the gable. Large, uptight timbers, evenly spaced at the eave, support the roof. At the house edge of the porch there is an engaged timber visually connecting the porch and house. The entry door is in the corner of the porch and a single casement is centered between the end of the porch and the street side of the house. This window, as well as the two casements in the north end of the short wing, is topped with a decorative wood lintel that is scalloped along the bottom edge. The north facing gable is filled with a triple window with timber surrounds and upright and curved timbers filled with stucco. The small, red brick cottage was built as speculative housing in 1929. The home sat empty until it was purchased by Mrs. Sylvia Springhorn in 1930.

Albert E. Uhl house, 4057 New Jersey and Jacob Britz House, 4063 New Jersey, French Eclectic, 1935 and 1931 (Photos 39 and 40, Historic Drawings 1 and 2). These houses, sitting side by side, are mirror images in their massing with individualized, decorative detailing. The homes are almost identical to drawings found in the Edward D. Pierre Collection at Ball State University and 4057 is listed as a Pierre design in an unpublished manuscript in the collection. Interestingly, the houses are also almost identical to two plans found in a Small House Service Bureau publication. Ed Pierre was known to be involved with this AIA-endorsed group (Historic Drawings 1 and 2). The houses are L-shaped with the end of the short wing facing the street. This wing is topped with a gable roof, while the perpendicular wing has a hip roof. The building material of 4063 is brick; while 4057 has a variety of materials. The hip roof wing house of 4957 is brick with stone trim while the gable roof wing is brick with stone on the first story and timber with stucco on the second-story as well as in the gable. The entrances to the homes are in the corner of the hip roof wing and both have windows above. Both have double windows in the driveway side of the first floor of the gable wing with wall dormer windows above. Both houses have full length windows centered in the first and second stories of the street-facing gable ends. The second-story window of 4063 has a small balcony edged with a decorative wrought iron grille. The second floor window of 4057 is framed in timbers and has curved timbers to either side and vertical timbers that extend to the roofline. The houses, grouped as they are, make an interesting presentation to the street. Albert Uhl purchased both these lots and several others from Janette Hadley and subdivided them into Uhl's subdivision. Uhl was a vice-president of Bankers Trust Co. and Britz was noted interior designer, practicing in the city as well as central Indiana.

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Guy Ramsdell Duplex, 4036-4038 Central Avenue, Craftsman, 1924 (Photo 41). Guy Ramsdell chose William Nelson to design and build the duplex that would serve as his home as well as rental property. It is one of two duplexes in the district. The house is two-stories and the main block is rectangular. It is constructed of dark red and gray brick placed at random. The building has a hip roof and is sited with the short end to the street. A projecting, gabled, two-story sunroom is centered on the street side of the building. Three eight-over-eight sash windows fill the street side of each floor while paired eight-over-eight windows are in each side of the sunroom. All the first floor windows, as well as the front windows in the second floor, are topped with a flat arch of brick with a stone keystone. To the south, centered in each story of the main block wall, is an eight-over-eight, sash window. The lower story window also has a flat arch with keystone. To the north is a single-story, enclosed, entryway that has been slightly enlarged from the original. Both the original and current entries are topped with a flat roof and balustrade. The current is wrought iron while the original was wood. On the south side of the house a large chimney serves each floor of the house. After piercing the roofline the chimney sides are battered and it ends in corbelled chimney cap. Placed in the center of the south wall is a two-story, three-sided bay window. Each bay contains an eight-over-eight sash window. All the windows in the duplex have brick sills. On the north side, in the second story of the main façade is an oval window. An entablature runs around the building and ends in returns at the sunroom gable.

Doubles, 4044-4046, 4048-4050, 4058-4060 Central Avenue, American Four-Square/Bungalow, 1924 (Photos 42, 43). This group of three doubles were owned by three different people but probably all designed and constructed by F. M. Bartholomew & Sons. The completed double at 4044-4046 was featured in an *Indianapolis News* article on 11 January 1925; at that time, Bartholomew was residing there. From title records there is proof that Bartholomew constructed the 4044-4046 and 4048-4050 properties. Since the remaining double is identical in interior and exterior design to the first two, it is safe to assume this too was designed and built by Bartholomew. He designed all the doubles with two-stories and tile, hip roofs with the typically deep overhangs indicative of the style. (The double at 4058-4060 has replaced the original tile with asphalt shingles.) A single-story, Bungalow style brick porch with limestone caps runs across the street façade unifying the two halves of the building. Five cement steps with low, stone-capped brick walls lead to each entrance of the double. A door with sidelights is placed in the outside half of each first story with a nine-over-one double-hung window placed in the inside half. Centered in the second story wall above are paired nine-over-one sash windows. Placed at the center of the building, between the windows, is a square of decorative brick set in a checker pattern and framed by a course of raised brick, again unifying the two halves of the double.

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Centered in the hip roof above is a dormer comprised of a group of three nine-light windows topped with a hip roof, again creating a visually unifying effect. On the first-story side wall of each double, Bartholomew placed a triple horizontal multi-light window high in the wall to add light to the interior living room. In the next bay, he placed a box bay with a pair of double-hung nine-over-one sash windows. In the last bay are two nine-over-one windows. On the second-story are a single nine-over-one sash window and two pairs of nine-over-one sash windows. All are centered over the corresponding first floor windows. It should be noted here that a double at 4052-4054 Central Avenue is nearly identical to the three doubles by Bartholomew. In this double the first story elements are flipped with the entry in the center and the window to the outside and the double hung windows are four vertical panes over one. The Bungalow porch has a single wide entry at the center. However, since it is situated between two Bartholomew doubles, was constructed in 1924, and possesses identical massing, it is most likely that Bartholomew & Sons built this double as well.

Edward C. Stratham house, 4220 Central Avenue, Georgian Revival, 1910 (Photo 13). Trained as a draftsman by St. Louis architect Charles Illsley, Edward Stratham entered the construction trade as a contractor. Stratham also served as the superintendent of the Bedford Stone Company. Stratham built and most probably designed his home. The brick Georgian Revival home is two-and-a-half stories with a gable roof. The main facade is five bays with a center entrance. The single, solid panel door is flanked by sidelights and topped with a fanlight. The small entry porch is covered by a flat roof with entablature and cornice decorated with dentils and topped with a balustrade. Paired Corinthian columns support the roof at the front corners and a single, engaged, Corinthian column supports the roof at the wall. Long six-over-six double hung windows with louvered shutters are placed in the remaining four bays of the first story. Each has a stone sill and is topped with a decorative stone lintel with a keystone. Centered above the entry portico is a tri-part window with louvered shutters and topped by a stone lintel matching the first story. On either side are six-over-six sash windows with stone sills and lintels matching the windows below. These second story windows are slightly smaller than those on the first floor. Across the upper edge of the house is a wide entablature with dentils and a cornice with block modillions that wraps around to end in returns on the side wall. Evenly spaced in the roof are three gable dormers with full pediments. The windows here are three-over-three. At each end, chimneys pierce the roof near the peak. A single-story sunroom on the south wall of the house has a flat roof with balustrade matching the porch.

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Harry Weier house, 415 E. 43rd Street, Bungalow, 1922 (Photo 44). This plain, rectangular, frame house has a low, brick bungalow porch to the east corner of the structure. Originally open, the porch has been enclosed with siding and salvaged, period, double-hung windows. The porch's street facing gable roof echoes the gable roof of the house. A large, brick chimney dominates the center of the street façade and pierces the roof at its peak. A pair of shuttered windows is centered on either side of the chimney. The double-hung windows have three vertical lights above a single light. The interior of the home retains all of its original Craftsman woodwork and detailing. Harry Weier, a piano tuner, purchased this lot in July 1922 without a mortgage. In December of the same year he took out a \$4,500 mortgage with Railroadmen's Savings and Loan. Weier lived at this address until selling the home in 1959.¹³

Herbert C. Queisser house, 4154 Central, Ranch, 1952 (Photo 45). This limestone and vertical cedar siding house is typical of the large, Ranch-style houses found scattered through the neighborhoods that surround Washington Park Historic District. Situated on the lot that originally contained the Granville Wright home, the long, low, single-story house sits well back from the street. The house is L-shaped with the foot of the L perpendicular to the street. Although most of the house is constructed of orange and buff limestone the central portion of the main façade is of vertical cedar siding, stained a dark brown. The double door entry to the house is situated near the intersection of the foot and the long arm of the L, adding to the asymmetrical feeling of the house. The hip roof of each section of the house intersects at the union of the two arms. Deep overhanging eaves add to the visual perception of a low, elongated form. A pair of aluminum framed, single-light, horizontal slide windows are evenly spaced in the street side of the short arm of the house, while a matching window is in the opposite end of the façade. A smaller window is placed to the north of this window while a large window comprised of three, single light sections is placed evenly between the small window and the double door entry. The home is accessed by a large semi-circular drive at the front of the home. Queisser was the treasurer of the Automatic Coffee Service.

J. Dwight Peterson house, 4014 New Jersey, Colonial Revival, 1926 (Photo 46). The announcement appearing in the *Indiana Construction Recorder*, 15 May 1924 stated this home was to be valued at \$10,000 and constructed by contractor John Ritter. No architect, however, was listed. The simple, orange brick, three-bay house with a gable roof has a center doorway. Double six-over-six windows fill the outside bays while single six-over-six windows are centered in the bays above. Across the façade is a cement porch accessed by cement steps at the center. A large, flat roof portico covers the central third of the porch. The outside edge of the roof is supported by three Doric columns at each corner while single engaged columns support

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the roof at the wall. A plain, wooden balustrade tops the porch roof and another defines the outside edges of the open area of the porch. A chimney is centered on the southern wall of the house. Dwight Peterson was a well respected financier with a devotion to education, serving as a trustee to Indiana University, his alma mater, as well as Hanover College. Peterson was a member of the Indianapolis School Board and served as its president in 1950-51.

James C. Anderson house, 4233 Washington Boulevard, Colonial Revival, 1924 (Photo 47). Taylor C. Power designed and built this red brick Colonial Revival in 1924. The house has three bays with a shingle gable roof and a center door flanked by sidelights. Engaged pilasters frame the sidelights and support an entablature that forms the back of the projecting entry portico. The flat roof of the portico is crowned with a simple wrought iron balustrade. The front edge of the portico roof is supported by simple Doric columns. Tri-partite windows, formed by a six-over-one window flanked by narrow four-over-one sash windows, fill the remaining first story bays. The center window is separated from the small windows by Doric engaged pilasters. The windows are topped with a broad wooden lintel and center semi-circular arch topped by a keystone. On each end of the main block are small, single-story wings with central recessed windows. The wings are topped with a wide entablature supported by recessed Doric columns. The wrought iron balustrade topping each wing reflects the entry and visually unifies the façade. A brick stringcourse separates the first and second stories. Double six-over one, shuttered windows are centered above the windows below and a small, shuttered six-over-one window is centered above the entry. In the roof, three dormers with pediments are centered above the bays and on the south a brick chimney pierces the roof at the peak. Power built this home for James Anderson, president of the E.O. Langen Company, a retail women's apparel shop that was located on Washington Street. In 1929, Martin McDermott purchased the house. Born in Ireland, he was president of M. Clune Furniture, a wholesaler, as well as vice-president of Banker's Trust and director of Fidelity Trust.

Charles Oval house, 4180 Pennsylvania, Italian Renaissance Revival, 1925 (Photo 48). Title information reveals that Charles Oval purchased this lot in 1921 for \$6,000; the home, however, was not constructed until 1925 with a mortgage of \$15,000. The house is constructed of yellow brick and has a red tile hip roof. The main façade is three bays with a center entry door with sidelights. A deep, single-story, flat roof, topped with a wrought iron balustrade, protects the entry. This is supported at the front edge by double Tuscan columns and at the wall by a single engaged pilaster. Three long, four-over-six windows topped by stone lintels with a keystone fill the outside bays on the first story. Above are three four-over-four windows with a pair of smaller four-over-four windows in the center bay above the porch. To the south end of the house

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is a small, single-story wing with a double French door topped by a semi-circular, recessed panel. Charles Oval founded a printing firm in the city, operating it for 50 years. In 1939 Oval and Benjamin Marks (4265 Pennsylvania) traded homes.

Holy Trinity Hellenic Greek Orthodox Church, 4011 Pennsylvania, Contemporary/Byzantine 1960 (Photos 6 and 49). This was the last major work of the firm McGuire, Shook, Compton, Richey & Associates before the deaths of the founding architects William McGuire and Wilbur Shook in 1960 and 1961, respectively. The structure is a visually interesting contemporary expression of the Byzantine style favored by the Orthodox churches of Europe and the Middle East. Several exterior details directly relate to the most famous example of Byzantine architecture, Hagia Sophia (532-537). Following the tradition of Hagia Sophia the exterior of the Greek church is plain and geometric in form.¹⁴ The architect's contemporary twist is the strong vertical and horizontal lines giving the structure visual definition. Constructed of yellow brick, aluminum, stucco, and glass, the three-story west-facing, rectangular sanctuary is at the south with a single story wing to the north. It should be noted that the congregation built a two-story Cultural Center across the back of the original structure in the mid 1970s. The main façade has a first story wall of varying sized rectangular, clear, glass panels framed with vertical and horizontal aluminum strips, which echoes the lead caning of medieval stained glass windows. The deep, overhanging, white stucco eave that defines the first story from the upper area of the structure defuses the light in the interior narthex. Soaring two-stories above the eaves is a brick wall relieved only by the interesting, but subtle, three-dimensional Flemish bond brick work. As the wall turns to the south side of the sanctuary, the brickwork has alternating vertical sections of open Flemish bond adding to the visual interest. The first story wall of glass extends along the south façade, with the deep, overhanging eave continuing along the south façade. Topping Holy Trinity's sanctuary is a barrel-vaulted roof lifted above the brick walls by a clerestory of glass. This is a direct bow to the clerestory of glass that lifts Hagia Sophia's dome from the walls of the church. This glass area allows bright light to stream down into the sanctuary and onto the worshippers as it does in Holy Trinity's ancient antecedent. Visually, this detail gives the feeling of the roof floating above the sanctuary. The façade of the single-story wing to the north side of the sanctuary is a blank brick wall, laid in the same pattern as the sanctuary, with a clerestory of glass below the line of the overhanging eave that visually connects the sanctuary and wing. A campanile, located at the southwest corner of the structure, soars above the church. Constructed of yellow brick and laid in an open Flemish bond pattern echoing the south wall of the sanctuary, the rectangular structure is recessed on the west and east, thus adding to the geometric feeling of the entire complex. A carillon and bells are housed in the campanile. A brick wall extends south from the main façade and turns east to enclose the campanile and hides the south sanctuary glass wall from the street. The church is non-contributing to the district.

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Notes:

- ¹ First American Title Company, Book A 19 2nd, p. 180; Washington Park Plat Map; Abstract 4151 Pennsylvania Street.
- ² First American Title Company Book A 19 2nd, pp. 85, 90,
- ³ Mark Treibe, *An Everyday Modernism: The Houses of William W. Wurster*. Berkley: University of California Press, 1995.
- ⁴ Union Title Co., Book 101, #2474.
- ⁵ Phone interview with Mary Katherine Wild.
- ⁶ Ibid.
- ⁷ Lee Burns Collection, Folder 14.
- ⁸ *Indiana Construction Recorder*, 28 April 1913, p. 7.
- ⁹ Ibid. 10 July 1926.
- ¹⁰ First American Title Company Book A 19 2nd, p. 99.
- ¹¹ Pyle manuscript, p. 1.
- ¹² First American Title Company Book A 41, p. 74.
- ¹³ Union Title Co., Book 19 2nd, pp. 112, 85.
- ¹⁴ Louise Gardner, *Art Through the Ages*. New York: Harcourt, Brace Jovanivich, Inc., 1976, pp.226-246.

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Architect/Builder

Robert Frost Daggett, Clarence Martindale, Frank Hunter, Preston Rubush, Edgar Hunter, Lee Burns, William Osler, Fermor Spencer Cannon, William F. Nelson, Edward D. Pierre, Owen Mothershead, Harry Fitton, William McLucas, Lawrence George, Frederick Wallick, Wilson Parker, F. A. Batholomew, William C. McGuire, Wilbur B. Shook, William Russ, Herbert Bass, Herbert Foltz, Taylor C. Power, J.L. Holmes, John P. Parrish

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Washington Park Historic District is significant as a neighborhood illustrating the suburbanization of Indianapolis. At the turn of the 20th century, the city was experiencing extraordinary commercial and industrial growth which, in turn, produced a growing upper middle class. Washington Park became one of the neighborhoods that these business and civic leaders chose as havens from the workday in the city. The neighborhood was drawn along social and economic lines rather than ethnic and religious lines found in the city of the 19th century. Washington Park is an outstanding example of this changing social trend. Washington Park Historic District also illustrates another trend of 20th century suburbanization: the adoption of building codes and zoning ordinances. At least three groups of property owners designed their own building codes prior to any effort by the city to do so. (Criterion A)

Throughout the 20th century Washington Park Historic District was home to the city's business and industrial leaders, politicians, and socialites who wished their homes to reflect their influence within the community. To this end the neighborhood is filled with the work of outstanding residential architects. (Criterion C)

The Civil War changed Indianapolis from a small, agriculturally-centered community to a thriving city with a growing industrial base. After the war numerous railroads constructed for the war effort turned to carrying goods to and from the city. By the 1890 U.S. Census, the population of the city was 105,436, far from the sleepy town of 30 years earlier, which then claimed 18,611 residents. An 1888 publication sponsored by the Indianapolis Board of Trade boasted of the city's fine police and fire departments, good government and municipal improvements in the areas of sewage, lighting, and fresh water. The book listed 560 factories in the city and, with boasts of the area's rich natural resources, fine transportation, and low prices, concluded that "there are still openings for men of enterprise."¹ The city was clearly experiencing a growth boom that would continue until the Stock Market Crash of 1929.

With the thriving economy in place to produce a growing number of citizens of financial means came the need to create new residential areas that reflected their inhabitants' social and economic status. The homes of the city's elite had always been located north of the downtown area along Meridian, Illinois, Pennsylvania, and Delaware Streets and solidly middle class homes extended east to College Avenue. After the Civil War this northward trend continued with north side neighborhood plats added regularly to the city. But these near north side neighborhoods, were still close to the city traffic, dirt, and noise.

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By the end of the 19th century a truly suburban neighborhood, far from the grit and grime of the city, was desired by many. Located to the east of the city, Irvington, incorporated in 1873 as the first true suburb of Indianapolis, was slowly being overtaken by residential growth from the industrial and working classes. The southern and western parts of the city had always been home to factories, warehouses, and rail lines that supported the city's economy. But industry had not moved north, thus preserving the area north of the downtown area for residential development.

Beyond the residential areas of Indianapolis, which extended north to Fall Creek, was farm land and quiet. The small village of Broad Ripple, established as early as 1837, was located on the White River about five miles north of the center of Indianapolis. By 1890, it became home to a riverside park with boating, swimming, and picnic grounds. Within a few years, the park was accessible from the city by a streetcar line. It quickly became a popular place for city residents to get away from the noise of the city for a day in the country.² The Citizen's Railway Company purchased property along the Central Canal a few miles west of Broad Ripple and created another suburban retreat, Fairview Park. Accessible by the Citizen's streetcar line, this park was a favorite destination for bicyclists and picnickers.³

Quickly, the north side began to represent a respite from the cares of the work world, a true suburban location. Historian Kenneth Jackson discussed the growth of U.S. suburban life in his book *Crabgrass Frontier*. Jackson argued that the single most important factor in the growth of suburbs was transportation. In his chapter entitled "The time of the Trolley" he described how the simple invention of the electric trolley paved the way for residential growth away from the city center.⁴ The establishment of regular daily trolley service to the agricultural areas north of Indianapolis did more than enable the citizens to visit the parks. It encouraged forward-thinking entrepreneurs to establish true suburban residential areas north of the city.

One of these innovative entrepreneurs was Elijah Martindale. Although born in Wayne County, Martindale spent his youth in Henry County where he was apprenticed to a saddler in the county seat of New Castle. During his apprenticeship, he continued his education with an eye to the study of law. In 1848 Martindale came to Indianapolis to read law and in 1850 was admitted to the bar. He served as judge of the district common pleas court from 1861 to 1862 and was known subsequently as Judge Martindale. He was a shrewd businessman with an uncanny ability to anticipate the growth of the city. His investments included the purchase of the *Indianapolis Journal*, which became the leading Republican paper in the state. Shortly after Martindale's arrival in the city he began buying real estate. His first purchase was Roberts Chapel on the northeast corner of Market and Pennsylvania Streets, which he promptly converted into a business block.⁵ As his finances allowed Martindale continued to buy real estate in and

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around the city and ultimately purchased nearly 1,000 acres of land, which he subdivided into residential and commercial properties.⁶

The western edge of Washington Park Historic District, defined as the west side of Pennsylvania Street, was part of one such residential enterprise, the Martindale and Cos residential subdivision, platted in January, 1872. The lots immediately began to sell for \$1,200 to \$1,500 each.⁷ As the suburban reaches of Indianapolis were still far from this area, purchasers realized the wise investment in property, which would contribute to new residential development at the city's northern edge.

The rest of the Washington Park Historic District lies in the northern most part of the subdivision of the same name. This subdivision was an investment by Granville S. Wright. An attorney who was active in city politics, Wright served as city prosecutor from 1876 until 1886.⁸ He had been part of the 1890 effort, spearheaded by the newly created Commercial Club, to reorganize the city under a charter in order to most effectively make internal improvements in the city, first and foremost street improvements. Wright, along with Indianapolis mayor Thomas L. Sullivan, was responsible for writing the portion of the charter establishing the judicial branch of the city government.⁹ Interestingly, just as Wright was taking a leadership position in the effort to draft a new city charter in March 1890, he also was involved in the platting of Washington Park as a residential development. Clearly, good city streets would be a necessity to ease travel from downtown Indianapolis to the residential district of Washington Park. Wright's partners in this investment were all upstanding citizens of the city, including attorney Joel Wright Hadley who served as librarian of the city library in the 1870s. The Wright and Hadley families, aligned by marriage, were among the earliest settlers in Washington and Center Townships, all residing in close proximity to their plat.¹⁰ Partner William A. Schofield also grew up in the area near Washington Park. After selling the family mill on Fall Creek, Schofield operated a grocery business in the city while investing in real estate.¹¹

Wright led the group in the purchase of a portion of land owned by Rezin Hammond, son of an early Methodist circuit rider and farmer in the area.¹² In 1885 Hammond became embroiled in a divorce proceeding that led to a \$20,000 judgment against him. He was ordered to pay his ex-wife \$50 per month until the sum had been met. On 3 March 1890 Hammond sold a parcel of land to Granville Wright and six other investors and immediately paid his ex-wife, thus immediately satisfying the judgment against him.¹³ The Washington Park subdivision was entered into the city record on 28 March 1890.¹⁴ The plat was bounded on the south by 34th Street; on the north by 43rd Street (as yet uncut); on the east by the west side of Central Avenue; and on the west by the east side of what was called Washington Boulevard, but which was later

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renamed Pennsylvania Street. Ownership of the 112 lots was then divided among the seven investors by lot number. Each was in turn able to sell the lots as they saw fit and for the price they established. Lot sales were brisk, even in the far reaches of the subdivision above 38th Street, then known as Maple Road. (Historic Map A)

The property that comprises the Washington Park Historic District is the northern most portion of the plat (Historic Map A) located above 40th Street. These lots were the slowest to sell and, for the most part, remained the largest, unsubdivided lots in Wright's Washington Park subdivision. In 1890, Maple Road (or 38th Street) was considered to be "country" by Indianapolis residents. While lot sales were steady, even this far north, there were no homes built here until 1898, although the bachelor Granville Wright and his unmarried sister Anna lived in the old Hammond house located on lot 5 of the Washington Park plat. (Historic Map B) Wright lived here until his untimely death in 1909¹⁵ and Anna lived there until her death in the 1930s.

The first house constructed in the district was the home of Dr. Joseph Eastman. Eastman was born in New York in 1842 and his Civil War service led him into medicine. He came to Indianapolis in 1875 to take the chair of Demonstrator of Anatomy at the College of Physicians and Surgeons. His wife, Mary Eastman purchased lot 63 and the north half of lot 64 for \$5,000 from Joel Wright Hadley in July 1892. Why the purchase was made in Mrs. Eastman's name is unclear; however, extensive research in the title records for historic district's properties reveals that an extraordinary number of purchases were made in the name of the wife while the mortgages were assigned in the names of both husband and wife. The Eastman's did not build a home on the property until 1897-98. The property was called "Jipson Place" for Mrs. Eastman's maiden name. The home was a large, two-story frame with a single story porch running along the east and south facades. The Eastman's lived there until 1919 when J.K. Lilly, Jr. purchased the property.¹⁶

While it appears that Granville Wright and Dr. Eastman did not mind the daily commute to the city, few others seemed to be willing to do the same. None of the streets above Maple Road were paved, and there was neither city water nor sewers. Life in the 1890s in this part of Washington Park was indeed rustic. However, things were slowly beginning to change. In 1894 a rail line linking the village of Broad Ripple with the city was completed. The line ran north along Pennsylvania Street, through the Washington Park district, to 49th Street where it turned east to College Avenue and continued north to Broad Ripple.¹⁷ Although the city annexed the Meridian Street corridor above Maple Road to present day 50th Street in 1905, the annexation did not

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include any parallel streets. But Mayor John Holtzman did not feel the sparse population warranted the expenditure of city dollars on streets, lights, and sewers.¹⁸

These far north side residents must have lobbied furiously for the area was annexed into the city a year later. Streets, sewers, water, and electricity began to creep northward as assessments begin to appear in the title records of Washington Park properties. Between 1909 and 1916 sewers were installed in the area.¹⁹ Although Washington Boulevard was cut all the way to 49th Street as early as 1905 it was not until 1910 that sidewalks and curbs were installed along Washington Boulevard.²⁰ In 1912 Pennsylvania was widened and paved; curbs and sidewalks also were installed.²¹ It was not until 1915 that 40th Street was paved.²² Central Avenue was paved to 43rd Street and sidewalks installed in 1916.²³ But it was not until 1922 that 43rd Street was opened and paved from Meridian to Central Avenue.²⁴

During the early 20th century years only a few homes were built in Washington Park. One of the earliest was at 4014 Washington Boulevard, built in 1901 by Morris Ross, the managing editor of the *Indianapolis News*; the house was demolished in 1979. Senator Albert Beveridge built his home on lots 61 and 108 in 1908; this remains the largest property in the district. In 1910, contractor Edward Strathmann built his impressive home at 4220 Central.

As city services improved, home construction increased during the second decade of the 20th century. The city was growing dramatically with the U.S. Census reporting a population of over 314,000 in 1920.²⁵ By 1908 the Indianapolis Street Railway introduced a Meridian Heights line that ran up Pennsylvania Street and through Washington Park to 48th Street.²⁶ The area quickly became accessible as a desirable residential location. Prior to World War I, nearly two dozen homes were built in the area (Historic Map B). These families, like the earlier residents, were politically and socially influential as well as moneyed.

Throughout this period, as homes were slowly being built, larger property owners were reconfiguring the neighborhood. The first lots to be subdivided were at the corner of 40th and Pennsylvania Streets. In 1884 Juliette Zimmer and her husband Henry purchased Lot 15 in the Martindale subdivision, bounded on the west by Meridian Street, the east by Pennsylvania Street, and the south by present day 40th Street. Twelve years later in 1896, Juliette and Henry subdivided the east half of lot 15 into three 50' by 100' lots facing 40th Street, two 50' by 149' lots at 4002 and 4008 Pennsylvania, and two larger lots at 4014 and 4020 Pennsylvania (Historic Map C).

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Joel Wright Hadley's widow, Janette, subdivided her remaining Washington Park property, consisting of lots 8, 9, 48, and a part of lot 49. Platted in June 1911, the new subdivision was named "Chester Place." It consisted of 28 lots facing the existing streets of Central Avenue and Washington Boulevard and a proposed section of New Jersey Street to be extended from 40th Street to a proposed 41st Street (Historic Map C). Most of these lots sold for about half the price of the larger lots in Washington Park. In 1917 Earl Ruede purchased lot 28 at the corner of Central Avenue and 40th Street for \$2,250 as compared to the \$5,000 paid by Paul Hurt for his property at 4151 Pennsylvania only one year earlier. Lots on New Jersey sold for even less. In 1917 Annie Dana paid \$1,650 for Lot 11 at 4010 New Jersey. However, the Chester Place lots that fronted Washington Boulevard sold at a much higher price than the rest of the properties in Chester Place. The original purchaser of lot 1 at 4001 Washington Boulevard paid \$4,600 in 1913, more than twice what Ruede paid for his Central Avenue property four years later.²⁷ Mrs. Hadley's plat called for Bernard Street to be cut between lot 20 and 21 on New Jersey and at the north edge of lot 22 on Central Avenue.

In 1918 realtor Albert Uhl purchased Chester Place lot 21 as well as lot 7 of Washington Park and created Uhl's Subdivision (Historic Map C). At the time of the sale, Mrs. Hadley vacated the land originally dedicated to Bernard Street and the strip of land was added to the Uhl sale. The property in Uhl's Subdivision sold more slowly and all five lots facing New Jersey were still unsold in 1930. All but one of the lots facing Central Avenue were sold for doubles about 1925.²⁸

Until a 1921 state law was enacted giving cities power to regulate land use, Indianapolis did not have any form of zoning or land ordinances. As soon as the law passed, the city council organized a planning commission to address the problem. In December 1922 the Indianapolis Common Council adopted the zoning ordinance drafted by the planning commission.²⁹ For the first time the city was able to regulate industrial, commercial, and residential land use as well as to dictate building density, set backs, and building heights. Since such regulations had not existed earlier, many property owners in Washington Park had created their own building regulations, some with binding building agreements. In September 1912 Albert and Mabel Teague and Palmer R. and Ollie Stockwell, both owners of a portion of Lot 15 in the Martindale Subdivision, agreed that no buildings on their properties could be closer to Pennsylvania Street than 75 feet and that no porch could be closer than 60 feet. The agreement was to be binding to all future owners of the properties. (Historic Map D)³⁰ In 1914 Janette Hadley added a building restriction clause to her Chester Place addition. The clause stated that no structure could be built closer than 50 feet to the property line and that no public or commercial building, double, or one-story house could be built in Chester Place.³¹ Interestingly, the only one of the restrictions

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adhered to was the ban on commercial buildings. Many lots in Chester Place have both doubles and single-story homes and many homes are built far closer to the lot line than 50 feet. It might be that the restriction was omitted on later titles since it was an addendum to the original plat record. (Historic Map D)

There were at least two other building restriction agreements, but these were owner imposed. In February 1921, the owners of every lot on the west side of Washington Boulevard, along with all property owners on the east not included in the Chester Place plat, entered into a binding, legal building agreement. The document specifically stated that:

*No Building...except a fence can be constructed nearer than 100 feet to Washington Boulevard;...no church, club house or structure for any business, no flat, apartment house, double house, duplex house shall be constructed, established or permitted...without the written consent signed by each property owner.*³²

Property owners along Central Avenue drew up another agreement. (Historic Map D) This restricted the types of buildings and structures allowed along the street and defined the placement of homes.³³

These agreements were probably in reaction to several factors. An apartment building had been constructed at 18-20 E. 40th Street in the Martindale Subdivision in 1918 and several doubles were being erected just south of 40th Street along Central Avenue. Business blocks, one that included a Masonic Lodge, had been constructed at the corner of 42nd and College, only four blocks away. The inclusion of a restriction on church structures was probably in reaction to the purchase of property along 42nd Street on the east side of Central Avenue, a mere one block from Washington Boulevard and literally across the street from the Central Avenue owners. It appears that property owners wished the neighborhood to remain an exclusive, residential-only neighborhood.

It is interesting to note here that these building restrictions were somewhat unusual for subdivisions in the general vicinity of Washington Park. Just to the north, Meridian Heights subdivision, platted in 1898, was an area of meandering drives, public green spaces, and large building lots. Nowhere in the plat were any building restrictions noted. The ambitious plan was never realized.³⁴ Ardmore, just southwest of Washington Park, was platted in 1892. This subdivision had no restrictions attached to the plat and none were added by later property owners.³⁵ Oliver Johnson's Woods Historic District (NR) is northwest of Meridian Heights. The

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area was platted by the Johnson family from the family farm in 1909. It is an area of large lots and prestigious, architect-designed homes similar to many in Washington Park. The subdivision had no building restrictions attached to the plat, nor did any home owners create restrictions as had occurred along Washington Boulevard, in Washington Park.³⁶ Of the surrounding plats, only the small Meridian Park subdivision had similar restrictions to those imposed by the property owners of Washington Boulevard. It was a plat of only 20 lots located along 42nd Street and at the corners of Meridian and Illinois Streets, just one block west of Washington Park Historic District. It was not platted until 1915, later than most of the surrounding subdivisions. A building set back of 30 feet was specified in the plat. Also included in the plat were restrictions against doubles, duplexes, and commercial buildings. This was probably a reaction to these building types going up in the general vicinity. Just as the property owners in Washington Park, the owners of Meridian Park felt they needed to create a building code where none existed through city government.³⁷

From the outset Washington Park was home to some of the most important men in the city. These residents were leaders in every aspect of the city's business, politics, and culture. Certainly the most influential of the residents was Albert J. Beveridge. Born in Illinois, Beveridge graduated from Asbury College (DePauw University), came to Indianapolis in 1885 to read law, and then served as a clerk in the Indiana General Assembly from 1886 to 1887. He was admitted to the bar and began practicing law in city, state, and federal courts. While at Asbury, Beveridge became active in Republican politics and was a popular speaker for the party through the 1880s and 1890s. In 1898 he was elected to his first term as United States Senator and served until 1911. During his tenure in the Senate Beveridge's Republican philosophy began to align with that of Theodore Roosevelt and, in 1912, he joined the Progressive Party, running for and subsequently losing a seat in the Senate in 1912. His third career as an author began while he was still serving in the Senate; he wrote six works of non-fiction. After leaving the Senate in 1911, he devoted much of his time to writing a four volume biography of John Marshall, which remains the definitive work on the 19th century U.S. Supreme Court Chief Justice. For this work, Beveridge won the Pulitzer Prize. Senator Beveridge and his second wife Catherine purchased two lots in Washington Park in 1906. Their home at 4165 Washington Boulevard was constructed in 1908.³⁸

While Beveridge was influential on the national stage, Josiah Kirby Lilly, Jr. (4050 Washington Boulevard) was no less important to the city and state. Lilly was the grandson of Col. Eli Lilly, founder of Eli Lilly and Company, a pharmaceutical manufacturer, and joined the business as a young man. Lilly was responsible for developing the company's personnel policies of fair wages and good benefits for which the firm was known. After serving as vice-president of the company

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he was named president in 1948 and Chairman of the Board in 1966. Lilly and his wife purchased the Eastman home, their first home, in 1919. Hiring architect and neighbor Lee Burns, the Lillys spent two years remodeling the house to suit their family needs. The Lillys remained in the home until 1932.³⁹

Dozens of influential businessmen chose Washington Park as home. The variety of their business pursuits is a testament to the booming economy of the city throughout the first three decades of the 20th century. Joseph Schaf (4101 Pennsylvania) made his fortune in the brewing business, while Joseph Bloch (4163 Washington Boulevard) was president of Gibson Company, a manufacturer of automotive supplies. Lucius Wainwright (4014 Washington Boulevard) was an inventor and industrialist. His 1870 invention of the bicycle crankshaft helped advance the production of bicycles and, by 1890, he was president of Ben Hur Bicycles. In 1900 Wainwright began work on sprocket chain and chain drive transmissions; in 1905 he organized the Diamond Chain Company, which still operates within the city.⁴⁰

Influential members of the city's financial sector resided in Washington Park. Julian Kiser and Melville Cohn (4115 and 4111 Washington Boulevard) were officers in the family-run Meyer-Kiser Bank. Martin McDermott (4233 Washington Boulevard) was a founder of Bankers Trust Company as well as vice president and director of the firm. When Bankers Trust merged with Fidelity Trust Company, another of the city's financial concerns, McDermott became a director of that institution.⁴¹ George Hilgemeier, Sr. (4266 Pennsylvania) was a founder, president, and director of the Madison Avenue State Bank on the city's south side.⁴² Beginning as a bond salesman, J. Dwight Peterson (4014 New Jersey and 4200 Pennsylvania) went on to work for City Securities Corporation and served as its president for more than 30 years.⁴³ William T. Cannon (4014 Pennsylvania) founded Railroadmen's Building and Savings, one of the city's first savings and loan associations; Cannon served as secretary- treasurer and president of the institution.⁴⁴

Family owned businesses in the city flourished throughout the first decades of the 20th century and the neighborhood was home to many of the owners. Franklin Vonnegut (4011 Pennsylvania) partnered with his brothers to establish the family hardware business in stores throughout the city, thus making it the leading hardware enterprise in Indianapolis.⁴⁵ Ferd Hollweg (4171 Washington Boulevard) also was involved in a successful family business. Hollweg and Reese, founded by Ferd's father Louis and his partner Charles Reese, imported fine china and glassware.⁴⁶ Dean Brothers Steam Pump Works was a thriving business operated by Stuart Dean (4207 Pennsylvania) and his brothers.⁴⁷ Charles Mayer & Company was known

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throughout the city as a purveyor of the finest gifts and toys. Grandson of the founder, Charles Mayer (4020 Washington Boulevard) became president of the company in 1929.⁴⁸ Louis Deschler's (4014 Washington Boulevard) three cigar stores sold the finest imported cigars. His wholesale and retail business established him as the leading cigar dealer in Indianapolis.⁴⁹

Washington Park was home to a variety of men involved in various aspects of the building industry. Ralph G. Ittenbach (4014 New Jersey) joined the family stone contracting business after graduating from the University of Notre Dame. The firm provided stone for Indianapolis City Hall (NR), Indiana National Bank (destroyed) and Merchants National Bank (NR) buildings in downtown Indianapolis.⁵⁰ Henry Dollman (4243 Washington Boulevard) followed his father and older brother into the business of general contracting. The construction firm of Edgar W. Hauser, Sr. (4243 Washington Boulevard) was contractor for the Sears, Roebuck & Company (NR) in the city, as well as industrial buildings and apartments.⁵¹ Architect Fermor Cannon lived in a home of his own design at 4235 Pennsylvania. Lee Burns, architect, builder, and realtor, lived at 4205 Washington Boulevard. James Weddel owned his own construction firm, Hoosier Homes, and built his own home at 4102 Central Avenue.

The medical field was well represented in the neighborhood from its inception. The first homeowner, Dr. Joseph Eastman, internationally known for his surgical and gynecological techniques, was the inventor of several surgical instruments. As the first surgeon to successfully save child and mother from extra-uterine pregnancy, Eastman and his technique were documented in countless medical texts. At the time of its construction in the 1880s Dr. Eastman's Indianapolis sanitarium was one of the foremost for women in the U.S.⁵² Dr. Charles Hume (4048 Pennsylvania) was a neurological surgeon and teacher at IU Medical School after serving in World War I at the Lilly Base Hospital in France.⁵³ Dr. Goethe Link (4207 Pennsylvania), a surgeon, was a faculty member of IU School of Medicine.⁵⁴ Frank B. Wynn (4047 Pennsylvania) began his medical practice in Indianapolis in 1893. As a staff member of the Medical College of Indiana, he was instrumental in developing its library and founding a pathology museum at the school. Along with Dr. William Wishard, Dr. Wynn consolidated the three city medical schools into the Indiana University School of Medicine and helped to develop its curriculum. His life-long interest in nature and history led to his involvement in the establishment of the Indiana state park system.⁵⁵ Finally, dentist William Morton Herriott (4170 Washington Boulevard) inherited his father's dental supplies firm and expanded his business regionally.⁵⁶

The city's legal profession had several outstanding representatives residing in Washington Park. All of them were heavily involved in local, state, and even national politics. Albert Beveridge,

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who opened his practice in Indianapolis in 1888, was a leader first in the Republican Party and then the Progressive Party at both state and national levels. Walter Meyers (4165 Pennsylvania) attended Yale Law School and graduated from Indiana University. He entered practice in the city in 1907 and became a respected attorney. A Democrat, Meyers became active in state politics and eventually served on the Democratic National Committee.⁵⁷ Joseph Daniels (4201 Washington Boulevard) was a founding partner in Baker and Daniels, a distinguished law practice that survives to this day. Daniels, a cum laude graduate of Harvard Law, also was active in state Republican politics throughout his life.⁵⁸ James Fessler (4035 Pennsylvania) not only headed a thriving Indianapolis law firm but also worked in state Republican politics.⁵⁹ George Denny (4201 Pennsylvania), son of two term mayor Caleb Denny, was a tax attorney. Always active in city politics, he was appointed City Comptroller in 1947 and, upon the death of Indianapolis mayor Robert Tyndall, moved into that position to serve out the remainder of the term.⁶⁰

Washington Park is an excellent example of the social changes taking place in the city in the early 20th century. As ethnic groups immigrated to Indianapolis in the late 19th century, they settled in ethnically-distinct neighborhoods where they worshipped, supported local ethnic businesses, and participated in cultural associations. As this generation and their children achieved financial success, they tended to move to more affluent neighborhoods, primarily to the north. Washington Park was populated with dozens of first, second, and third generation immigrants. Some of the more notable residents included George Bauer, Jr. (4240 Washington Boulevard). Bauer's father came to Indianapolis in 1846. George, Jr. entered the grocery business as a salesman and, in 1889, together with fellow salesmen, William Kothe and Charles Wells founded the wholesale grocery business that grew into nationally known Ko-We-Ba Foods.⁶¹ Charles Mayer (4020 Washington Boulevard) was a third generation German. Both were active in Das Deutsche Haus (NR, renamed the Athenaeum at the outbreak of World War I), a German cultural club in the city. Salvatore Castro (4017 Washington Boulevard), also in the grocery business, was a successful Italian immigrant.

The Jewish population of the city thrived in the late 19th and early 20th centuries. Although the first Jewish families did not arrive in the city until the 1850s, these mostly German immigrants were hard workers and upstanding citizens. Later in the century Eastern European Jews immigrated to the city. Their neighborhoods were located primarily to the south and east of downtown. As these families thrived and became acculturated they moved to the more affluent north side neighborhoods. Meyer Efroymsen (4207 Pennsylvania) was the son of a German Jewish immigrant to the city. Along with his brother Gustave and Louis Wolf, founded the store Efroymsen and Wolf. Efroymsen guided the store into the 20th century later changing the name

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to the Star Store. Herbert Selig (4012 Central) was also in the retail business serving as secretary at Selig Dry Goods. Brothers-in-law Julian Kiser and Melville Cohn (4115 and 4111 Washington Boulevard) worked together at Meyer-Kiser Bank and lived side by side in Washington Park. Harry Levinson (4118 Pennsylvania) grew up in Noblesville and moved to Indianapolis where he opened three haberdasheries. H. Benjamin Marks (4265 Pennsylvania) was the son of one of the leaders of Congregation Beth-el Zedek. H. Benjamin worked in the family business, Henry Marks and Sons. Harry Goldstein (4248 Washington Boulevard) partnered with his brother Albert in the family lighting business, Goldstein Brothers. Their showroom, located on Washington Street, was founded in 1909. Jerome Lyon (4160 Washington Boulevard), a native of Washington DC, came to Indianapolis to enter the retail clothing business and was the vice-president of L. Strauss.⁶²

The move from ethnic and religiously aligned neighborhoods to those drawn along social, educational, and wealth lines becomes all the more interesting when the early 20th century political situation of the state is taken into account. Nationally, the Ku Klux Klan had grown in popularity after World War I. It was a popular movement in central Indiana and dominated local Indianapolis politics by 1920. Somewhere between 27 percent and 40 percent of the city's white, male population, including many Christian ministers, were members. National Klan leader D.C. Stephenson, a resident of Irvington, railed against Catholics, Jews, immigrants, and African Americans. By 1925 the Klan controlled the mayor's office and the city council and had extensive influence on the Indianapolis school board.⁶³ Even in this climate of hate and oppression, Jewish, Italian, and German Protestants and Catholics lived harmoniously in Washington Park.

Another ethnic group, the Greeks, also had a major impact on the neighborhood. In 1959 the congregation of Holy Trinity Hellenic Greek Orthodox Church purchased the Vonnegut property at 4011 Pennsylvania and the Morris Ross home at 4014 Washington Boulevard. The Greek community in the city was relatively small with the first Greek immigrants arriving in Indianapolis at the turn of the 20th century. Close knit and family and church oriented, the Greeks lived primarily on the western edge of the downtown area, close to their work. Many became small business owners and the community thrived. They soon formed Holy Trinity Greek Orthodox Church, which was the center of the Greek religious, family, and social life. All went well until the community was torn apart by political unrest in their native Greece. In 1923 some members of Holy Trinity filed a lawsuit that led to a 1929 Indiana Supreme Court decision, which left the church in financial ruin. It was not until the 1940s that the groups were reunited. Through the 1940s and 1950s the community grew and finally in the late 1950s the congregation decided to purchase property in the Washington Park neighborhood and construct a modern

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church facility. Church leaders selected the architectural firm of McGuire, Shook, Compton, Richey and Associates to design the new church; the congregation moved into their new facility in 1960.⁶⁴ The congregation's Greek Festival, an annual celebration of Greek food, music and art, has become a neighborhood event that has drawn thousands of Hoosiers each September for more than 30 years.

The Washington Park neighborhood has significance for the variety of outstanding residential architecture within its boundaries. The neighborhood contains almost every architectural style popular during the first half of the 20th century. Many of the architects who designed homes in the neighborhood not only had strong local and state reputations, but were also practicing regionally and nationally. For these reasons Washington Park Historic District is significant under Criterion C.

At the time of his death in 1955, Robert Frost Daggett was the acknowledged dean of architecture in Indianapolis. Daggett, born in Indianapolis in 1875, attended the Herron School of Art before beginning his study of architecture with John Galen Howard. Daggett graduated from the University of Pennsylvania's architecture program and then went to Paris to study at the Ecole des Beaux Arts graduating in three years. He joined his father's architectural firm and served as a lecturer on architecture at John Herron School of Art in 1905. He assumed management of the firm around 1912 and continued the practice under his own name upon his father's death in 1915. Daggett's buildings in the city include the Renaissance Revival-style Indianapolis Athletic Club (NR), several buildings at the Indiana University Medical Center, and the Eli Lilly Company complex. Although he is best known for his large commercial buildings, Daggett's design for James Fessler's 1921 home (4035 Pennsylvania) demonstrates his skill in domestic architecture.⁶⁵

Clarence Martindale was well established in Indianapolis when he designed the home of Senator Albert Beveridge in 1908 (4035 Washington Boulevard). Martindale was born in 1866 in Indianapolis, the son of Judge Elijah Martindale. He opened his practice here in 1895, specializing in school buildings and designing many of the turn-of-the-century public schools. He designed the Neo-classical Hendricks County Courthouse in 1912. After the First World War he lived for a time in Europe. The design for the Beveridge home was simple and elegant and a signed rendering was featured in an Indianapolis *News* article about the home.⁶⁶

The homes of Frank Hunter dominate the district with eight houses identified as his designs, though several others bear the mark of his fine residential architecture. Hunter's career was long and varied. Born in Kentucky, he moved with his family to Indianapolis in his childhood. When

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he completed high school he went to work in his brother's architectural firm, Rubush & Hunter, for about 18 months. He then worked as a draftsman in a Vincennes firm and assisted on the design of the Putnam (NR) and Huntington (NR) County Courthouses. When he returned to the city he was associated with the firm of Robert F. Daggett until 1907 when he went out on his own. In 1922 he was appointed "official architect" for the city of Indianapolis. He designed the pool for Broad Ripple Park (1920s) and the Garfield Park Pool (1929). His experience designing these pools led him to design and patent a pool called the "Hunter Seashore Pool." His work in residential architecture is outstanding and well represented in the homes in Washington Park Historic District.⁶⁷ The homes of George Bauer (4240 Washington Boulevard, 1917), Samuel Schooley (4165 Pennsylvania, 1910) and Gilbert Cooke (4002 Pennsylvania, 1915) are all variations of the Craftsman style and illustrate Hunter's design adaptability to home size as well as lot size. His skill with the revival styles popular for homes in the 1920s and 1930s is well illustrated in Washington Park. The elegant Classical Revival design for the Meyer Efroymsen house built in 1919 (4207 Pennsylvania) is echoed in the smaller house at 4124 Pennsylvania, built in 1920. He favored the Italian Renaissance Revival style for the homes of builder Henry Dollman (4243 Washington Boulevard, 1924) and banker Macy Mallott (4268 Washington Boulevard, 1926). The crisply detailed English Renaissance or Tudor style home of Harry Goldstein (4248 Washington Boulevard) is well contrasted to the rustic Tudor style of the McCoy House (4170 Central). Goldstein's interior featured many of the fine lighting fixtures sold at Goldstein Brothers, his family business.

The firm of Rubush and Hunter was responsible for the most unusual home design in the Washington Park Historic District. The home of Clark E. Mallery (4160 Washington Boulevard) was designed in a subtle V-shape. Neighborhood lore says the design was to allow for a large tree Mallery did not want destroyed. There is no proof of this and, if so, the tree no longer exists. More probably the home was designed to incorporate a subtle incline in the lot that provided for a garage entrance at the lower level of the house. Constructed in 1919, the home was purchased by Jerome Lyon in 1922 and Rubush and Hunter made some alterations at that time. Preston Rubush was born in Indiana and studied at the University of Illinois. Edgar Hunter, also an Indiana native, received his architectural training at the University of Pennsylvania and worked briefly for the firm of Vonnegut and Bohn before partnering with Rubush. The firm was responsible for the design of several outstanding buildings in downtown Indianapolis, including the Circle Theatre (NR), the Indiana Theatre (NR, HABS), and the Columbia Club (NR).⁶⁸

The career of Lee Burns was varied and long. He was born in Bloomfield, Indiana, but grew up in Indianapolis. Not only was Lee Burns an architect but he also had his own real estate and construction business, Burns Realty. Early in his career he partnered with William Osler, but

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from 1929 to 1949, his partner was Edward James. Although Burns is known for his residential work he also designed fraternity and sorority houses at Indiana University and Butler University and with partner Ed James designed the Thomas Taggart Memorial at Riverside Park. A resident of Washington Park Historic District, he designed his own home in 1914 (4205 Washington Boulevard). Although the exterior has since been altered, Burn's fine Colonial Revival design is still evident. Two years later he designed the home of Dr. Fred Wynn (4047 Pennsylvania Street, Historic Photo 3) which he estimated could be built for \$14,000.⁶⁹ The unaltered exterior demonstrates Burns' love of American Colonial architecture. His files also note the 1918 plans for "four kitchenette apartments on 40th Street." This is most likely the four units building at 18 E. 40th Street at the southwest corner of the district. Burns estimated that the building would cost about \$11,000. The home at 4190 Central designed for Thad Baker is a large American Four-Square with Colonial detailing. Burns' files indicate that the house was built for about \$17,000 in 1919. That same year J.K. Lilly hired Burns to remodel the Eastman home to accommodate his family's needs. The home Burns designed for Douglas Pierce (4030 Pennsylvania) was a stucco English Tudor that ultimately cost \$26,446. Burns' most ambitious project in Washington Park was the Roy Adams home (4145 Washington Boulevard) constructed in 1927-28 for the princely sum of over \$85,608.05.⁷⁰

Like Burns, Fermor Spencer Cannon had family ties to the Washington Park neighborhood. Cannon was an Indianapolis native, son of the founder of Railroadmen's Savings and Loan. After graduating from the University of Illinois in 1911, he returned to the city to begin his architectural practice, first with Herbert Bass and later in his own practice. He was equally skilled in the design of residences and large commercial structures. He designed the Interurban Freight Terminal (1920s), at that time the largest in the U.S. In 1927 Cannon designed Butler (now Hinkle) Fieldhouse at Butler University (NHL). A testament to sound design, the building is still in use today. Cannon's residential designs were just as sound. In 1918 he designed a home for his parents in Washington Park, located at 4014 Pennsylvania. The brick and stucco Craftsman house is smaller than the imposing brick home he designed for them in Johnson Woods (NRHD) in 1925 where he also designed at least two other homes. Throughout his career he was associated with the Architect's Small House Bureau, serving as the president of the Lake Division in 1928.⁷¹ In 1931 he moved into one of the last homes he designed at 4235 Pennsylvania. On the Board of Railroadmen's Savings and Loan since 1923, Fermor was elected president of the savings institution in 1931 after his father's retirement. Cannon guided Railroadmen's Savings and Loan through the Depression and until his own retirement in 1954, never returning to his first profession.⁷²

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William F. Nelson designed and constructed residences in and around Washington Park. His office was just a few blocks east of Washington Park and from that site he conducted a thriving business. His designs include at least seven homes in the Oliver Johnson Woods subdivision (NRHD) as well as at least one structure in Washington Park. Guy Ramsdell commissioned Nelson to design a duplex that would also be his home (4036-38 Central).⁷³

Architect Edward D. Pierre came to Indianapolis to practice in the 1920s partnering with George Caleb Wright from 1926 to 1944. Pierre was the designer and Wright managed the business and engineering design. The firm designed and was heavily involved in the construction of the Indiana State Library and Historical Building (NR). The firm also designed the Abraham Lincoln Memorial and Museum building (NHL) in Spencer County. Always interested in community development and city planning, Pierre developed a master plan for the city in 1953 and was involved with a statewide development and beautification plan that was to coincide with Indiana's 1966 sesquicentennial. This same interest led to Pierre's involvement with an American Institute of Architect's project called the Small House Service Bureau. The aim of the organization was to provide quality architect-drawn designs for small homes. For a period of time in the late 1920s the bureau had an office in Indianapolis. It was through his involvement with the bureau that Pierre designed two homes in Washington Park. The homes at 4063 and 4065 New Jersey are mirror images, the former being unaltered. The exterior design is very near the Small House design "Five Room in the English Style" (Historic Drawing 1) found in one of their publications. The interior design matches "A House of Many Surprises" (Historic Drawing 2) on the first floor, and there is only a slight deviation on the second. The plans and drawings for the west elevations for both houses are in the Ball State University Archives (Historic Drawing 3). In 1924 Pierre also designed a home for Harry Bowser at 4202 Central. This home is a modest story-and-a-half brick Tudor.⁷⁴

The Indianapolis firm of Mothershead and Fitton designed two homes in Washington Park. Owen Mothershead was in charge of engineering and construction while Harry Fitton took care of the design. Known for their outstanding apartment design they were also involved in residential design. The earlier home at 4170 Pennsylvania is a brick and stone Arts and Crafts-inspired home built in 1920. The 1924 Hilgemeir home at 4266 Pennsylvania is an Italian Renaissance-inspired house. The contract announcement in the *Indiana Construction Recorder* noted its value at \$30,000. The successful partnership came to an abrupt end at Fitton's untimely death in 1931.⁷⁵

One of the largest homes in Washington Park is the Elmer Crane house (4170 Washington Boulevard (Historic Photo 6)). The brick and stone English Tudor Revival structure was

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designed by the firm of George and McLucas. William Morton Herriott lived at this address as early as 1909, selling the property to Crane in 1919. A 1923 photo describes the house simply as the "Elmer E. Crane House"; so, it is uncertain how much, if any, of Herriott's house remained (Historic Photo 4). William McLucas seems to be the architect in this partnership. The firm also designed the Renaissance inspired Paul Bessaire house at 4224 Washington Boulevard. (Historic Photo 8) The *Indiana Construction Recorder* reported its value as \$40,000.⁷⁶

The home designed by Frederick Wallick for Charles Mayer, Jr. was constructed in 1924-1925. The Bass Photo of the home (Historic Photo 5), dated 1925, shows the landscaped property in winter. The *Indiana Construction Recorder* announced its value at \$35,000, but the building permit issued 27 September 1924 listed the value as \$38,000. The large brick home with Italian Renaissance details is typical of Wallick's fine residential design. Wallick designed the Thomas Taggart home (NR) in 1914, thus establishing himself as a favorite of the wealthy class in Indianapolis. Among the many homes he designed in the city are "Westerly," the Dr. George H.A. Clowes home (Golden Hill HD); "Lanesend," designed for Eli Lilly and Company president Eli Lilly; and "Seawood," the summer home of Booth Tarkington. Eli Lilly's brother J. K. chose Wallick to make extensive alterations to his home "Oldfields" (NHL) in 1933. Wallick designed many homes in the North Meridian Street Historic District and was almost the exclusive designer in Crows Nest Historic District. He also designed the clubhouse for the prestigious Woodstock Club (NR) in Indianapolis. Wallick practiced extensively in Winter Park, Florida, where he designed commercial, ecclesiastical, and residential buildings.⁷⁷

One of the last structures designed by the long and productive partnership of William McGuire and Wilbur C. Shook was Holy Trinity Hellenic Greek Orthodox Church, built on the site of the earlier Franklin Vonnégut home (4011 Pennsylvania). McGuire, born in Rushville, Indiana, attended Purdue University. Shook, a native of Versailles, Indiana, received his architecture degree from Rose Polytechnic Institute. The two men, who entered into a partnership in 1916, designed buildings for DePauw, Butler, Evansville and Indiana Universities as well as Hanover, and Manchester Colleges. The firm also designed three buildings at Rose Polytechnic Institute, Shook's alma mater. The pair also were responsible for several outstanding church structures in Indianapolis, including Trinity Episcopal designed in the English rural Gothic style (1952); St. Paul's Episcopal, a modern Gothic interpretation (1941), and Second Presbyterian Church, a French Gothic inspired by Ste. Chapelle in Paris (1958). The contemporary, open, glass-filled Congregation Beth-el Zedeck Temple is indicative of versatility of the firm and a precursor to the modern interpretation of the Byzantine found in their design for Holy Trinity Church.⁷⁸

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Other outstanding architects involved in residential design in Washington Park include Wilson Parker who worked in the New York firm of McKim, Mead and White before coming to Indianapolis. His design skill can be seen in the Joseph Schaf house (4101 Pennsylvania, Historic Photo 2). William Russ, a native of Dayton, Ohio, worked in his hometown before coming to Indianapolis to partner with Merritt Harrison. Russ is responsible for the design of the Harry Hartley house (4051 Washington Boulevard). The firm designed large public buildings such as Meridian Street Methodist Church and the Coliseum at the Indiana State Fairgrounds. The Hartley house was Russ's first residential design. Herbert Bass, architect of the Ferd Hollweg home (4201 Washington Boulevard) was the senior partner in the firm of Bass, Knowlton and Company. A native of the city, Bass had a reputation as an outstanding architect of prestigious residences. He designed mansions for James Allison (NR/HABS), Stoughton Fletcher, C.B. Sommers (NR/HABS), and Carl Fisher.⁷⁹

¹ *City of Indianapolis*, pp. 8-9, 43-44.

² *Encyclopedia of Indianapolis*, p. 353.

³ *Ibid*, p. 559.

⁴ Jackson, *Crabgrass Frontier*, pp. 104-115.

⁵ *Pictorial and Biographical Memoirs of Indianapolis*, p. 221.

⁶ Dunn., *Greater Indianapolis*, Vol. II: 1221 - 1223.

⁷ First American Title Company, *Book 21*, p. 166.

⁸ "Granville S. Wright dies of heart trouble," *Indianapolis News*, 5 November 1909, p. 1.

⁹ Dunn, *History of Greater Indianapolis*. Vol. I: 311-313.

¹⁰ *Ibid*, Vol. I: 51, 53.

¹¹ "W.A. Schofield, grocer, is dead," *Indianapolis News*, 24 January 1934, p. 4.

¹² Dunn, *Greater Indianapolis*, Vol. I: 85.

¹³ Abstract for 4151 N. Pennsylvania.

¹⁴ First American Title Co. *Record Book 19*, 2nd, p. 162.

¹⁵ "Granville S. Wright dies of heart trouble," *Indianapolis News*, 5 November 1909, p. 1.

¹⁶ *Memoirs of Indianapolis*, pp. 21-22; "Guild signs lease on house of memories", *Indianapolis News*, March, 1971,

n.p.

¹⁷ Dunn, *Greater Indianapolis*, Vol. I: 339.

¹⁸ *The Main Stem*, pp. 6-10.

¹⁹ First American Title Co., *Book 19*, 2nd, pp. 40, 175, 196.

²⁰ *Official Roadmap of Indiana*, 190; First American Title Company, *Book 19* 2nd, p. 175.

²¹ *Ibid*, p. 196.

²² *Ibid*, p. 196.

²³ *Ibid*, p. 180.

²⁴ *Ibid*, p. 70.

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- ²⁵ *Centennial History and Handbook of Indiana*, p. 304.
- ²⁶ Polk, *Indianapolis City Directory*, 1908, p. 79.
- ²⁷ First American Title Co., *Book A 41*, p. 60.
- ²⁸ The location of title information for this part of the Washington Park Historic District is unknown. There are no existing records at First American Title Company.
- ²⁹ *Encyclopedia of Indianapolis*, p. 1475.
- ³⁰ Abstract for 4014 Pennsylvania Street.
- ³¹ Deed record 257, p. 114.
- ³² First American Title Co., Building agreement, Instrument #3861, 14 February 1921.
- ³³ Abstract, 4220 Central Avenue.
- ³⁴ Book 36, page 147, First American Title Company.
- ³⁵ Book 23, Second Series, pp. 1, 190, 145; Book 23, Third Series, pp. 1-10, First American Title Company.
- ³⁶ Plat Record 1158; Book 36, p. 147, First American Title Company.
- ³⁷ Plat Record 1509; Book 45, First Series, p. 60, First American Title Company.
- ³⁸ *Indianapolis Men of Affairs*, p. 57; *Public Men of Indiana*, pp. 118-122; *Encyclopedia of Indianapolis*, pp. 319-320; *Greater Indianapolis*, Vol. II: 704-706.
- ³⁹ Historic Preservation Area Plan 6, *Encyclopedia of Indianapolis*, p. 912.
- ⁴⁰ *Men of Affairs*, p. 635; *Encyclopedia of Indianapolis*, pp. 504-505.
- ⁴¹ "Martin McDermott, civic leader, dies," *Indianapolis Star*, 1 July 1960, p. 12.
- ⁴² "George A. Hilgemeier Sr., local industrialist, dies," *Indianapolis Times*, 26 May 1948, p. 1.
- ⁴³ "Successful school board head will retire," *Indianapolis Star*, 23 December 1951, Sec. 1, p. 2.
- ⁴⁴ Dunn, *Indiana and Indianans*, p. 1316.
- ⁴⁵ *Encyclopedia of Indianapolis*, p. 1390; Hyman, *Journal Handbook*.
- ⁴⁶ Hyman, *Journal Handbook*, p. 354.
- ⁴⁷ "Stuart Dean dies; head of pump firm," *Indianapolis Star*, 21 October 1958.
- ⁴⁸ Barnhart and Carmony, pp. 230-231; *Journal Handbook*, pp. 358-360.
- ⁴⁹ *Indianapolis Illustrated*, pp. 140-141.
- ⁵⁰ Hubbard, pp. 166, 353.
- ⁵¹ "Edgar Hauser, Sr. industrial builder, dies," *Indianapolis Star*, 17 December 1954, section 2, p. 24,
- ⁵² Sulgrove, pp. 21-23, *Encyclopedia of Indianapolis*, p. 523.
- ⁵³ *Indianapolis Men of Affairs*, p. 305.
- ⁵⁴ *Ibid*, p. 387.
- ⁵⁵ *Encyclopedia of Indianapolis*, pp. 1465-1466.
- ⁵⁶ *City of Indianapolis*, p. 429.
- ⁵⁷ Hubbard, pp. 201, 357.
- ⁵⁸ Barnhart and Carmony, p. 270.
- ⁵⁹ Hubbard, pp. 183, 355.
- ⁶⁰ "Inside Indianapolis," *Indianapolis Times*, 5 April 1947, section 2, p. 2.
- ⁶¹ *Justly Proud*, pp. 7-20.
- ⁶² Endelman, *The Jewish Community of Indianapolis*, pp. 110-117, 140-143; *Greater Indianapolis*, Vol. II: 628-630; *Encyclopedia of Indianapolis*, pp. 846-848; "Isaac Marks dead," *Indianapolis Star*, 22 December 1933, p. 4.
- ⁶³ *Encyclopedia of Indianapolis*, pp. 879-882; Endelman, p. 124; *Men of Affairs*, p. 393.
- ⁶⁴ Robert M. Taylor, Jr. and Connie A. McBirney, editors, *Peopling Indiana: The Ethnic Experience*. Indianapolis: Indiana Historical Society, 1996. pp. 182-197.

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⁶⁵ "Robert Daggett, Architect, Dies," *Indianapolis Star*, 6 September 1955, p. 4; "R. F. Daggett lecturer on architecture," *Indianapolis Star*, 15 July 1905, p. 11; *Men of Affairs*, p. 143.

⁶⁶ *Who's Who in Indiana*, p. 12; "New home of Senator Beveridge," *Indianapolis News*, 27 May 1908, n.p.; Cathcart, pp. 16, 29, 73.

⁶⁷ *Men of Affairs*, p. 307; Citizens Historical Association #2 D12 E49 F729; "Frank B. Hunter, Retired Architect," *Indianapolis Times*, 5 January 1958, n.p.

⁶⁸ Cassler, pp. 16-17; *Encyclopedia of Indianapolis*, pp. 1208-1209.

⁶⁹ Lee Burns manuscript collection, folder 11, Indiana Historical Society; "Lee Burns, architect."

⁷⁰ Lee Burns manuscript collection, folder 11, Indiana Historical Society; "Lee Burns, architect," *Indianapolis News*, 8 January 1957, p. 7; City of Houston, Planning & Development website.

⁷¹ *Indianapolis Star*, 29 April, 1928, pt 1, p. 10.

⁷² *Encyclopedia of Indianapolis*, pp. 374, 384, 682; Barnhart & Carmony, pp. 226-269; "Fermor S Cannon," *Indianapolis News*, 17 December 1973, p. 16.

⁷³ "William F. Nelson is builder of Many Fine Homes," *Indianapolis Star*, 19 April 1925, section 5, p. 9; William F. Nelson obituary, *Indianapolis Star*, 22 June 22 1960.

⁷⁴ *Encyclopedia of Indianapolis*, pp. 115-116; "E.D. Pierre dies; noted architect," *Indianapolis Star*, 28 March 1971; "Edward D. Pierre, Noted Architect" *Indianapolis News*, 29 March 1971; "Architect tell of 9-year plan", *Indianapolis Star*, 28 February 1957, pp. 1, 14.

⁷⁵ *Indiana Construction Recorder*, 18 August 1923; Hubbard, pp. 333, 371; "Harry Fitton" *Indianapolis Star*, 7 April 1931, p. 2; Barnhart and Carmony, Vol. II.

⁷⁶ *Indiana Construction Recorder*, 12 July 1924; "Diebold, p. 102.

⁷⁷ *Indiana Construction Recorder*, 22 August 1924, p. 7; 20 September 1924, p. 9, 27 September 1924, p. 9; www.ellisland.org; Woodstock Club National Register nomination; *Winter Park Topics*, 5 March 1945.

⁷⁸ *Indianapolis Architecture*, pp. 104, 108, 156; *Rose Poly Bulletin*, November 1961, pp. 4-5; *Indiana Architect*, February 1960, p.7.

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Washington Park Historic District, Marion County, IN

Verbal Boundary Description

The boundaries of the Washington Park Historic District are as follows:
From the intersection of the south curb of East 43rd Street and west curb of North Central Avenue, follow the west curb of Central Avenue south to the north curb line of East 40th Street, turn west and follow the north curb line of 40th Street west to the west property line of 18 East 40th Street, turn north and follow along this line and the rear lot lines of 4020-4266 North Pennsylvania to the south curb of East 43rd Street, turn east and follow the south curb of East 43rd Street to the point of beginning.

Boundary Justification

The boundaries include the Washington Park plat and its subsequent development in the first decades of the 20th century. Architecture on the smaller lots on N. New Jersey, 40th, and 43rd Streets is consistent in time, architectural style, and class / business professions of early residents. Lots facing Meridian Street, immediately abutting the district, are already included in the North Meridian Street Historic District. SHPO-sponsored surveys have identified other distinct districts immediately to the north, south, and east.

Washington Park Historic District

Marion County, Indiana

FINAL



43rd Street

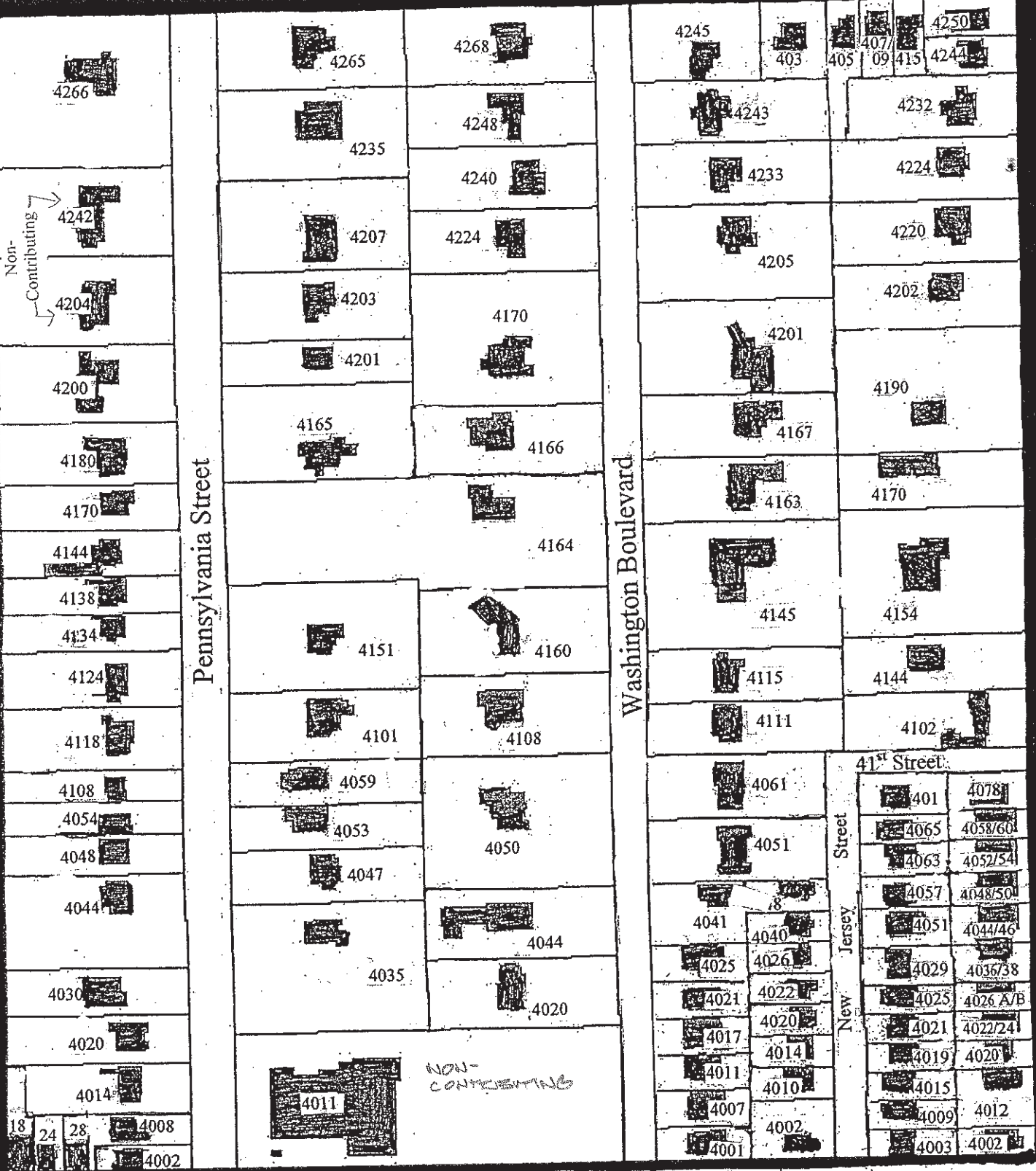
40th Street

Pennsylvania Street

Washington Boulevard

New Jersey Street

41st Street



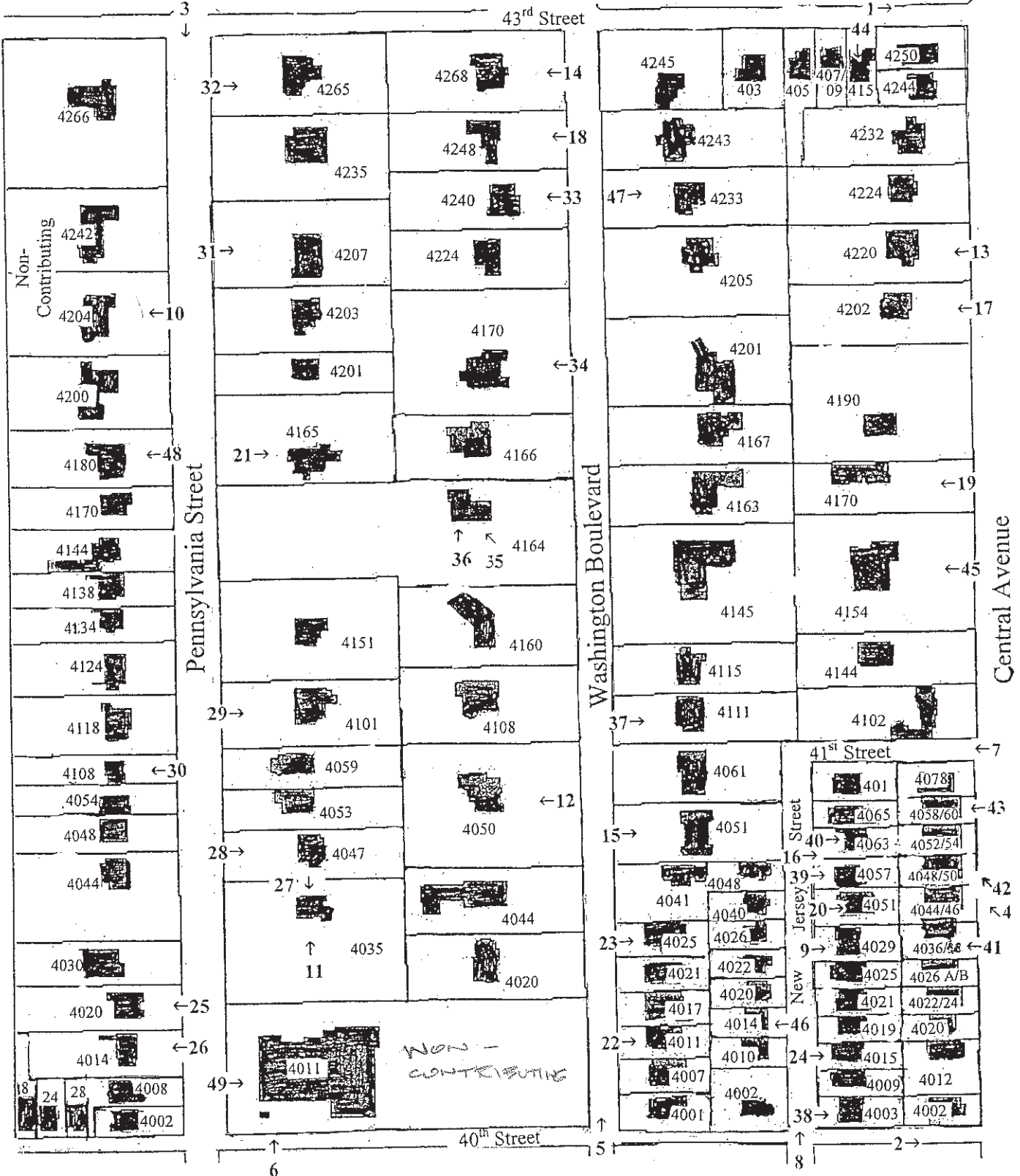
Washington Park Historic District

Marion County, Indiana

FINAL

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PHOTO KEY



Washington Park
 Historic District
 Indianapolis, Marion
 County, IN

1. 16 572 320 44191600
2. 16 572 740 44191690
3. 16 572 760 44091100
4. 16 572 340 44191680

