

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.

1. Name of Property

Historic name: Lakeside Historic District

Other names/site number: _____

Name of related multiple property listing:

Historic Residential Suburbs in the United States, 1830-1960

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

2. Location

Street & number: Roughly bounded by St. Joe Boulevard on the west, Edgewater Avenue on the south, Tennessee Avenue on the north and Crescent/California Avenues on the east.

City or town: Fort Wayne State: IN County: Allen

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,


I hereby certify that this X 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 X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria:

A A ___ B X C ___ D

	<u>10.19.17</u>
Signature of certifying official/Title:	Date
<u>Indiana DNR-Division of Historic Preservation and Archaeology</u>	
State or Federal agency/bureau or Tribal Government	
<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<hr/> Signature of commenting official:	<hr/> Date
<hr/> Title :	<hr/> State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>439</u>	<u>31</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>439</u>	<u>31</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling
: multiple dwelling
COMMERCE/TRADE: specialty store

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling
: multiple dwelling
COMMERCE/TRADE: restaurant
: specialty store
FUNERARY: mortuary

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Queen Anne
LATE 19TH AND 20TH CENTURY REVIVALS: Tudor Revival
: Colonial Revival
LATE 19TH AND EARLY 20TH CENTURY AMERICAN
MOVEMENTS: Prairie School
: Commercial Style
: Bungalow/Craftsman
OTHER: American Small House

Materials: (enter categories from instructions.)

foundation: BRICK
walls: WOOD
BRICK
STUCCO
roof: ASPHALT
walls: _____

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Lakeside Historic District is located in the city of Fort Wayne, Allen County, Indiana and at the confluence of three watercourses: the St. Joseph, the St. Mary's, and the Maumee Rivers. Topographically, the land is reasonably flat with little deviation in elevation within the boundaries. The one exception is a slight rise in elevation near the intersection of Tecumseh Street and Edgewater Avenue near the Coombs Street Bridge over the Maumee River.

Located northeast of the downtown concentration of businesses and governmental buildings, the district resembles a foot or sock with the toe nearest the west entrance to the bridge over the St. Joseph River, which separates the district from the inner (oldest) portion of downtown; the heel is against the western edge Lakeside Park, not in the district, to its northeast. The axis of the district is northeast to southwest. The street design is basically an orthogonal grid pattern. The developers skewed the grid and

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included curved and angled streets to suit the peninsular site. The natural boundaries, expectantly, are two of the rivers noted; the Maumee on the south side and the St. Joseph on the west. The drawn boundaries of the district are Tennessee Avenue to the north, St. Joe Boulevard to the west, Edgewater Avenue to the south, and eastern boundary is a composite of Crescent and California Avenues. See the map accompanying the nomination.

Architectural styles prevalent in the district are those most popular during the growth period of the development. These styles include Queen Anne one-and two-story models; Craftsman bungalows, large and small; Colonial Revival, Cape Cod and other models; and the almost ubiquitous American Foursquare. Also, in a limited number are multi-occupancy buildings like the Delta Arms and the Lakeside Apartments. Scattered among the primary styles are a few American Small House cottages and a few Folk Victorian two-story homes. The Cape Cod and American Small Houses reflect the interwar movement toward simpler housing. Within the context of changes over time and the general appearance of the district's resources the level of integrity, the ability to see and understand the original architectural design elements, is very high. The changes over time are primarily the surface covering of the exterior walls (vinyl siding) and the replacement of components such as windows and doors; changes to fenestration and other gross changes in the outward appearance of the building resulted in a non-contributing status.¹

In determining whether a resource contributed to the fabric of this district, this application focused on the following items. A primary concern was any substantial changes to the fenestration, particularly on the façade. Upgraded window units, prevalent throughout the district, were not a negative factor. Enlargement or reduction of opening sizes was counted as a factor in determining the rating. Enclosed porches were a negative consideration particularly when there were many examples with original or restored examples of this significant feature on a façade and an enclosure altered the basic style design. The permanence of the enclosure was a consideration. Exterior wall coverings, mainly vinyl siding, do not add to a resource's integrity but does not devalue that contribution when there are so many homes with this modification in the district. Additions to any resource's basic footprint did not detract from its contribution if the addition did not obscure the massing of the original. In a few cases, this application counted as contributing some resources that only demonstrated the "bare bones" of the original but this basic level of integrity remained clearly visible.

There are numerous private garages within the district, the majority at the back property lines of the lots. A visual survey of these garages reinforced an initial impression that they, the garages, did little to strengthen/add to the districts' architectural or historical significance neither were they necessary to create the historic fabric of the district's past. Consequently, garages are not included in any of the resource counts, contributing or non-contributing.

Over all the district has 470 resources included within the boundaries; 439 are contributing and 31 are non-contributing. The period of significance is 1890 to 1940.

Fort Wayne's Park and Boulevard Plan

The plat for the Lakeside Park Addition predates later subdivision plans influenced by Charles Mulford Robinson and George Kessler but to see similarities in David N. Foster's subdivision a limited understanding of their ideas is necessary. Many aspects of twentieth-century design of residential subdivisions evolved over time but coalesced in the thoughts of Charles Mulford Robinson and his pronouncements in support of the City Beautiful Movement published in his 1903 book *Modern Civic Art*.

Significantly, Fort Wayne civic leaders hired Robinson to provide a study of their city in 1909. Though Lakeside was already under development, Robinson likely appreciated the attention shown to

¹ Virginia McAlester and Lee McAlester, *Field Guide to American Houses* (New York: Alfred A. Knopf, 1989), pages 476-485.

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amenities. Robinson characterized the countryside (nature) as a winding river that brings the benefits of pastoral living into the city. In any subdivision, the river should enter and extend down each street by adhering to basic design principles in creating the physical and aesthetic image of place.

Designers/planners applied many of Robinson's key principles to their designs in and around Fort Wayne in the subdivisions of the 1910s and 1920s. These principles included: consistent set back of homes; fenceless front lawns resulting in open, uncluttered viewsheds; placement of utilities along rear lot lines; plantings and small masses of trees to provide variety; parking—a strip of lawn between the sidewalk and the street with staggered shade tree plantings; park availability; and some curving streets.²

The Lakeside Park Addition design does not have all the design parameters sought by Robinson, however, it does contain many of them which distinguish this particular subdivision not only as the first electrified streetcar suburb in Fort Wayne but also the suburb that was "ahead of its time." A review of the plat and a walk through the neighborhood shows the nearly uniform setback from the street, parkings, utility poles along the alleys, masses of trees along the curbs, curving streets (Edgewater and Crescent Avenues) and, although not developed, allowance for a small park along Tennessee Avenue near Oneida Street. The original plat does not contain similar homeowner restrictions found in the plats of later subdivisions but the effect of Foster's thoughts appears in the addition's plat. Lakeside Park, just outside the district boundaries and a part of the original plat, is clearly a move to create a pastoral green space for the new suburb's homeowners to escape the hustle, bustle, dirt, and noise of the downtown environment.³

A sense of "small town" or "community" within the boundaries of the district is heightened during the summer months along the major streets when the trees that overarch the streets and shrubbery surrounding the residences soften the visual images encountered throughout the community (photographs 1 and 2). When walking or driving the streets, an observer is transported back to the early 1900s as the suburb developed its personality and the lots along the streets began to fill with houses of the newly-arrived, middle-class residents.

Narrative Description

1) 703 Edgewater Avenue

Contributing – Photograph 3

c. 1900 Dutch Colonial Revival

Constructed of brick, now painted white, this one-and-one-half story residence is one of the oldest homes in the district. Access to the interior is gained through a round-arched, single-column engaged porch arrangement leading to a single-glazed wooden panel door. Single window units appear in the first floor and a double unit marks the half story in the façade. Windows throughout are double-hung and glazed one-over-one. The window openings have segmental arches of header and soldiered-brick and sills are stone, painted blue. The roof-wall junction of the façade contains a wide blue-painted frieze board with dentil details superimposed. A small three-sided bay extends out from the north elevation. The north side of the roof has two dormers, one gabled and one shed-roofed. Both dormers are sheathed with wooden shingles; they are likely modifications of the original design. The roof is covered with modern composition shingles. A secondary entrance, for the upper floor, is located on the south elevation.

There is no listing in the city directory for this house in the early 1910s but by 1920 Alf Hebert and his wife Nellie were residing and stayed in the house until the early 1930s. By 1935, Vada Cobb, a widow working as a cream tester at a local dairy, had moved in. However, by 1940, the house was occupied by Josie Pierce, another widow but no occupation mentioned. Like many of the homes sampled in the district, this particular address seems to have changed residents on a regular, short-termed basis.

²Charles Mulford Robinson, *Modern Civic Art* (New York: G.P. Putnam's Sons, 1903), pages 193-197.

³Original Plat of Lakeside Park Addition, dated 1890 and signed by David N. Foster as President of the Fort Wayne Land and Improvement Company.

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2) 825 Edgewater Avenue
1937 Tudor Revival

Contributing – Photograph 4

This two-story brick apartment building is rectangular in shape and occupies the full lot. The façade defines the style and contains the entrance to the interior. The entrance contains a single door and a multi-glazed surround with sidelights and transom. Above the transom is the name of the building, “Edgewater Arms” in gold paint. Free-hanging coach lamps on both sides of the entrance provide lighting for residents. Above the entrance is a massive single steeply-pitched gable with jetty, decoratively enhanced with half-timbering, painted brown for contrast with the white brick infill. A tall rectangular casement window unit, with diamond pattern muntins, fills the central portion of the gable surface. To the right of the central gable and in the second floor is a smaller version, similarly detailed with half-timbering, gable over a large casement window unit. Window units throughout are metal-framed casements with multiple glazing in the fixed and operable portions of the unit. The brick sills and lintels in the unit surrounds are painted brown for contrast. The exterior walls of the east and west elevations contain large casement window units and, midway along their lengths, decorative half-timbered gables and a tall brick chimney on the west side. The roof is sheathed with modern composition shingle.

The Sanborn Fire Insurance Map for 1902 shows this lot occupied by Jas. A. Morrow’s bed spring factory. Later, this same lot would be the home of the Coony Bayer Cigar Factory in 1921. The building became apartments in 1937.

3) 901 Edgewater Avenue
1900 Gabled Ell

Contributing – Photograph 5

This two-story house is typical of many of the earliest residences in the district that were constructed in the late 1890s and early 1900s. The exterior walls are covered in aluminum or composition wood siding; the windows throughout are double-hung and glazed one-over-one; and the roof is sheathed in modern composition shingles. The wrap-around porch is from the Craftsman period in the 1920s with battered wooden half columns resting on short limestone bases; a low wooden balustrade marks the limits of the porch floor between the columns. The entry door, with a glazed transom above, for the interior is in the ell on the west side of the projecting gable. The front gable, which is a three-sided bay in the first floor, contains a large single-glazed picture window unit with an art glass fixed light across the top. The single window units on either side of the picture window are glazed as mentioned above. The front and cross gables are steeply pitched. A secondary entrance, to an early addition to the main block’s upper floor appears on the east elevation. The roof is composition shingle.

4) 915 Edgewater Avenue
1890 Queen Anne

Contributing – Photograph 6

This two-story house in the Queen Anne style is one of many that can be found in the district. The façade includes a porch, the entry for the interior spaces, and the exterior wall that is clad in wooden shingles. The porch roof is supported by three, tapered wooden columns connected by a plain wooden railing. The window units, with plain flat surrounds, are double-hung and glazed one-over-one. The door is wood paneled with a number of small lights across its upper portion. The front gable is accentuated with an infill of vertical boards, painted a contrasting color of cream versus the pale green on the wall, whose lower ends are cut in a chisel shape. The frieze board and brackets supporting the eaves are also painted a contrasting color of pale green. The apex of the front gable is detailed with a multicolored approximation of a decorative truss arrangement.

Joseph Dickerson, a clerk at the General Electric plant, and his wife Helen lived in the house for more than 20 years. By 1935, Dickerson has changed employment and became an agent with the Lincoln Life Insurance Company and stayed with it for a number of years.

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5) 917 Edgewater Avenue
1912 Craftsman Bungalow

Contributing – Photograph 7

This one-and one-half story bungalow is one of only a few in the district. By the 1920s and into the 1930s, when the style was the most popular, only a few empty lots remained to be filled. This example, early in that period, demonstrates many of the characteristics of the style such as the full-width porch, the large dormer on the front slope of the roof, exposed and notched rafter ends, and knee braces in the eaves. The porch has been enclosed by adding a number of window units, their frames, and an exterior storm door. The columns supporting the steeply-pitched roof, over the porch deck, are a combination of rock-faced concrete block on the bottom half and wood shingles on the upper half. The steps leading onto the porch have the same concrete block material in their wing walls. The exterior walls of the house and the large gable dormer on the roof are clad with green-painted wooden shingles. Windows on the other parts of the house are double-hung and glazed three or four-over-one. The dormer has a three-unit ribbon window placed midway in its height. Above the window in the apex of the gable is a flat painted surface, tan color, with decorative half-timbering in contrasting cream color. The gabled roof is sheathed with composition shingles.

6) 1033 Edgewater Avenue
c. 1930 Tudor Revival

Contributing – Photograph 8

One of several apartment buildings built in the district, this structure is square with variegated brick exterior walls. Random-coursed limestone detailing around the entry door is the only architectural embellishing of the façade. The façade consists of three sections, the flanking sections identical and the center section containing the entry door and two small window units in the second story. The flank sections contain paired windows in both stories; all the units are modern double-hung and glazed one-over-one. Window openings have brick rowlock sills throughout; the lintels in the first story are soldiered-brick. A narrow frieze board at the roof-wall junction extends across the façade directly below shallow eaves. The roof is clad with composition shingle.

7) 1115 Edgewater Avenue
1930 Colonial Revival

Streetscape

Contributing – Photograph 9

Built in the second-story overhang version of the style (also known as Garrison), this two-story example has brick veneer on the first story of the façade and gray-painted wooden shingles on the second story exterior walls; other exterior walls are also clad with the same shingle material. The front elevation has three sections; identical flanking sections and a center section containing the entry door and a small square window in the second story. The window units in the flanking section, both stories have a center fixed pane with operable flanking sashes. The flanking sashes are double-hung and glazed one-over-one. The small, low-set window unit in the center is double-hung and glazed six-over-six. The entry door surround has a wooden lintel and sidelights. The overhang in the façade is accentuated with a belt course of faux shingle detailing. A belt course of dentil detail is visible directly below the shallow eaves. The hipped roof is clad with composition shingles. A low brick chimney rises above the rear section of the roof.

8) 1117 Edgewater Avenue
1910 Queen Anne Cottage

Contributing – Photograph 9

This residence retains the basic shape, massing, and size that were characteristics of the original home built in the early years of the district. Much of the exterior has been modified over time with modifications such as vinyl siding on the exterior walls, modern double-hung windows, and additions to the rear of the main block. The one remaining feature from the original architecture is the shingling present in the front gable. The house retains the basic measure of integrity necessary to contribute to the district.

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9) 1121 Edgewater Avenue Contributing – Photograph 9
1930 Colonial Revival

Architecturally, this two-story apartment house has a similar visual image to that of 1125 to the east. The façade is divided into three sections; flanking identical sections with a center section containing the entry and a small square window in the second story. While it does not have the overhang, this building does have brick veneer on the exterior of the first story and vinyl siding on the exterior of the second; east and west exterior walls are similarly clad. The wooden surround for the entry door consists of pilaster for the sides and a simple lintel over the door. A small light on either side of the door provides illumination during darkness. The paired double-hung window units in the first and second floors are glazed six-over-six; the smaller window above the door is of the same construction. The roof is clad with composition shingles.

10) 1125 Edgewater Avenue Contributing – Photograph 9
c. 1930 Colonial Revival

This two-story apartment house is nearly identical to the one next door and was no doubt built at the same time and by the same contractor. The exceptions are: a metal awning over the door, a differently configured door and railings on the stoop, a sculpted frieze between the brick veneer and the vinyl siding on the façade, and rust-colored shutters bracket the second story windows.

11) 1131 Edgewater Avenue Contributing – Photograph 9
1910 Queen Anne

With the exception of the porch, with its concrete deck and metal roof supports, this two-story house retains most of its original architectural integrity. The exterior walls are wooden clapboards, the fenestration appears original but the window units are modern replacements. The door and the transom are original. The front gable contains a single double-hung window unit in the first story and a three-sash double-hung unit in the second; all are glazed one-over-one. Above the second story unit is semicircular attic vent with a decorative keystone. The roof surface is clad with modern composition shingle.

Arthur Dawson, listed in the directory as a farmer, lived in the house with Mabel, his wife, until the mid-1930s. Bart Jones, a yardman with the NYC & St. Louis Railroad, remained until the mid-1940s.

12) 1133 Edgewater Avenue Contributing – Photograph 9
1900 Queen Anne

Cross-gabled and two-story in height this Queen Anne residence lacks many of the embellishments of its contemporaries. Clean-lines and a slightly reminiscent porch from the Craftsman movement, create a visually pleasant façade with a front gable, a steeply-pitched front slope to the roof, and engaged porch with a wooden deck and precast concrete steps. The two square columns supporting the front edge of the porch roof are a combination of cast concrete block bases with wooden upper halves. Exterior walls are vinyl clad. The entry door is a replacement and a transom light remains above the door. The front gable has a single, sliding-sash window unit with a transom light above it. The second floor of the gable has a paired window unit with double-hung sashes, glazed four-over-one. Both window units have diamond-shaped muntin detail in the transom on the lower unit and in the upper sashes of the paired unit. A small gable dormer is located on the front slope of the roof; it has a small window unit with sliding-sash components. A small louvered vent appears in the peak of the front gable. The roof is sheathed with composition shingles.

13) 714-716 Columbia Avenue Contributing – Photograph 10
c. 1895 Gable Front

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Two-story and constructed of red-brick, this double residence has undergone a few changes over time but none detract significantly from its architectural integrity. The two red-brick porches, Craftsman-influenced, were likely added to the façade in the late 1920s as replacements for original wooden structures. The porches feature battered columns supporting a hipped roof, a low brick balustrade with stone caps, and stone detail on the columns and wing walls of the steps. Entryways have transom lights and the doors are wooden paneled with a light in the upper one-quarter of their height. Window openings throughout are segmental-arched on the underside but flat on the top, and formed with soldiered-brick; sills are stone. The window units in the façade consist of two fixed-sash picture style with a fixed transom type in the first floor and two paired double-hung, single-glazed in the second floor. The units throughout are modern replacements. One puzzling alteration appears to be a decorative feature – consisting of herringbone-patterned strip of siding – that extends from the foundation to the eaves of the façade.

A metal frieze board marks the roof-wall junction of the gabled roof. The roof is clad with modern composition shingles.

This residence is a good example of the flow of occupants through an address on a short term basis. Johanna Kroger at the 714 address and Harry Goldstine and his wife Sarah at the 716 address resided there for approximately 10 years; Harry earned his living as a shoe repairer downtown. By 1935, two new residents, Charles Walters with wife, Vada, occupied one-half of the building and Alva Rupel with Cecile occupied the other. Walters is listed as a salesman and Rupel as a clerk. In 1940, Florence Johnson, a clerk at New York Life Insurance Company occupied 714 and Saleem Maloley with Sadie, occupied the other half of the building at 716; Maloley listed his occupation also as a shoe repairer.

14) 725 Columbia Avenue
1900 Queen Anne

Contributing – Photograph 11

Two-story and built with red-brick, this home retains a high degree of integrity. The forward projecting front gable, the use of brick quoins on the corners of the front gable and the main block, and the cross bracing/verge board in the apex of the gable highlight the simple but grand presence of the house. The façade consists of a full-width porch, the full-height gable, and the symmetrical organization of the window units and entry door in the center first floor. The simulated quoins, fabricated with brick, are pointed with red mortar in contrast to the white mortar in the body of the house. The porch is probably about ten years later than the house. The porch has a brown brick balustrade, two square brick columns supporting the hipped roof at each end of the balustrade and two wooden post supports in the center. Spindle work brackets accentuate the connection of the top of the post/columns and the architrave of the porch entablature. Window openings have stone sills and brick lintels. Picture window units in the first floor are positioned left and right of the entry door; the fixed sashes are single-glazed as are the transoms across the top. The second story windows, one in each of three sections across the façade, are double-hung and single-glazed. The entry door is wooden with a surround consisting of a transom and sidelights. A painted frieze board defines the roof-wall junctions in the front gable and on the main block. The roof is covered with composition shingles.

15) 802 Columbia Avenue
c. 1895 T-Plan/Queen Anne

Streetscape

Contributing – Photograph 12

Tall and angular when compared to many of its contemporaries, this two-story, white-painted brick house is singular in its hood moldings over the window openings throughout. The façade includes a small replacement wrap-around porch of wood, window units in both stories and an entry door in the ell formed by the front gable and cross gable at the rear. The hood moldings over the window openings are segmental-arched, with soldier brick forming the arch, topped by two courses of projecting header bricks. Pendants mark the ends. The crown is painted a dark maroon and the lower portion a pale green. The first floor window unit in the façade is a single-glazed fixed sash with a single-glazed transom light. On each side of the central sash is a double-hung, single-glazed operable wing unit. The window in the second

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floor of the façade is smaller but identical. Other window units around the house are double-hung and single-glazed. The entry door is wooden with panels. Each of the gable peaks is clad in chisel-point wooden shingles. The roof is sheathed with composition shingles. A secondary entrance is located on the east side in the ell. A tall, full-height chimney rises above the roof on the east elevation.

16) 806 Columbia Avenue
1900 Queen Anne

Contributing – Photograph 12

The façade of this two-story wooden house is dominated with a massive wrap-around porch and an elaborately detailed front gable; exterior walls are clad with clapboards. The massing of the house is T-shaped with a lower gabled rear wing; however, a hip roof stands at the house's center. The porch has a block foundation supporting a low concrete block balustrade that in turn supports five square wooden columns resting on concrete block bases; the hipped porch roof is supported by these columns. In the first story of the front gable the walls are chamfered, like a three-sided bay, and the upper, above the porch, is square. Window units in the first floor are a single-glazed picture unit with an art glass transom and double-hung, single-glazed units on either side. The window unit in the second story is paired, also double-hung and single-glazed. The peak of the gable has a two-light fixed sash unit. The surface of the peak is clad with a variable pattern of vertical, horizontal, and forty-five degree angled boards and a faux half-timbering detail. The entry door, in the ell of the front gable and the main block, is wooden, paneled, with a single-glazed light in the upper half. A transom light remains above the door. A storm door protects the main door. Composition shingles cover the cross-gabled roof.

17) 810 Columbia Avenue
c. 1910 American Four Square/Colonial Revival

Contributing – Photograph 12

The façade of this two-story house has two sections; the left section contains a three-sided bay on the first story and two window units in the second story, the right section contains the entry door and two window units in the second story. Exterior walls are clad with metal siding. The porch has a concrete block foundation; the columns supporting the hipped roof are resting on bases of the same block material. A simple railing with wooden turned balusters marks the perimeter of the wooden porch deck. The window units in the bay are double-hung with single-glazed one-over-one sashes. The window units in the second story are double-hung but glazed nine-over-one in the upper sash. The entry door is wooden, paneled and has a single light in the upper half of its height. A small dormer is located on the front slope of the hipped roof. The dormer has two small window units with double-hung sashes glazed one-over-one. Composition shingles cover the main roof.

18) 814 Columbia Avenue
1910 Queen Anne/Colonial Revival

Contributing – Photograph 12

The full-width porch on this house dominates the façade which has two sections; the left section contains a two-story projecting front gable and the right has the entry door and window units. The porch hipped roof is supported by four slender round Tuscan order wooden columns resting on concrete block bases; a low wooden balustrade connects the bases to mark the perimeter of the porch's wooden deck. The exterior walls are clad with metal siding. The picture window unit in the first story of the gable has a multi-paned transom with decorative muntins in a half-diamond pattern. Other window units are double-hung with sashes glazed one-over-one. The entry door is wood framed with a full-length single-glazed light. A wide frieze board, in contrasting color, defines the base of the peak of the gable and extends across the façade at the roof-wall junction. The gable end also has a raking frieze and cornice returns. A small double-hung window unit occupies the peak of the gable. A frieze board accentuates the roof-wall junction of the peak. A brick chimney rises above the peak of the hipped roof.

19) 924 Columbia Avenue

Contributing – Photograph 13

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1910 Dutch Colonial Revival

The cross-gambrel roof configuration was popular during the early 1900s when this district was accumulating its inventory. Unusual in the district is the exterior construction material of rusticated concrete block in the first story and wooden siding in the upper story. The siding and the block are painted a pale yellow color. A full-width replacement porch, with a hipped roof supported by plain wooden posts connected by a simple wooden railing, extends across the façade. A small three-sided bay extends from the west elevation in the first story. The window units in the bay are double-hung with single-glazed sashes. The primary window in the first story is a picture unit, single-glazed with a fixed transom across the top. The façade window in the second story is a three-window ribbon unit with double-hung single-glazed sashes. Above the ribbon unit is an arched art glass fixed sash window with a decorative painted keystone. A frieze board marks the roof-wall junction in a contrasting rust color. The roof is clad with composition shingles.

Contrary to the “transient resident” trend common to the district, Fred W. Stolte and wife Margaret lived at this address for over 20 years. Stolte earned his living as a salesman and later, as a credit manager.

20) 1025 Columbia Avenue

Contributing – Photograph 14

c. 1905 Pyramid-roof Cottage/Queen Anne

A very fine example with many characteristics of the style, this house has a multi-level roof line, front gable, engaged porch, and an exterior architectural detailing sharply defined with contrasting colors, in this case, numerous shades of green with rust-colored highlighting. The facade of this one-story house is defined by the one-story gable on the right and a tower roof, foreshortened to act as the roof for the small engaged porch on the left. Exterior walls are clad with clapboards. The gable has a three-sided cutaway bay with window units in each facet; the one in the center is slightly larger but all are double-hung with single-glazed sashes. A small double-hung window unit is positioned in the center of the gable peak; it is glazed eight-over-one. Decorative joist ends extend out from the wall at the lower ends of the gable near the returns. Five round wooden, Tuscan columns, resting on the wooden deck, support the roof of the engaged porch. A simple wooden railing connects the columns and marks the limits of the deck. The roof on the left part of the porch is a four-sided tower configuration. The door surround includes a sixteen-paned transom and sidelights. The exterior door is wooden with small lights in the upper half. A decorative storm/security door secures the entry point. The roof is clad with composition shingles.

An engineer at Consumer’s Ice Company, John Forshea, with wife Pearl, shared space in this house with Eula Greenwood and wife Jewel, for a number of years in the 1920s. Greenwood listed his occupation as a lineman with Indiana Service Company. By 1935, both couples had moved on and Paul Peters and his wife were living at the address. In 1940, the address is noted as vacant.

21) 1130 Columbia Avenue

Non-contributing – Photograph 15

1900 Pyramid-roof Cottage

The addition to the façade of an enclosed porch, lacking any architectural value, singles out this house relative to other homes with enclosed porches in the district, as non-contributing.

22) 1136 Columbia Avenue

Non-contributing – Photograph 16

1950 Commercial

This commercial building, once a filling station, was drastically altered in recent years. It adds nothing to the overall architectural fabric of a primarily residential district. Some other commercial buildings in the district inventory retain architectural integrity and fit the primary residential nature of the district.

23) 806 Lake Avenue

Contributing – Photograph 17

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c. 1925 Commercial

Although there have been minor changes to the fenestration, the changes could be reversed easily. This two-story red-brick building's façade has three sections, a center section with the entry point for the upstairs living spaces and identical storefront configurations on either side of it. The flanking sections contain a large display window space, boarded over on the left side and modified on the right; both of the modifications contain modern window units. The units on the left are small, metal frame double-hung and glazed one-over-one. The window unit on the right is a three-pane fixed unit slightly smaller than the original. On the inside of each storefront is the entry door for that retail space; a transom is located above the door. The center section at street level has the entry door for the upper spaces; the door is wooden framed with a fifteen-pane center. Visually separating the first and second stories is a shallow overhang of corrugated metal, painted rust red, contiguous to a brick string course that extends across the façade. The window openings of the second floor have stone sills and their lintels are incorporated into a string course of soldiered-brick that extends across the full façade. Some of the window units in the left and center sections are modified with wooden inserts and modern replacement windows. The right section retains the original character with a three-unit ribbon window and two smaller narrow units flanking the ribbon. All the windows are double-hung with one-over-one glazing. The parapet that caps the building has two raised pediments, one each centered over the right and left sections of the façade; stone tops the parapet.

Once housing a branch store of the Great Atlantic and Pacific Tea Company, later (1935), the building contained a Kroger grocery store with apartments let on the second floor.

24) 930-932 Lake Avenue

Contributing – Photograph 18

c. 1920 Tudor Revival

This two-story, gable-front residence is one-of-kind in the district. The duplex house, whose exterior walls are vinyl-clad and whose façade is unique in the two Tudor-inspired gables over the entry points on the right and left margin of the main block, is otherwise plain in architectural style. The entries consist of small concrete-decked engaged porches framed by paired fluted square Doric columns supporting the lower ends of the gables. The entry doors are multi-paned in a wooden frame. A narrow fixed-sash, six-pane window unit is situated in the peak of both gables. The large window units in the first story are casements and glazed with twelve panes in each leaf. The smaller window units facing the porch decks are double-hung and glazed nine-over-nine. The paired units in the each half of the second story of the façade are also double-hung but glazed nine-over-nine. The cross-gables roof is sheathed in modern shingles.

25) 1003 Lake Avenue

Contributing – Photograph 19

c. 1935 Cape Cod

Limited in numbers in the district, this one and one-half story house demonstrates many of the architectural elements of the single-story Colonial Revival style. More uncommon is the wing extending to the west from the main block. The exterior walls are vinyl-clad. The entry porch is a small concrete stoop. The entry door surround has plain sides and top. The door is wooden modern replacement with a four lights at the very top. The windows in the house, excepting the bay in the wing, are double-hung with six-over-six glazing. The windows in the two gabled dormers on the front slope of the roof are constructed the same. The bay window in the wing, possibly added, is three-sided with fixed sash panes, single-glazed. A brick chimney rises above the peak of the composition-shingle-clad roof.

The city directory never listed this address as a viable residence in a span of years from 1925 to 1940.

26) 1006 Lake Avenue

Streetscape

Contributing – Photograph 20, far right

1910 American Foursquare

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Unusual for the style, this two-story house has wood-shingle-clad exterior walls. The full-width porch extending across the first story of the façade is a replacement built with treated dimension lumber. The first story contains the entry door for the interior, a small single window unit to the left of the door, and a paired window unit to the right. The paired window unit and the door have transoms across the top. The units throughout are double-hung with single-glazed sashes. Plain corner boards mark the margins of the façade and a plain frieze board defines the roof-wall junction on all four elevations. A small hipped dormer is center on the front slope of the composition shingle clad roof. Two small windows, double-hung and glazed four-over-one, are centered in the gable front wall. A brick chimney is located on the east slope of the hipped roof.

27) 1012 Lake Avenue

Contributing – Photograph 20, near far right

c. 1915 American Foursquare/Neo-Classical Revival

The one-story full-width porch across the façade dominates the front of this house. A concrete block foundation and balustrade, likely replacements for the original, define the perimeter of the deck. Clusters of three short round wooden columns, with Scamozzi Ionic capitals, support the entablature and hipped roof and are positioned on the balustrade on both sides of the entry steps and at the corners and rear attachments to the exterior of the house. A decorative pedimented gable is centered on the roof above the steps; the tympanum is decorated with a shield and scroll detail. The entry door is centered in the façade; its surround consists of a transom and sidelights of art glass. Picture window units flank the doorway. The lower sashes are fixed and single-glazed and transoms extending across the top of each one. The window units in the façade's second story consist of two larger units left and right of the centerline and two smaller units directly behind the peak of the gable on the porch roof. The large units are glazed twelve-over-one and the smaller are glazed nine-over-one; all are double-hung. A frieze board and boxed eaves top the second floor. A low hipped-roof dormer is positioned in the center of the front slope of the hipped roof. Three double-hung window units are installed in the front wall of the dormer. The center unit is slightly larger than the ones on each side; the larger unit is glazed six-over-one and smaller are glazed four-over-one. The roof is sheathed with composition shingles.

28) 1014 Lake Avenue

Contributing – Photograph 20, center

c. 1910 Cross Gable

Two-story, with exterior walls clad with vinyl siding, this example of single family residence is common throughout the district. Basic in design with little architectural embellishments, the house was a mainstay for the early occupants of the area. The basic side-gabled main block has a projecting gable in the right section of the façade. The entry door and small porch in the left section are positioned in the shallow ell formed by the gable and main block. The porch is a recent (2012) reconfiguration of a 1970s mansard-roofed porch. The porch roof is supported by four square posts; a seating area on the roof is defined by a plain wooden railing and a door in the exterior wall provides access to the seating area from the interior. Protected by the porch is a modern door with an oval light and to the left of the door is a single window unit, double-hung and glazed one-over-one. All the window units are modern replacement and with double-hung sashes and single-glazed. Small fixed-sash windows are located in the front gable and the side gables of the main block. The roof is clad with composition shingles.

29) 1020 Lake Avenue

Contributing – Photograph 20, near left

c. 1910 Gabled Ell

Local builders often used Queen Anne millwork on houses of this type but this example provides shelter with little embellishment. Like the home next door, this L-plan shape and austere exterior is seen in great numbers in the district. The exterior walls, of this two-story home, are clad with vinyl siding. A small enclosed porch, a replacement for an earlier model, is tucked into the ell formed by the front gable and rear wing. All the window units are modern with double-hung sashes and single-glazed. A diamond-

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shaped fixed-sash light is positioned near the peak of the gable. The roof is clad with modern shingles. A brick chimney is positioned in the east slope of the front gable's roof.

30) 1022 Lake Avenue

Contributing – Photograph 20, left

c. 1910 American Foursquare

This two-story home is a classic example of the style that proliferated in the Midwest and in this district in the first two decades of the twentieth century. The façade consists of a full-width porch, an entry point and picture window in the first story and paired windows in the second. The hipped roof of the porch is supported by three short tapered wooden columns with Doric capitals resting on bases of rusticated concrete blocks. The columns uphold a cased beam and the shallow hip roof. A simple wooden balustrade with square balusters marks the perimeter of the wooden porch deck. The entry door in the right section of the porch and its surround is a simple transom and sidelight affair. Left of the door is a picture window unit with fixed-sash and a transom across the top. The corners of the first floor are chamfered and house one window each; this was a somewhat atypical builder's touch. Window units in the second story are paired and like others throughout the house, except the picture window, are double-hung and glazed one-over-one. Storm windows appear on all the façade units. Centered on the front slope of the hipped roof is a low, hipped-roof dormer. Window units in the dormer are modern, double-hung and glazed like other in the house.

31) 1021-1023 Lake Avenue

Non-contributing – Photograph 21

1900

The fenestration on this two-story house has been disturbed to the extent it no longer contributes to the fabric of the district.

32) 1127 Lake Avenue

Contributing – Photograph 22

c. 1895 Queen Anne

The two-story house is one of the best examples of the style in the district and represents some of the earliest construction. The exterior walls are original wooden clapboards and the shingling in the front gable is very eye-catching. The square tower in the left section of the façade is characteristic of the more upscale examples of the Queen Anne architecture, particularly in the locale. Although the front porch has been enclosed it was done in a manner that does not detract from the overall visual image of the home. A decorative gable over the entry steps to the open portion defines the location of the door and its surround. The door surround consists of fluted columns sides and an art glass transom. The window units in the house are double-hung and glazed one-over-one; the two narrow windows in the half-story of the tower are single-glazed. A frieze board that extends across the entire façade marks the lower limit of the tower and the upper limit of the main block. Above the frieze board, the tower's exterior is clad with a combination of square and fish scale shingles. Above the tower's cornice, a four-sided tapering roof ends in a metal final that caps the structure. The peak of the gable on the main block is clad with a combination of wooden shingles, in multicolored hues, incorporating fish scale, round, diamond, and chisel-point shapes. The gable ends are supported by scrolled brackets at the cornice. A tall red-brick chimney rises above the roof on the east elevation.

Frank Farley, a salesman for Auburn Motors, with his wife Ruth, occupied this home in the 1920s. The next two families to occupy the home were Earnest Hawkins, with Margaret, in 1935 and Allen Tew with his wife Aimee, in 1940.

33) 1129 Lake Avenue

Contributing – Photograph 23

c. 1895 Queen Anne

Similar in appearance to the next door neighbor, the façade of this two-story home incorporates the square tower in the ell of the front gable and the cross gable at the rear of the building. The exterior

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walls are clapboard-clad. The porch has an enclosed portion in the right section of the first floor. A small entry porch remains to the left of the enclosure. The tower has a single window in the second story and a paired unit directly below the cornice of the tower's four-sided roof; a metal finial caps the peak of the roof. The front gable has a paired unit in the second story and a smaller paired unit near the peak of the gable. The gable peak is clad with diamond-shaped and fish scale wooden shingles. All the window units are double-hung and glazed one-over-one. Small scroll brackets support the lower ends of the gable roof.

34) 1203 Lake Avenue
1900 Queen Anne

Non-contributing – Photograph 24

This two-story house has undergone significant changes in its fenestration and its general appearance to an extent that it has lost its architectural contribution to the fabric of the district.

35) 1215 Lake Avenue Delta Apartments
c. 1925 Craftsman/Neo-Classical Revival

Contributing – Photograph 25

The two-story red-brick apartment house demonstrates some of the stylistic details visible in commercial buildings on main streets throughout the state constructed during this period. It is also reminiscent of Chicago's "flat" apartments. The architect added some special features such as the stone details in the façade below the front window units, the stone detailing of the stepped, segmental arched, parapet along the roof's front edge, and the pendant detail in the center of each front section of the parapet above the second story windows. Also used to break up the potential monotony of blank brick walls are the panels, outlined with rowlock bricks, in the spaces below each bank of windows in the façade and the weave-patterned brick string course that extends around the building exterior directly below the cornice and above the second story windows. Built in the shape of an "H" the building has a deeply-recessed entry that consists of a short flight of concrete steps and a wooden door with a surround of transom and sidelights. Above the entry is a stone tablet inscribed "DELTA APTS". Directly above the tablet is a small square double-hung window unit with art-glass glazing. The window openings throughout have stone sills and lintels of soldiered red-brick. The window units are collectively double-hung and glazed nine-over-one in a mix of square and rectangular panes held in place with wooden muntins resembling a "pound" sign. The roof is clad with rolled roofing material.

36) 919 Rivermet Avenue
1916 Craftsman Bungalow

Contributing – Photograph 26

Clad with wooden clapboards, this one and one-half story example of the style presents the full-width porch and massive gable dormer on the front slope of the roof typical of one of the variations of Craftsman bungalow. The engaged porch is accessed by a short flight of concrete steps to a concrete deck. The front edge of the roof is supported by modern metal posts evenly distributed across the width. The wooden entry door, roughly centered in the façade's first story, is covered by a wooden storm door. Left and right of the door are picture window units with fixed sash below a transom light of seven separate panes. The large gable dormer on the roof is clad with painted wooden shingles. The dormer's window unit is a three-window ribbon type, double-hung and glazed six-over-one. The eaves of the dormer have exposed rafter ends and the lower ends of the gable roof are supported by plain brackets. A tall brick chimney rises above the peak of the side-gabled roof on the east elevation. Side elevations are wood-shingled over a first floor of clapboard. The vertical element lightning arrestor system is installed on the western end of the roof peak.

A conductor on a local street railway, Otis Blosser and his wife Grace lived at this address in the late 1920s. The Bullermans, Alvin and Myra, moved in in the early 1930s; Myra was a private secretary for a firm downtown, R.T. Beard.

37) 921 Rivermet Avenue

Contributing – Photograph 27

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1910 American Four Square/Prairie

The stucco-clad exterior walls and the deep eaves of this two-story house signal its uniqueness among the inventory of the district. The asymmetrical arrangement of the first story windows and the projecting shallow bay at the right margin of the façade highlight its difference from other four squares in the district. The full-width porch has a hipped roof supported by three plain square piers resting a low concrete wall that marks the perimeter of the concrete deck. The window units in the first story consist of a picture to the left of the door and a paired unit to the right. The picture unit is single-glazed fixed-sash with a transom light of ten panes separated by muntins. The paired unit on the right, housed in a pent-roof corner oriel bay, has double-hung sashes with nine-over-one glazing. The east side of the oriel has an identical window pair. The window units in the second story are also paired but single-glazed one-over-one. The low profile, shed-roofed dormer on the front slope of the hipped main roof has a fixed-sash window, glazed with eight separate panes. A narrow chimney pierces the main roof near its junction with the dormer roof. The main roof is flared to a low pitch at the eaves line.

The Kesslers, Arta and Sam, lived here in the late 1920s. By 1935, Sylvester Waggoner with his wife Sylvia was residing here; Waggoner was a manager at National Cash Register. They remained there through 1940.

38) 937 Rivermet Avenue

Non-contributing – Photograph 28

1913 American Foursquare

The enclosure of the porch, the changes to the façade fenestration, and the addition of the veneer stone cladding change the visual image of this house to an extent it no longer contributes to the fabric of the district.

39) 1105 Rivermet Avenue

Non-contributing – Photograph 29

c. 1960 Neocolonial

This apartment complex was built subsequent to the ending date of the Period of Significance and is non-contributing for that reason.

40) 1216 Rivermet Avenue

Contributing – Photograph 30

c. 1895 Queen Anne

Constructed of red-brick and two-story, this home is one of the earliest of the homes built in this section of the district. The exterior walls rest on a limestone block foundation. A full-width porch extends across the façade; the shed roof over the concrete deck is supported by four metal decorative posts. A forward-projecting section, front gable divides the façade into a left and right half. The left, the gable, contains a large single window unit in the first story, a paired unit in the second, and a small narrow unit near the peak of the gable. The right half contains the entry door, a large window unit right of the door, and a paired unit in the second story housed in a shallow wooden bay. The window openings have stone sills and the segmental arches of soldier brick. The glazing of the double-hung sashes is one-over-one, with a shaped wooden header bridging between brick arches and rectangular sashes. The door has a singled-glazed light in its upper one-half and a transom across the top. The pyramid roof is covered with diamond-shaped composition shingle.

Early resident at this address were Vida and Harry Wood; he was a salesman. Around 1935, Drusilla and Jerome Frye became the occupants; he was a foreman at the General Electric Company.

41) 1208 Elmwood Avenue

Streetscape

Contributing – Photograph 31

1928 Craftsman Bungalow

This gable-front one-story bungalow is a classic example of the style. The small porch in the right half of the façade has a rusticated concrete block foundation, as does the house and a clapboard-clad balustrade that supports the short square columns that in turn support the gabled roof of the porch. The

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deep eaves of the porch have two contrasting-color knee braces. Entry to the interior is off the wooden deck of the porch. The door has a paneled surface in its lower three-quarters length and an eight-pane grouping in its upper one-quarter. The windows are glazed four-over-one (vertical pane alignment) and double-hung. The deep eaves of the front gable are supported by large knee braces. A contrasting frieze board defines the roof-wall junction.

42) 1214 Elmwood Avenue
c. 1930 American Small House

Contributing – Photograph 31

Small and one-story, this home is a side gabled mass with a projecting cross-gable section to the east. The cross-gable section has an unusual large bay window. The bay has three sides with a small window unit in the upper one-half of its exterior wall surface. The window in the front facet is fixed-sash and the side units are double-hung and glazed one-over-one. The exterior walls are clad with wide wooden siding. The porch's flat metal roof overhang is supported by four decorative metal posts, with a grape and grape leaf motif, connected by a metal railing between each support. The porch floor and steps are covered with indoor-outdoor carpet. The low front gable has a louvered vent above the top of the bay. The side-gabled roof is clad with modern shingles.

Likely the first occupants, Jacob and Rose Bernknof, are noted as the residents in 1935; his occupation was as a foreman. Ferdinand Wiehe, a machine operator at the General Electric plant, and his wife, Hilda, occupied the address in 1940.

43) 1218 Elmwood Avenue
c. 1935 American Small House

Contributing – Photograph 31

Part of the last infill in the district, this one-story, side-gabled home is one of only a few found in the district inventory. It has a similar form to 1214 Elmwood, with a steep cross-gable to the east. Exterior walls, resting on a yellow brick foundation, are aluminum-siding-clad and the engaged porch has concrete steps and deck. The porch roof is supported by two decorative metal posts in a grape-vine motif. The entry door is wooden and has an eight-pane grouping of lights in its upper length. The windows in the façade, one to the left and two to the right of the door, are double-hung and glazed eight-over-one. The roof is clad with modern shingles.

44) 1226-1228 Elmwood Avenue
c. 1935 Colonial Revival (Cape Cod)

Contributing – Photograph 31

Another of the last infill to the district, this double-occupancy building demonstrates many of the architectural details of the style with the gabled dormers, side-gabled roof, and symmetrical façade. The exterior walls are vinyl-clad. Left and right of the front foyer gable, the common point of entry for both halves of the house, are single window units double-hung and glazed one-over-one. The front gable has paired fixed-sash windows glazed with six panes, 2x3, per sash. A louvered vent is located in the peak of the gable. The two gable dormers, on the front slope of the roof, have paired window units glazed six-over-one and double-hung. A red brick chimney rises above the roof on the east elevation.

The manager of Marilyn Furs downtown, David Silverman and wife, Lillian, occupied one-half of this duplex and a vice-president of W.A. Sheets and Son, Ralph Sheets with wife, Adele, occupied the other one half in the late 1930s.

45) 1222 Elmwood Avenue
c. 1930 Cottage

Contributing – Photograph 32

Unusual for its hip-on-gable roof, this small one-story home has vinyl-clad exterior walls and a small entry porch on the west elevation. The home's placement, with its front set back beyond the rear wall of its neighbor's, is also unusual. The enclosed porch has a shed roof, a modern vinyl-clad door, and

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a single window unit to the right of the door. Window units in the house are double-hung and glazed one-over-one. A tall brick chimney rises above the north slope of the modern shingle-covered roof.

A city policeman, Francis Knight with wife, Helen, lived here in 1927. Peter Anderson and his wife, Maude, occupied the house in 1935; he was a manager at the Lincoln Oil Refining Company. By 1940, a welder at the General Electric Company, Lester Barker with wife, Emma, lived at the address.

46) 1025 Crescent Avenue

Contributing – Photograph 33

1900 Queen Anne/Free Classic

Commanding a major corner in the district, this massive two- and one-half-story house distinguishes itself from its neighbors both in size and architectural style. The façade contains a porch, window units, a door, and a large round tower on its right margin; the tower wraps around to the north elevation. The porch has a flat roof and an entablature with garland-relief frieze and dentil mold that is supported by four round Tuscan columns resting on the red-brick deck. The exterior walls of the house and the first and second story of the round tower are clad with wooden clapboards. The entry door is located in the left margin of the façade. Wooden and paneled, the door has a group of eight panes across the top. Right of the door is a picture window, single-glazed and fixed-sash, with a transom light across the top. The second story contains a door, to access the porch roof, and a single window unit glazed nine-over-one in double-hung sashes. The door has a single-glazed light in the upper one-half and paneled in the lower. A short section of frieze board connects the tops of the door and window openings. Above this frieze is a Palladian-style window unit located near the peak of this gable of the cross-gable gambrel roof. The tower has three ranks of windows in its full height. The window units are double-hung and glazed nine-over-one. Above the window openings in the first story is a full entablature, with dentil detailing, which bends around the corner of the tower and extends across the north elevation. Frieze boards mark the junctions of the second and third stories and the roof-wall at the top. The exterior of the top half-story is clad with wooden shingles. The conical top of the tower is sheathed with modern shingles.

Around 1935, Otto Schirmeyer, a salesman, and his wife, Mary, are listed as the residents; they are again listed in 1940. Before the Schirmeyer couple, Carlyle Roose and Ethel occupied the house.

47) 1221 Crescent Avenue

Contributing – Photograph 34

1910 American Foursquare/Craftsman

Like many of its contemporaries in the district, this two-story house conveys the general shape and size of the type and style but this example has elements that separate it from the rest. In this case, the upper story cladding of painted wooden shingles, the asymmetrically-placed ribbon window units, and the enclosed porch on the south elevation are variations on the Foursquare theme. The exterior walls of the porch and the first story are vinyl-clad. The one-story corner porch projects forward and away from the house. The entry porch in the right margin of the façade has a hipped roof supported by two fluted columns; the stoop is concrete as are the steps. The door has variable-sized panes in upper three-quarters of its length and a multi-pane transom light above it. The three-window ribbon unit has narrow double-hung sashes glazed twelve-over-one. The four-window ribbon unit in the second story is glazed and configured in the same manner at the unit below. A small fixed-sash window with a diamond-shaped muntin is located in the second story wall above the entry point. A frieze board extends around the house at the roof-wall junction. The low profile hipped dormer on the front slope of the hipped roof has two small double-hung windows with six-over-one glazing.

48) 1225 Crescent Avenue

Contributing – Photograph 35

1915 American Foursquare

The full-width porch that dominates the façade is more Craftsman than Prairie in style. The hipped roof of the porch is supported by three wooden battered columns resting on a brick balustrade that

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marks the perimeter of the concrete deck. Exterior walls are clad with vinyl siding. The entry door is located in the right margin of the façade. A large picture window with fixed sash is left of the door which is wooden with a full-length single light. The symmetrically placed window units on the second story are paired, double hung, and glazed nine-over-one. The hipped dormer on the front slope of the hipped roof has two small double-hung windows glazed one-over-one. A tall red-brick chimney rises above the surface of the modern-shingle-clad roof.

Richard Perry, a salesman at the City and Suburban Building downtown, and his wife, Leah, occupied the house for almost 20 years.

49) 1414 St. Joe Blvd.
c. 1905 Gable Front

Non-contributing – Photograph 36

Unlike the other houses along this street this two-story house has experienced significant change that detracts from its contribution to the fabric of this district. Its porch is fully enclosed, with siding and simulated window trim has been added, and several windows openings have been shut with siding

Streetscape

50) 1416 St. Joe Blvd.
c. 1905 Queen Anne

Right Most

Contributing – Photograph 37

Cross-gabled and two-story in height this Queen Anne residence lacks many of the embellishments of its contemporaries. Clean-lines and a slightly reminiscent porch from the Craftsman movement, create a visually pleasant façade with a front gable, a steeply-pitched front slope to the roof, and engaged porch with a wooden deck and precast concrete steps. The two square columns supporting the front edge of the porch roof are a combination of cast concrete block bases with wooden upper halves. Exterior walls are clad with clapboards. A three-sided bay extends out from the north elevation. The entry door is a replacement and a transom light remains above the door. The front gable has a picture window unit in a fixed sash; a transom with leaded glass panes extends across the top. The second floor of the gable has a paired window unit with double-hung sashes, glazed one-over-one. The upper window unit has diamond-shaped muntin detail in the transom. A small gable dormer is located on the front slope of the roof; it has a small window unit with fixed-sash and diamond-shaped muntins. A small louvered vent appears in the peak of the front gable. The roof is sheathed with composition shingles

51) 1420 St. Joe Blvd.
c. 1900 Queen Anne

Contributing – Photograph 37, center

The exterior materials of this two-story home combine rusticated concrete block veneer in the first story and wooden clapboards in the second. The roof of the engaged porch is supported by two wooden columns resting on concrete block bases. The porch deck is concrete as are the steps. The entry door is wooden with a single-glazed light in upper one-half. There is a full-height cutaway bay to the left of the porch. Except for the fixed-sash window in the first story, front window opening, the windows throughout are double-hung with one-over-one glazing. A frieze board extends around the house at the roof-wall junction. The roof is clad with modern composition shingles. The house next door at 1416 St. Joe is a similar, but entirely wood-frame example of the same house type.

52) 1428 St. Joe Blvd.
c. 1900 Folk Victorian

Contributing – Photograph 37, left

The façade of this two-story house is reminiscent of a Gothic Revival from the late 1880s with its large front gable that dominates the whole elevation. The hipped roof of the porch is stabilized by round wooden columns, three of which are resting on rusticated concrete block and one round post rests directly on the wooden floor of the porch. The entry door is centered in the first story; the surround is plain wood

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painted a contrasting color with the cream-colored vinyl siding. The door is wooden with a single-glazed light in the upper three-quarters. With the exception of the window unit to the right of the door, the window units in the house are double-hung with one-over-one glazing. The cross-gabled roof is sheathed with modern composition shingles.

53) 1434 St. Joe Blvd.

Contributing – Photograph 37, far left

c. 1905 Queen Anne/Lazy T

Vinyl siding clads the exterior walls of this two-story residence. The traditional wrap around porch has been removed but the fenestration and the general massing remains. The entry door is located in the front gable. The door's surround consists of plain glass sidelights and an art glass transom light. The door is a modern replacement. Directly above the door is a three-sash window unit; the center sash is fixed and the sashes on each side are double-hung and glazed one-over-one. Other window units in the house are also double-hung and glazed one-over-one. A small one-story cutaway corner is located in the north elevation at the front corner of the projecting gabled section. The frieze between the second story wall surface and base of the gable peak has dentil details. The peak of the gable is clad with painted wooden shingles. A two-part rectangular vent is positioned in the center of the peak. A tall brick chimney rises above the composition-shingle-clad roof.

54) 1521 California Avenue

Contributing – Photograph 38

1926 American Foursquare

Constructed of red-brick, this two-story example of the style has a number of architectural elements worthy of note. The small brick porch has low wing walls and brick steps. The entry door is protected by an elliptical-shaped roof supported by two massive elaborate wooden scroll console brackets. The door surround includes sidelights and a sunburst transom light. The door has a four-pane light in the upper one-third of its length; the rest of the surface is flat. Left of the door and the porch is a three-unit ribbon window with stone sill and soldiered-brick lintel. These sashes are single-glazed and double-hung as are the window units in the second story. A frieze of soldiered brick marks the roof-wall junction. A low-profile hipped dormer occupies the front slope of the hipped main roof. The dormer has two very small fixed-sash windows with four-pane divided lights. A tall brick chimney rises above the north elevation. Photograph 38 also shows the gable end of a circa 1960 apartment that is non-historic, marking the edge of the district.

The Gallmeier family, Minnie and Fred, occupied their house for over 20 years. He was a postal carrier.

Resources

<u>Address</u>	<u>C/NC</u>
EDGEWATER AVENUE (NS)	
1. 609	C
2. 613	C
3. 701	C
4. 703	C
5. 707	C
6. 711	C
7. 713-715	C
8. 717	C
9. 721	C
10. 727	C

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Name of Property	
11. 803	C
12. 805-807	C
13. 809	N/C
14. 815	C
15. 817	C
16. 825	C
17. 831	C
18. 833	C
19. 835	C
20. 837	C
21. 843	C
22. 847	N/C
23. 849	C
24. 855	C
25. 857	C
26. 863	C
27. 901	C
28. 903	N/C
29. 907-909	C
30. 915	C
31. 917	C
32. 923	C
33. 925-927	C
34. 929	C
35. 933	C
36. 935	C
37. 939	C
38. 1001	C
39. 1007	C
40. 1009	C
41. 1011	C
42. 1017	C
43. 1021	C
44. 1027	C
45. 1031	C
46. 1033	C
47. 1037	C
48. 1101	N/C
49. 1107	C
50. 1109	C
51. 1115	C
52. 1117	C
53. 1121	C
54. 1125	C
55. 1131	C
56. 1133	C
COLUMBIA AVENUE (NS)	
57. 701	N/C
58. 721-723	C

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Name of Property

59. 725	C
60. 729	C
61. 801	C
62. 805	C
63. 811	C
64. 815	C
65. 819	C
66. 825	C
67. 827	C
68. 833	C
69. 835	C
70. 841	C
71. 845	C
72. 849	C
73. 853	C
74. 901-903	C
75. 905	C
76. 909	C
77. 915	C
78. 919	C
79. 921	C
80. 927	C
81. 929	C
82. 933	C
83. 937	C
84. 1001	C
85. 1005	C
86. 1011	C
87. 1015	C
88. 1017	C
89. 1021	C
90. 1025	C
91. 1031	C
92. 1035	C
93. 1037	C
94. 1101-1103	C
95. 1107	C
96. 1111	C
97. 1115	C
98. 1133	N/C
99. 1139	C
100. 1201	C
101. 1205	C
102. 1209	C
103. 1215	N/C
104. 1217	C
105. 1227	C
106. 1229	C

COLUMBIA AVENUE (SS)

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Name of Property	
107. 702-704	N/C
108. 708	C
109. 712	C
110. 714-716	C
111. 718	C
112. 724	C
113. 726-728	C
114. 730	C
115. 802	C
116. 806	C
117. 810	C
118. 814	C
119. 818	C
120. 820	C
121. 826	C
122. 830	C
123. 832	C
124. 836	C
125. 840-842	C
126. 846	C
127. 850	C
128. 854	C
129. 902	C
130. 908	C
131. 910	C
132. 920-922	C
133. 924	C
134. 926	C
135. 930	C
136. 934-936	C
137. 938	C
138. 1002	C
139. 1006	C
140. 1010	C
141. 1014	C
142. 1018-1020	C
143. 1024	C
144. 1028	C
145. 1030	C
146. 1036	C
147. 1040	C
148. 1104	C
149. 1106	C
150. 1110	C
151. 1114-1116	C
152. 1118	C
153. 1122	C
154. 1126	C
155. 1130	N/C

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Name of Property

156. 1132	C
157. 1136	N/C
158. 1206	C
159. 1208	C
160. 1210	C
LAKE AVENUE (NS)	
161. 837	C
162. 841	C
163. 845	C
164. 903	C
165. 905	C
166. 911	C
167. 913	C
168. 917-919	C
169. 921	C
170. 925-927	C
171. 929	C
172. 933	C
173. 935-937	C
174. 1003	C
175. 1007	C
176. 1011	C
177. 1015	C
178. 1019	C
179. 1021-1023	N/C
180. 1027	C
181. 1029	C
182. 1035	C
183. 1037	C
184. 1101	C
185. 1105	C
186. 1109	C
187. 1115	C
188. 1119	C
189. 1123	C
190. 1127	C
191. 1129	C
192. 1135	C
193. 1137	C
194. 1203	N/C
195. 1207	C
196. 1209-1211	C
197. 1215	C
198. 1217	C
199. 1221	C
200. 1223, 1225, 1227	C
201. 1241	C
202. 1249	C
203. 1253	C

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Name of Property

204. 1257	C
LAKE AVENUE (SS)	
205. 806	C
206. 810	C
207. 814	C
208. 820	C
209. 822	C
210. 826	C
211. 832	N/C
212. 836	C
213. 838	C
214. 842	N/C
215. 846-848	C
216. 902	C
217. 906	N/C
218. 912	C
219. 916	C
220. 918-920	C
221. 922	C
222. 926	N/C
223. 930-932	C
224. 936	C
225. 938	C
226. 940	C
227. 1002-1004	C
228. 1006	C
229. 1010	C
230. 1012	C
231. 1014	C
232. 1020	C
233. 1022	C
234. 1026	C
235. 1030	C
236. 1034-1036	C
237. 1040	C
238. 1102	C
239. 1106	C
240. 1112-1114	C
241. 1140	N/C
242. 1208	C
243. 1212	C
244. 1216-1218	C
245. 1220	C
246. 1224	C
247. 1226	C
RIVERMET AVENUE (NS)	
248. 903	C
249. 915	C
250. 917	C

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Name of Property	
251. 919	C
252. 921	C
253. 925	C
254. 935	C
255. 937	N/C
256. 1001	C
257. 1005	C
258. 1011	C
259. 1015	C
260. 1017	C
261. 1023	C
262. 1025	C
263. 1031	C
264. 1035	C
265. 1039	C
266. 1101	N/C
267. 1105	N/C
268. 1111	N/C
269. 1117	C
270. 1121	C
271. 1125	C
272. 1129	C
273. 1133	C
274. 1137	C
275. 1203	C
276. 1207	C
277. 1209-1211	C
278. 1213-1215	C
279. 1219	C
280. 1225	C
281. 1227	C
RIVERMET AVENUE (SS)	
282. 908	C
283. 910	C
284. 914	C
285. 918	C
286. 920	C
287. 922-924	C
288. 926-928	C
289. 930	C
290. 936	C
291. 940	C
292. 1004	C
293. 1008	C
294. 1012	C
295. 1014	C
296. 1018	C
297. 1024	C
298. 1026	C

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Name of Property	
299. 1032	C
300. 1034	C
301. 1040	C
302. 1102	N/C
303. 1108	C
304. 1112	C
305. 1118	C
306. 1120	C
307. 1124	C
308. 1126	C
309. 1132	C
310. 1134	C
311. 1140	C
312. 1204	C
313. 1208	C
314. 1210	C
315. 1216	C
316. 1218	C
317. 1222	C
318. 1228	C
ELMWOOD AVENUE (NS)	
319. 1019	N/C
320. 1025	C
321. 1027	C
322. 1101	C
323. 1107	C
324. 1111	C
325. 1115	C
326. 1117	C
327. 1121	C
328. 1125	C
329. 1129	C
330. 1133	C
331. 1137	C
332. 1201	C
333. 1207	C
334. 1211	N/C
335. 1215	C
336. 1219	C
ELMWOOD AVENUE (SS)	
337. 1006	C
338. 1008-1010	C
339. 1014	C
340. 1016-1018	C
341. 1022	N/C
342. 1028	N/C
343. 1102-1104	C
344. 1108	C
345. 1110	C

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Name of Property	
346. 1114	C
347. 1118	C
348. 1122-1124	C
349. 1126	C
350. 1130	C
351. 1134	C
352. 1138	C
353. 1202	C
354. 1206	C
355. 1208	C
356. 1214	C
357. 1218	C
358. 1222	C
359. 1226-1228	C
360. 1230	C
361. 1234	C
362. 1242	C
TENNESSEE AVENUE (SS)	
363. 1044	C
364. 1118	C
365. 1222	C
KENTUCKY AVENUE (WS)	
366. 1401	C
ST. JOSEPH BOULEVARD (ES)	
367. 1024	N/C
368. 1030	C
369. 1038	C
370. 1042	C
371. 1138	C
372. 1144	C
373. 1240	C
374. 1246	C
375. 1252	C
376. 1260	C
377. 1314	C
378. 1318	C
379. 1410	N/C
380. 1414	N/C
381. 1416	C
382. 1420	C
383. 1428	C
384. 1434	C
LA FORT STREET (WS)	
385. 1011	C
LA FORT STREET (ES)	
386. 916	C
387. 918	C
388. 1012-1014	C
389. 1018-1020	C

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LOREE STREET (WS)

390. 1011 C
391. 1017-1019 C

LOREE STREET (ES)

392. 912 C
393. 914-916 C
394. 918 C
395. 1012 C
396. 1018 C
397. 1116 C
398. 1118 C

DEARBORN STREET (WS)

399. 915 C
400. 1021 C
401. 1121 C

DEARBORN STREET (ES)

402. 918 C
403. 1018 C
404. 1114 C
405. 1118 C
406. 1214 C
407. 1216 C

ONEIDA STREET (WS)

408. 915 C
409. 931 C
410. 1015-1017 N/C
411. 1019 C
412. 1123 C
413. 1125 C
414. 1317 C

ONEIDA STREET (ES)

415. 916 C
416. 918 C
417. 1014-1016 C
418. 1018 C
419. 1106 C
420. 1220-1222 C
421. 1314 C

TECUMSEH STREET (WS)

422. 901 C
423. 905 C
424. 1005 C
425. 1115 C
426. 1117 C
427. 1213 C
428. 1219 C

TECUMSEH STREET (ES)

429. 1202 C
430. 1220 C

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CRESCENT AVENUE (WS)

431. 901	C
432. 905	C
433. 909	C
434. 915	C
435. 917	C
436. 921	C
437. 925	C
438. 927	C
439. 937	C
440. 1005	C
441. 1009	C
442. 1015-1017	C
443. 1019	C
444. 1023	C
445. 1025	C
446. 1103	C
447. 1107-1109	C
448. 1111	C
449. 1115	C
450. 1117	C
451. 1123	C
452. 1203-1205	C
453. 1207	C
454. 1209	C
455. 1215	C
456. 1219	N/C
457. 1221	C
458. 1225	C
459. 1229	C

CRESCENT AVENUE (ES)

460. 1114	C
461. 1120	C
462. 1122	C

CALIFORNIA AVENUE (WS)

463. 1201	C
464. 1205	C
465. 1209	C
466. 1215	C
467. 1219	C
468. 1221	C
469. 1227	C
470. 1229	C
471. 1501	C
472. 1505	C
473. 1511	C
474. 1515	C
475. 1521	C

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- 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 old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT

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Period of Significance
1890 – 1940

Significant Dates
N/A

Significant Person (last name, first name)
(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation
N/A

Architect/Builder (last name, first name)
N/A

Period of Significance (justification)

The period of significance encompasses the initial platting of the district, 1890, and the date, 1940, by which the lots were occupied and no significant new construction ensued.

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Lakeside Historic District is eligible for the National Register of Historic Places under Criterion A for its association, at local levels, with events that made a significant contribution to the broad patterns of Fort Wayne's history; i.e., transportation infrastructure, the development of Fort Wayne's suburbs, and establishment and development of the community's first streetcar suburb. The period of significance includes the primary years of community development, and some of the threads of Fort Wayne's heritage fabric.

The Lakeside Historic District is also eligible for the National Register of Historic Places under Criterion C for its embodiment of distinctive characteristics of a type, period or method of construction in its residences/commercial buildings built between 1890 and 1940. They display the typical and popular architectural styles of the late 19th and early 20th centuries – Queen Anne, Colonial Revival, Tudor Revival, American Foursquare, and Craftsman – and the later style choice – American Small House – with a high degree of architectural integrity. The combination of architectural types and styles suited mainly to single family housing with a development pattern adjacent to public parks makes Lakeside a quintessential early suburb of Fort Wayne.

Additionally, Lakeside Historic District meets the registration requirements for the Multiple Property Documentation Form "Historic Residential Suburbs in the United States, 1830-1960." Lakeside is a historic suburb as defined in the document, conforming to sub-type II, streetcar suburbs. The accompanying document places the neighborhood within the context of suburbs in Fort Wayne and relates its significant planning and architectural characteristics.

The period of significance for each criterion is 1890 to 1940.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion A

In many aspects of its civic development, 1890 Fort Wayne fits the characterization of a typical late-nineteenth-century city that Sam Bass Warner describes in his book *Streetcar Suburbs*. By that year, Fort Wayne had horse-drawn street public transportation, a public water works, limited electrification but

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steadily spreading in its availability, and a central downtown business center. Small business owners often lived in proximity to their shops and directly above them. Fort Wayne, like Sam Bass Warner's examples, was also suffering from some of the ills brought about by the Industrial Revolution. Big factories not far from the city center and around the growing perimeter of the city added to the daily accumulation of smoke and dirt that went hand-in-hand with progress; coal or wood burning heat in private houses just aggravated the problem. Options were available to the wealthy and they countered with both city and rural homes (a way to escape the dirt) but that option wasn't viable for many small businessmen or those who worked in the factories. A suburb, an organized smaller collection of houses outside the immediate periphery of the industrial smog, was to become an option to the non-wealthy; they flocked to these offerings by developers as they sought to remove themselves and their families to a healthier environment. This trend grew both in numbers and size in the early years of the twentieth century but the Lakeside Park Addition was no doubt the first of its kind in Fort Wayne's last decade of the nineteenth century.⁴

In 1890, the Fort Wayne Land and Improvement Company (FWLIC) platted the land that would become the Lakeside Park Addition. The president and primary member of the FWLIC was David N. Foster, a man prominent in the affairs of Fort Wayne for decades in the late 19th and early 20th centuries. One among many of his accomplishments was his presidency of the Fort Wayne Board of Park Commissioners. Foster's interest in public green spaces available to all citizens and his service in this capacity led him to be considered by some as the "father" of the splendid park system of Fort Wayne. He and his brother Samuel donated the land for Foster Park, on the St. Mary's River, in 1909.⁵ The FWLIC announced intentions to develop the Lakeside Park Addition in its first advertisement on the front page of the *Fort Wayne Journal* on 11 March 1890. Lauded as "Destined to be the Handsomest Residence Portion of Fort Wayne" and "...Desirable for Reason of Its Nearness to the Heart of the City," its residents would share the benefits of natural gas, water works, electric lights, and police/fire protection. On top of these wondrous items were promised shade trees, graveled streets, street car lines, pleasure lakes, parks, and driving boulevards. Although not directly attributable to Foster or any of the officers of the FWLIC, many of these same pluses to the natural environment appear as the design objectives of a later formal park and boulevard plan, by George Kessler, for greater Fort Wayne; it appears Foster was truly ahead of his time. In 1908, FWLIC donated the park land and lakes, designated as such on the original plat, to the city.⁶

Christopher Baas and Tina Jones, authors of the Multiple Property Document (MPD) titled "The Civilizing of a Midwestern City: The Park and Boulevard System of Fort Wayne, Indiana – A Plan for the Ideal Development of Transportation, Parks, and Residential Subdivisions," credit City Beautiful influences with trends in subdivision design that evolved in the first half of the twentieth century. They argue that these examples "contained a unified general plan for development, specifications and standards, and the use of deed restrictions [that] became essential elements used by developers and designers to control house design, ensure quality and harmony of construction, and create spatial organization." Baas and Jones also argue that well-designed subdivisions also incorporate City Beautiful

⁴ Sam Bass Warner, *Streetcar Suburbs: The Process of Growth in Boston, 1870-1900* (Cambridge, MA: Harvard University Press, 1982), pages xiv-xv, 12-14, and 27-29.

⁵ Original Plat of Lakeside Park Addition, dated 1890, submitted by D. N. Foster, President of the Fort Wayne Land and Improvement Company; B. J. Griswold, *The Pictorial History of Fort Wayne Indiana-A review of Two Centuries of Occupation of the Region About the Head of the Maumee River, Vol. 2, Biographical* (Chicago: Robert O. Law, 1917), pages 187-190.

⁶ "Lakeside Park Addition", *Fort Wayne Journal*, 11 March 1890, page 1; Jon Ankenbruck, *20th Century History of Fort Wayne* (Fort Wayne: Twentieth Century History, 1975), page 472. .

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tenets employing the three principles found in any work of art – unity, variety, and harmony – which Charles Mulford Robinson and his devotees applied to larger municipal projects.⁷

Beginning about 1907, the citizens of Fort Wayne, through the leadership of local civic improvement groups, combined their efforts with the local government to implement plans to “beautify” their city. The first plan was submitted with great fanfare by Rochester, New York’s Charles Mulford Robinson in 1909. The first plan was followed by a park and boulevard plan by landscape architect George Kessler in 1911. Kessler proposed, in essence, the City Beautiful plan for establishing Fort Wayne as a modern, civic world-class city. His plan is entitled the Park and Boulevard System for Fort Wayne, Indiana. The key word being system, where the major transportation thoroughfares had already been established and on that skeleton he placed a transportation framework to connect people to natural features, their associated park expansions and enhancements, the central business district, and present and future residential districts/suburbs. The proposed system, encompassing the city, united the three rivers and the built city into a unified entity.⁸

It is not apparent from research available that, as early as 1890, David N. Foster knew of City Beautiful design ideals propounded by Charles Mulford Robinson of Rochester, New York but a look at the original plan/plat for the Lakeside Park Addition that they were of the same mind. Well before Robinson’s plan to beautify the city (circa 1908/09) and George Kessler’s plan to bring nature into the city to implement Robinson’s objectives (circa 1911/12), Foster included some of the basics in the plan of Lakeside. Some of the comparable design elements were uniform setbacks for the homes, water and sewers to promote health, parks nearby (including the small Eden Park already mentioned), wide tree-lined thoroughfares, parkings between curb and sidewalk, and at one time, before later-expanded levees were built, unencumbered park land along the banks of the Maumee and St. Joseph Rivers. Today, the levees have a greater physical presence than early in the 20th century but a greenway/pathway along the Maumee River levee and a tree cluster and decorative wall along St. Joe Boulevard, on the St. Joseph River, soften these flood prevention terrain features (photographs 38 and 39).⁹

Foster and the FWLIC needed one other major selling point besides these pluses to the natural and man-made environment and that component was transportation resources. The addition, at least the first homes, were well within walking distance to the city center if the walker were unburdened with packages or groceries or if their job was on the east side of the city center but that was certainly not the circumstance for all. One of the earliest advertisements promised street car lines and by 1892, that promise came true. The Lakeside Street Railroad Company was formed in August of that year. Its route continued the service from Columbia Street, downtown, up Columbia Avenue and eastward past the park and lakes.

⁷Charles Mulford Robinson, *Modern Civic Art* (New York: G.P. Putnam’s Sons, 1903), pages 193-197; Christopher Baas and Tina Jones, Multiple Property Document (MPD), “The Civilizing of a Midwestern City: The Park and Boulevard System of Fort Wayne, Indiana--A Plan for the Ideal Development of Transportation, Parks and Residential Subdivisions,” ARCH, Inc., Fort Wayne, Indiana, page 1. David L. Ames and Linda Flint McClelland, *National Register Bulletin: Historic Residential Suburbs* (Washington, DC: National Park Service, 2002), pages 60-61 and 67. The district falls well within the chronological parameters set forth in *National Register Bulletin: Historic Residential Suburbs* for “streetcar suburbs” (1888-1928) designated by Ames and McClelland in that source document.

⁸ Ibid.

⁹ Ankenbruck, *20th Century History of Fort Wayne*, page 472; Original Plat of Lakeside Park Addition, 1890; Christopher Baas and Tina Jones, Multiple Property Document (MPD), “The Civilizing of a Midwestern City: The Park and Boulevard System of Fort Wayne, Indiana--A Plan for the Ideal Development of Transportation, Parks and Residential Subdivisions,” ARCH, Inc., Fort Wayne, Indiana, pages 72, and 82. The district falls squarely within the parameters of a “Streetcar Suburb” (1888 to 1928) established by David L Ames and Linda Flint McClelland in *National Register Bulletin: Historic Residential Suburbs*.

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The architectural significance of the Lakeside Historic District is clearly defined by a study of the styles of the various homes and the flow of infill along the various thoroughfares. Prior to its platting in 1890, the land upon which the district developed was farm fields and a few modest roads. By 1894-95, some of the first lots along Columbia and Edgewater Avenues contained new homes in the Folk Victorian and Queen Anne styles popular at the time.

Houses in this category include the Gabled-Ell/Queen Anne frame houses at 901 and 915 Edgewater (photos 5 & 6). Further out on Edgewater, houses at 1131 and 1133 also illustrate that many early houses in the district were vernacular, frame dwellings with ornamental millwork. The housing form at 1133 Edgewater is repeated in two side-by-side houses at 1416 and 1420 St. Joe Boulevard (photo 37), a sort of distant echo of the upright-and-wing vernacular form. A builder or builders devised a particular house type during this early phase of development in the district. Essentially, it is a gabled-ell form with a square tower set in the front corner of the "L" plan. Examples can be found at 718 Columbia, 1127 and 1129 Lake Avenue (photos 22 & 23). Interestingly, builders in one of Lakeside's contemporary competitor suburbs, Williams-Woodland neighborhood, located south of downtown, used this housing form as well, roughly at the same time. A few of Lakeside's houses from the first decade or so of development stand out not because of style per se, but due to their brick construction. In a district, city, and time period where frame construction dominated the region, Lakeside has a notable collection of brick houses. Some, like 714-716 Columbia, are multi-family brick houses with simple segmental-arched windows (photo 10). Its neighbor at 720 Columbia, is more formal, with its symmetrical, cross-gabled façade; quoinwork and lintels picked out in tinted mortar; and later brick porch. The house at 1216 Rivermet presents the familiar "offset-gabled cube" format of many frame Queen Anne houses, executed in red brick.

Two early houses in the district point in differing directions. The fine pyramid-roof cottage/Queen Anne house (c. 1905) at 1025 Columbia Avenue combines elements of Queen Anne in its asymmetrical form and semi-octagonal porch roof with modest Classical details (photo 14). At the other end of spectrum, scale-wise, is the house at 1025 Crescent Avenue (photo 33). Built in 1900, this large house reflects the inland influence of the Shingle Style, with its massive gambrel roofs and bold circular tower. The Palladian window and garland frieze on the porch are perhaps Free Classic or Colonial Revival influences. Likely, an architect assisted in the design of this house, but he remains anonymous. Free Classic and Colonial Revival details like Palladian windows, Classical columns, bay windows, and pilasters were commonly used by early builders in the Lakeside neighborhood; the large, frame houses at 901-903, 905 and 909 Columbia are good examples of this eclectic trend.

The gambrel roof seen on 1025 Crescent was useful for smaller houses. The district includes a few examples of this type, commonly found in many turn-of-the-century Indiana neighborhoods. Two stand side-by-side at 703 Edgewater (photo 3). In a very short time, a decade, other homes in the Queen Anne and Craftsman style began to appear along the remainder of Columbia Avenue. Intermingled among these architecturally distinct homes were small cottages built on the side streets of Loree and Lafort Streets. Some demonstrated a few of the architectural details of the larger Queen Anne homes.

By 1910, American Foursquare homes began to appear as infill along Columbia, Lake, and Rivermet Avenues and more upscale models appeared along Crescent Avenue. These larger more stately homes were indicative of the rise of some middle-class employees of large firms "downtown" who could ride street cars to their work place. They also mark a fundamental shift in housing forms and design, away from the Queen Anne housing of past decades. The American Foursquare is at once both ubiquitous and distinct from other housing forms, but Lakeside Historic District has many notable variations on this Craftsman-influenced mode. Most of Lakeside's Foursquares are wood clapboard (or vinyl) sided, but 921 Rivermet, built 1910, reflects the modern, clean lines of the type with its stuccoed exterior (photo 27). The offset, corner oriel bay is unusual. The builder of 1221 Crescent Avenue planned an artful, asymmetrical variation on the Foursquare, perhaps reflecting interest in designs seen in periodicals that

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featured Prairie or Craftsman houses from elsewhere (photo 34). The bungalow was the popular, one to one-and-one-half story house of the Arts & Crafts revolution. Lakeside includes many bungalows, but one of the finest is the shingled example at 917 Edgewater, built in 1912 (photo 7). Here, the builder used all the requisite elements of type/style: simple massing, large porch, and simple craft details like arched braces and notched rafter tails. Use of local materials was a professed goal of the Craftsman style. The rounded glacial granite stones common in nearby fields and along waterways were briefly popular with builders for foundations, porches, and chimneys on their bungalows. The Lanz House at 1401 Kentucky Ave. is a prime case in point.

The Craftsman bungalows of the district signal the tastes and needs of the 1920s and early 1930s for functional housing. Home owners moved toward, in some cases, the American Small Homes approach to family living that appeared in the 1930s. Builders still found a few lots available in Lakeside, which was a maturing neighborhood by then. Houses in the 1200 block of Elmwood, south side, illustrate the American Small House trend (photo 31). Designed with traditional elements such as steep gables, bays, and front porches, they are at once familiar but not “revival” in appearance. Perhaps the houses at 1003 Lake and 1228 Elmwood can be viewed as Colonial Revival, since their designer(s) obviously hoped to emulate the Colonial-era Cape Cod house type. In the 1920s and 1930s, a few multi-occupant buildings like the Delta Arms offered apartment dwellers an opportunity to be a part of the community without the work of home ownership.

The Lakeside Historic District, as part of the Lakeside Addition, and its various examples of architectural styles prevalent in the period 1890-1940 demonstrate, in a physical manner, the economic dynamism of Fort Wayne’s economy during this period. In a very short time, the district went from farm fields to the status of a streetcar suburb in a vibrant and growing city.

Developmental History/Additional historic context information

From time immemorial, the area now known as the Lakeside Historic District was inhabited by the Myaamia (Miami Indians). By the arrival time of French trappers, traders, and Jesuits in what is now the Fort Wayne area in the early 18th century, the Myaamia were living in the area. In addition to Myaamia homes, this area had large fields of miincipi, a variety of flour corn unique to the Myaamia. The rivers flooded annually and provided fertile land for the crops. The confluence of three rivers, the Kociihyasiipi (St. Joseph River), the Taawaawa Siippiwi (Maumee River), and the Nameewa Siippiwi (St. Mary’s River) here began the portage to the Wabash River, the only break in the major trade route by river from the Great Lakes to the Gulf of Mexico. The Myaamia controlled the portage on this ancient trade route long before the arrival of French traders. Trade between the Myaamia and the French brought exotic furs to Europeans and useful items, such as metal tools and pots, to the Myaamia.

In the 18th century, the Myaamia living in what is now Fort Wayne, as well as in other areas of what are now Indiana and Ohio, became entangled in the struggle for control of trade in the area between the French and the British. This struggle continued into the time of the American Revolutionary War when the French declared war on Great Britain in support of the Americans. In 1780, a French cavalry officer named Augustine Mottin de La Balme led French and Native horsemen in a campaign moving up the Wabash River attacked and plundered the British allied trading posts at Kiihkayonki (historically anglicized as Kekionga) and a significant part of the Myaamia village. After many days of looting the

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village, a Myaamia war party under the leadership of Mihšihkinaahkwa (Little Turtle) attacked La Balme's camp. By the end of the battle, the Myaamia had killed half of La Balme's force, including La Balme himself. The other half was either captured or fled into the nearby woods.

A result of La Balme's failed campaign was to push most of the Myaamia villages into the anti-American camp. The Myaamia raided American squatters along the Kaanseenseepiwi (Ohio River). In response, the Mihši-maalhsa (Americans) organized many raids on Myaamia, Delaware, and Shawnee villages throughout the region. This war of reprisals and retaliation forced Shawnee and Delaware villages to move ever farther north of the Kaanseenseepiwi (Ohio River). Eventually, they were invited to build villages along the Taawaawa Siipiiwi (Maumee River), mostly to the east of the two Myaamia villages, which had been located there for generations. The Myaamia village on the west bank of the Kociihsasiipi (St. Joseph River) was the oldest and known by the name Kiihkayonki (Kekionga). Its twin across the river was usually called Miamitown or Le Gris Town, after its leading chief. However, because of the importance of Kiihkayonki (Kekionga), Myaamia people across time have tended to refer to the whole area around the confluence of the Taawaawa Siipiiwi (Maumee River) as Kiihkayonki (Kekionga).

Throughout 1789 and early 1790, the Myaamia and their allies living along the Taawaawa Siipiiwi (Maumee River) continued to refuse to negotiate a new border north of the Kaanseenseepiwi (Ohio River), and the raiding war endured as both sides attacked each other's villages. In September and October 1790, an army led by Brigadier General Josiah Harmar marched north toward Kiihkayonki (Kekionga). Harmar's troops invaded Myaamia homelands and attacked the Myaamia, Shawnee, and Delaware villages along the Taawaawa Siipiiwi (Maumee River) in what is now the Lakeside Historic District. The villagers forced Harmar to retreat from the Taawaawa Siipiiwi (Maumee River), but only after his forces burned five villages and destroyed over 20,000 bushels of corn, beans, and squash. On the last day of the battle, Potawatomi, Sauk, Meskwaki, and Ottawa men joined in the fight against Harmar's troops; however, the bulk of the men defending Kiihkayonki (Kekionga) throughout the nine days of the battle were from the Myaamia, Shawnee, and Delaware villages on the Taawaawa Siipiiwi (Maumee River).

Numerous battles in the early 1790s involved the peoples living in the area now known as the Lakeside Historic District. One of the most notable was St. Clair's Defeat in 1791 by people of the villages along the Taawaawa Siipiiwi (Maumee River). This battle, also known as the Battle of the Wabash remains one of the largest defeats ever suffered by the United States Army. This American defeat, however, was followed in 1794 by the Battle of Fallen Timbers, at which the Americans led by General Anthony Wayne defeated an alliance of tribes of the Taawaawa Siipiiwi (Maumee River) region. The battle was followed by the Treaty of Greenville, in which the Tribes agreed to cede most of the land that is Ohio today, and after which the Tribes sought means other than fighting to retain their lands. After ceding more and more land in numerous treaties, the Myaamia signed a treaty in 1840, which called for the Tribe to exchange their remaining land in Indiana for land in Kansas. The 1840 treaty allowed five families to retain lands in Indiana and not be removed. Their descendants, as well as descendants of Myaamia who returned to Indiana, live today in the Fort Wayne area.¹⁰

Author's Note: A reasonable possibility exists that archaeological deposits may still be present in the general area and within the boundaries of the Lakeside Historic District, as well as in the adjacent rivers and areas across from the Lakeside Historic District.

¹⁰ The text concerning the history of the Myaamia (Miami) people in the Fort Wayne area, annotated as Footnote 10, was provided by Diana Hunter, Tribal Historic Preservation Officer of the Miami Tribe of Oklahoma. Due to the significance of Northeast Indiana and surrounding region to the tribe, the Tribal Historic Preservation Officer is located in Fort Wayne.

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General Wayne established the fort and for a while in the early 19th century it was the only American stronghold left in the Northwest Territory. After the conflicts of the War of 1812, the region calmed to a period of settlement that led to the establishment of the civilian frontier town of Fort Wayne, platted in 1823. When construction of the Wabash and Erie Canal started in 1832, Fort Wayne's prominence as "the Summit City" at the canal's highest elevation grew to encompass all manner of commercial enterprise. As immigrants flowed into the region along with finished products from the eastern seaboard, Fort Wayne's importance increased as Indiana's surplus agriculture flowed out to the needy eastern cities through the Great Lakes and the Erie Canal. With the coming of the railroads in the 1850s, Fort Wayne cemented its position as a commercial and transportation hub.¹¹

The land that was once a large Myaamia population center and that had once witnessed so much violence in the previous decades enjoyed a steady growth in population and production through the mid- and -late decades of the 19th century. The site of Harmar's battles of the 1790s became a productive site for crops and an apple orchard. Farmers built homes and barns and the roads/traces that once served the Myaamia, military forces, trappers, and traders now served American settlers. According to an 1860 historic atlas/map, the land that comprises much of the Lakeside Historic District of today once belonged to the heirs of Cyrus Taber and amounted to 174 acres.¹²

The original plat of the Lakeside Park Addition differs a little from that now within the boundaries of the historic district. A few names of streets have changed – Lafort Street was once Old Fort Street, Tennessee Avenue was once Sunnyside Avenue and more importantly, park land once designated along the north bank of the Maumee River has been swallowed by the massive dike along the same bank, necessary because of the many floods that have occurred over time. There was even space for a small triangular "Eden Park" at the intersection of Sunnyside [Tennessee] Avenue and Oneida Street. The plat also included park green space and lakes, Delta and Beulah, to the east of the main section of the development and along Crescent Avenue. Later modifications to the original plat included a slight reduction in the park land between the lakes and Crescent Avenue; California Avenue, south of Tennessee Avenue, occupies that land now.

FWLIC's second round of advertising for lots in Lakeside, after the first advertisement in March of 1890, hit page 3 in the 2 April 1890 edition of the *Fort Wayne Journal* with the announcement that no taxes needed to be paid on the lots (if you buy now) for the year 1891. In other words, no taxes need paying by new owners of the land until 1892 and by the way, we [FWLIC] will loan the money for a house if you pay cash for the lot. In the developer's opinion the majority on new residents "will be principally merchants, clerks, and professional men" and "such a population will make a particularly pleasant neighborhood." FWLIC continued to entice new land buyers with an advertisement on the front page of the *Fort Wayne Journal*, 25 April 1890, entitled "THE PLANS." These plans were for 20 handsome cottages to be occupied by the kind of folks mentioned in the 2 April advertisement. Included in this group were the Foster brothers, David and Samuel, clerks at several well-known firms in downtown Fort Wayne, a publisher, a candy maker, a travel agent, and a stock broker. Potential buyers were also informed in the advertisement that dredging preparatory to building the new dike "will commence soon as will the excavation of the lakes." Some of the soil excavated for the lakes was used as part of the new embankment along the river. Sand was spread, as underlayment, for the new sidewalks and trees were being planted.¹³

Mr. R. T. McDonald headed the Lakeside Street Railroad Company and held a majority of the stock. This connection westward to the greater street rail plan in Fort Wayne now allowed Joseph Dickerson, one example living on Edgewater Avenue, to travel to his job, at the General Electric Plant on

¹¹ A map extracted from an 1860 atlas, no publication data, available near the Genealogy Desk, Allen County Public Library.

¹² "No Taxes," *Fort Wayne Journal*, 2 April 1890, page 3; "The Plans," *Fort Wayne Journal*, 25 April 1890, page 1.

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the Westside, and home again. The Lakeside Street Railway operated independently for about eight years but the death of McDonald forced the company into receivership around 1900; it was bought by the Fort Wayne Traction Company. With this merger all the street railways in Fort Wayne came under control of a single entity. In 1959, the wires along Columbia Avenue were removed and the appearance of motor buses became the norm for city travel.¹⁴

In 1913, Fort Wayne, all of Indiana and most of the mid-west suffered flooding that claimed lives and destroyed property throughout. The Lakeside Park Addition did not escape the inundation. At 2:00 o'clock in the morning of 25 March 1913, three men on alert at the Coombs Street bridge over the Maumee (near the intersection of Tecumseh Street and Edgewater Avenue) reported that the levee was in danger of being fully penetrated and asked the local police to send help; the help consisted of "eight vagrants routed from the bum room ... [who] were rushed to the break in the dike...." Lakeside was in peril of being washed away by the growing flood waters. Photographs on the front page of the *Fort Wayne Journal* of that day showed sand bags being installed in the breach and the captions indicated the worse was not over. By the 26th of March homeowners throughout Lakeside were in the process of evacuating the area until waters began to recede; the Gail Family, living at 1130 Edgewater Avenue, left maintaining smiling visages. Lakeside School on Rivermet Avenue was surrounded by water. The St. Joseph River penetrated the levee at St. Joe Boulevard and exposed sewerage mains; workmen continued to dump sacks of cement into the breach at Coombs Street Bridge in a futile attempt to stem the water roaring down Columbia and Lake Avenues. Rowboats could not move against the current and boats with motors had to be employed. Breaches in the levees on both major rivers continued to occur through the end of the month but finally water began to recede and the cleanup started. The story of the flood and its aftermath is a matter of record, written and photographic, but the community responded with help for the distressed. One note of interest is the mayor's warning to potential looters that they would be shot if they did not respond to authority orders and persisted in their activities. Above all, worthy of note is the fact both Fort Wayne and the Lakeside Park Addition (Lakeside Historic District) survived. Mud aside, damages to the homes in the district appear to have been non-major and there were no reports in newspapers or written histories, of houses being swept off foundations or the like.¹⁵

In summary, the Lakeside Historic District contains examples, with high degrees of integrity, of many architectural styles popular in the late 19th and early 20th centuries. As Fort Wayne's first accurately defined first streetcar suburb, the Lakeside Historic District holds a special place in the historical fabric of the community. It demonstrates, in its original plat and its subsequent development, many (not all) of the design elements that Charles Mulford Robinson considered essential to building communities, in this case suburbs, to the best benefit of its citizens. By establishing more parks, designing and building beautiful thoroughfares and boulevards, and supporting the building of subdivisions that demonstrated many of Charles Mulford Robinson's visionary standards/features, allied forces (public and private) created an atmosphere within the community for sustained improvement in the quality of life for its residents and for the accomplishment of those tasks necessary to make solid contributions in that direction.

¹³ George K. Bradley, *Fort Wayne's Trolleys* (Chicago: Owen Davies, Publisher, 1963), pages 15, 26, 27 and 95.

¹⁴ *Fort Wayne Journal*, 25-31 March 1931.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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- Ogle, George A. *Standard Atlas of Allen County, Indiana*. Chicago: Geo. A. Ogle Publishers, 1898.
- Original Plat of Lakeside Park Addition dated 1890.

Previous documentation on file (NPS):

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

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_____ recorded by Historic American Engineering Record # _____
_____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_____ State Historic Preservation Office
_____ Other State agency
_____ Federal agency
_____ Local government
_____ University
_____ Other
_____ Name of repository: _____

Historic Resources Survey Number (if assigned): _003-214/215-21001/21445

10. Geographical Data

Acreage of Property Approximately 165 Acres

Use the UTM system

UTM References

Datum (indicated on USGS map): USGS Fort Wayne East and West 1:24000

NAD 1927 or NAD 1983

- | | | |
|-------------|------------------|-------------------|
| 1. Zone: 16 | Easting: 657618 | Northing: 4550577 |
| 2. Zone: 16 | Easting: 657832 | Northing: 4550007 |
| 3. Zone: 16 | Easting: 656786 | Northing: 4549367 |
| 4. Zone: 16 | Easting : 657136 | Northing: 4550359 |

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Verbal Boundary Description (Describe the boundaries of the property.)

From the southeast corner of Columbia Avenue and Edgewater Avenue turn south and proceed along the east curb of Edgewater Avenue and follow the curve around to a northeasterly direction and proceed along the north curb of Edgewater crossing Lafort Street; Loree Street; Dearborn Street; and Oneida Street; continue along the north curb of Edgewater Avenue crossing Tecumseh Street; at which point Edgewater Avenue intersects with the west curb of Crescent Avenue; continue around the curve along the west curb of Crescent Avenue crossing Columbia Avenue and Lake Avenue to the northwest corner of Crescent Avenue and Lake Avenue; turn northeast crossing Crescent Avenue and proceed to the northeast corner of Lake and California Avenues; continue north along the west curb of California Avenue, proceed around the curve to the intersection of the west curb of California Avenue with the south curb of Tennessee Avenue; crossing Tennessee Avenue and continue to the north property line of 1521 California Avenue; turn west and proceed along the property line of that address to its intersection with the east edge of the north/south alley between California Avenue and Crescent Avenue; proceed south along the alley, cross Tennessee Avenue and continue along the east edge of the alley to its intersection with the north property line of 1122 Crescent Avenue; turn west and proceed along the north property line of 1122 Crescent Avenue to its intersection with the east curb of Crescent Avenue; cross Crescent Avenue to the west curb; turn north and proceed along the west curb of Crescent Avenue to its intersection with the south curb of Tennessee Avenue crossing Elmwood Avenue and continue along the west property line of 1044 Tennessee Avenue; turn southeast and proceed along the west property line of 1044 Tennessee Avenue to its intersection with the rear property line of 1211 Elmwood Avenue; turn southwest and proceed along the rear property lines of 1211, 1207, and 1201 Elmwood Avenue crossing Tecumseh Avenue to the east property line of 1133 Elmwood Avenue; turn northwest to the south curb of the east/west alley between Elmwood and Tennessee Avenues; turn southwest and proceed along the south edge of the alley to its intersection with the east curb of Oneida Street; cross Oneida Street to the intersection of the east property line of 1317 Oneida and the north/south alley between Oneida Street and St. Joe Boulevard; proceed north along the alley to its intersection with the north property line of 1434 St. Joe Boulevard; turn west and proceed along the property line to the east curb of St. Joe Boulevard; turn south and proceed along the east curb of St. Joe Boulevard crossing Elmwood Avenue; Dearborn Street; and Rivermet Avenue continuing to the west curb of Loree Street; proceed along the east curb of St. Joe Boulevard to its intersection with the southwest corner of 1138 St. Joe Boulevard; turn southeast and proceed along the property line to its intersection with the alley between St. Joe Boulevard and Loree Street; turn southwest and proceed along the alley to its intersection with the north curb of Lake Avenue; cross Lake Avenue to the south curb in front of 826 Lake Avenue; turn west and proceed along the south curb of Lake Avenue to its intersection with the east curb of St. Joe Boulevard; turn south and proceed along the east curb of St. Joe Boulevard to its intersection with the north curb of Columbia Avenue; cross Columbia Avenue to the south curb of the same street and close on the start point of the southeast corner of Columbia Avenue and Edgewater Avenue.

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Boundary Justification (Explain why the boundaries were selected.)

The boundary as drawn incorporates the main resources identified in the original plat and an additional few resources on California Avenue that front the western edge of Lakeside Park. The Indiana Historic Sites and Structures Inventory identified a district in this area in 1996, the boundaries presented here largely reflect those in the SHPO-sponsored survey.

11. Form Prepared By

name/title: John Warner
organization: _____
street & number: 5018 Broadway Street
city or town: Indianapolis state: IN zip code: 46205
e-mail: jp_warner@sbcglobal.net
telephone: 3172835450
date: 10 January 2017

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Lakeside Historic District

Lakeside Historic District

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City or Vicinity: Fort Wayne

County: Allen

State: Indiana

Photographer: John Warner

Date Photographed: 13–14 October and 20 December 2016.

Description of Photograph(s) and number, include description of view indicating direction of camera:

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 40. A view northeast along Columbia Avenue noting the lot setbacks, the parkings and the old trees arching over the street.
2. A view southwest along Lake Avenue from the intersection with California Avenue showing the width of the thoroughfares and the trees over the street.
3. Looking east-southeast at 703 Edgewater Avenue one of the oldest houses in the district as it shows on the earliest Sanborn Map.
4. Looking north 825 Edgewater Avenue the last rendition of an earlier building that housed a cigar factory in the first decades of the 20th century. The building received its renovation to the present function in 1937.
5. A north-looking view at 901 Edgewater Avenue an example of many similar-style homes scattered around the neighborhood. This example retains a full-width porch while others demonstrate many variations of front porches or in some cases, the lack of one.
6. A view looking north at 915 Edgewater Avenue, a Queen Anne home with an unusual roof line; there was only one other noted in the district.
7. Looking north at 917 Edgewater Avenue a one-of-a-kind bungalow with fully-shingled exterior walls.
8. Looking north at 1033 Edgewater Avenue, an apartment building whose relatively plain façade is strikingly different when compared with the Delta Apartments on Lake Avenue (photograph 25).
9. Looking northeast at a group of homes, 1115-1133 Edgewater Avenue, that spans the period of significance starting in the early 1900s and extending into the late 1930s. The first building, left-most in the photograph, is 1115 Edgewater.
10. Looking southeast at 714-716 Columbia Avenue a double residence that dates from early in the completion sequence of the district. The porches are a later addition to the façade.
11. Looking northwest at 725 Columbia Avenue a very fine example of the Queen Anne style.
12. Looking east-southeast at a group of homes, 802-814 Columbia Avenue, that includes a very early brick Queen Anne and several variations on the style. The grouping also has an example of the American Foursquare-style homes that populate much of the district.
13. Looking south at 924 Columbia Avenue. This style home is rare in the district especially with the mixed exterior wall cladding of concrete block and wooden clapboards.
14. Looking north at a very fine example of the Queen Anne-style cottage at 1025 Columbia Avenue.
15. This house at 1130 Columbia Avenue has experienced enough change to warrant its non-contributing status, looking southwest.
16. Looking south at a commercial building at 1136 Columbia Avenue.
17. Looking southeast at 806 Lake Avenue, a one-time A&P grocery store.
18. Looking south at a one-of-a-kind duplex house at 930-932 Lake Avenue.
19. Looking north a one of only a few Cape Cod houses, 1003 Lake Avenue, built in the last years of the POS.

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20. Looking southwest at a grouping of houses, 1006-1022 Lake Avenue, that are examples of three prevalent styles in the district. The house in the left-most position in the photograph is 1022 Lake Avenue.
21. Looking north at 1021-1023 Lake Avenue an example of what happens when the façade of a residence is severely modified.
22. & 23. Looking north at two of the best examples of the Queen Anne style in the district. The house in photograph 22, 1127 Lake Avenue, is the more colorful of the two. The house next door in photograph 23, 1129 Lake Avenue, shares many of the same architectural elements but in a less colorful palette.
24. Looking north at 1203 Lake Avenue, a house that has experienced insensitive change.
25. The Delta Apartments at 1213-1215 Lake Avenue, is the upscale multi-occupancy resource in the district. Looking northwest, the architectural detailing announces its construction period in the mid-1920s with the stone details and varied brick patterns.
26. Looking north at 919 Rivermet Avenue at a classic Craftsman bungalow with its iconic symmetrical façade and large front dormer.
27. Looking north at 921 Rivermet Avenue, a singular example of a stucco exterior applied to a Prairie- style house in the district.
28. Looking north at 937 Rivermet Avenue, a house that has experienced insensitive change.
29. Looking north at 1101-1111 Rivermet Avenue, a modern apartment complex that resides on the site once occupied by the Lakeside School.
30. Looking south at 1216 Rivermet Avenue at one of the earliest homes in this section of the district.
31. This group of houses, 1208-1226/1228 Elmwood Avenue, encompasses a number of one-story cottages/bungalows built in the latter years of the POS. The house at 1222 is set back from normal positioning along the sidewalk. The grouping begins, looking east, at 1208 Elmwood Avenue.
32. A view of 1222 Elmwood, looking south, showing the set-back from the front of the lot.
33. Looking southwest at 1025 Crescent Avenue. A one-of-a-kind in the district this two-story house commands a view of the lakes and the ground of Lakeside Park.
34. Looking northwest at 1221 Crescent Avenue n example of one of many American Foursquare homes in the district.
35. Looking northwest at 1225 Crescent Avenue another American Foursquare and demonstrating another fenestration distribution that distinguishes one Foursquare from another.
36. Looking east at 1414 St. Joe Boulevard a home that has too many changes to its style.
37. Looking northeast at a grouping of homes, 1416-1434 St. Joe Boulevard, showing a cluster of the first homes built in the district. The first home, 1416 St. Joe, is the right-most in the photograph.
38. Looking northwest at 1521 California Avenue, a full-brick construction American Foursquare home. This home overlooks Delta Lake the rest of the park to the east.
39. Looking northeast along St. Joe Boulevard showing the top of the levee and St. Joe Boulevard. This portion of the district survived a number of breaches in the levee during the 19 13 floods.
40. Looking southeast along the top of the Maumee River levee. The street to the left and downslope from the walkway is Edgewater Avenue. Downslope from the walkway to the right is a strip of land that once was envisioned as a formal park but now is a greenway, home to the levee that protects this section of the district.

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