

Welcome to a self-guided walking tour of the Dayton View Historic District in Dayton, Ohio.

This walking tour will highlight a few of the architectural and historical features of Dayton View. Your tour begins at the corner of Harvard Boulevard and Salem Avenue. The tour is intended to provide a leisurely walk through this Dayton View neighborhood, allowing ample time to pause and appreciate the architecture, the streetscape, and the amenities of the area. We ask that you walk carefully, as streets and sidewalks can be uneven, and it's important to observe the terrain while you appreciate the beauty and the architectural features of the area. We recommend that you allow 90 minutes to complete the tour.

You may see houses on the tour that offer opportunities for renovation. If you are interested in bringing one of these homes back to life, please contact the Dayton View Historic District online at www.dvhd.org.

The name of this grandest of Dayton's historic neighborhoods was coined early in the nineteenth century, because of the view of the City the neighborhood afforded from its gently sloping site.

Efforts to develop the lands date from the first decade of the nineteenth century. At that time, Presbyterian minister Dr. James Welsh established a ferry in 1806 from the foot of First Street to a point near where Salem Avenue begins. Welsh purchased land in 1812 from the United States Government, which extended from Wolf Creek to the Riverdale area north, under what were called federal land patents. He established a plat and intended to develop it under the name "North Dayton," with the goal to rival the City of Dayton. The plat, however, remained largely on paper until he vacated it in 1818 and sold the land. The next year, in 1819, a bridge was built which provided access to the area and encouraged land speculators to lay out a town called Pearson. But like its predecessor, this and later plats by P.P. Lowe and John Steele did not succeed.

The history of present Dayton View began with the 1869 platting of lands around James O. Arnold's farmstead at the northwest corner of Arnold Place and Superior Avenue. Arnold wished to create an attractive urban living environment, and he established almost unheard-of deed restrictions, siting houses forty feet from the street, and setting what was then an extravagant minimum house value of \$3000.

Arnold and William A. Barnett built streets, cement sidewalks and tree lawns before the first house was constructed. This distinguished Dayton View as the City's first planned urban neighborhood.

Dayton View continued to grow throughout the early decades of the 20th Century, surpassing Oregon as the city's most prestigious neighborhood. World War II saw the first conversion of larger homes in the neighborhood to apartments as the city attempted to solve its housing shortage for workers.

Dayton View remained a stable, affluent neighborhood until the 1960s, when a rapid transition began. Disinvestment in the neighborhood and deferred physical maintenance soon resulted in the widespread deterioration of the housing stock.

With the goal to save some of the area's most-significant architecture and reverse the decline, local preservationists worked with the City in 1977 to designate a portion of the area as the Dayton View Historic District. The seventeen-block district was listed on the National Register of Historic Places in 1984.

Today, Dayton View retains the city's largest and most cohesive collection of fashionable, high-style, turn-of-the-century houses and carriage houses. The variety of styles, along with the excellent design and ample size of many of the dwellings, provide the visitor with a visual feast of historic architecture.

Please begin your tour at the Grace United Methodist Church at the corner of Harvard and Salem. This English Gothic church was built in 1921. Dayton View has been described as one of the city's earliest suburbs and this magnificent church building is one of Dayton's earliest suburban churches.

Faced with limited seating capacity at their old building in downtown Dayton, the elders of Grace United Methodist Church purchased this property from Orville Wright and E.S. Lorenz in 1917. Dayton architects Schenk and Williams were commissioned to design the new building. The cornerstone was laid in 1919 and the first services were held two years later.

The Sanctuary is loosely patterned after English Gothic church architecture and is constructed of Pennsylvania shale trimmed with Bedford limestone. The half-timbered Sunday School wing is reminiscent of Medieval Gothic architecture. Thirty-eight stained-glass windows, designed by the Rossback Art Glass Company of Columbus, were installed in 1938.



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Please turn your attention to the Pump House in the boulevard on Harvard and Salem. This interesting structure once served as a pump house for Dayton's early water system. Based on the similarity in design and building materials, it was probably built about the same time as the neighboring United Methodist Church. Today it provides a focal point for the entrance into the Dayton View Historic District. It's a prime

example of the detail and attention once paid to the aesthetics and design of utilitarian structures.



Now continue down Harvard and pause at 1062 Harvard, the Cohn House.

This Tudor Revival style house was built in the 1930s for Harry E. Cohn. Cohn was vice

president and sales manager for the S.J. Patterson Company, a wholesale coal dealer. Houses like this are sometimes referred to as English cottages. This description is not totally inaccurate since Tudor Revival designs are generally based on a variety of early English building traditions ranging from rural folk houses to urban palaces.



Tudor Revival houses built during the 1920s and 30s became increasingly more picturesque. They frequently blend comfortably into wooded settings and are also characterized by asymmetrical massing and steeply pitched roofs with one or more cross gables. They also feature casement windows, sometimes in multiples of two or more with multi-pane glazing and massive chimneys often crowned with chimney pots.

The Cohn house, with all of these features, is an excellent example of the style. The stucco walls of the house are relatively uncommon on Tudor houses. The Cohn house consists of twelve rooms with three fireplaces. The kitchen was once featured in Better Homes and Gardens.

Now we briefly leave the Dayton View Historic District. The next two houses on our tour are in the University Row neighborhood.

Please pause at 1140 Harvard Boulevard and 1160 Harvard Boulevard.

Both of these houses are designed in the Tudor style. They symbolize the formality and symmetry of early examples of the style in contrast to the more picturesque Tudors of the late 1920s and '30s.



1140 Harvard was built in 1910 and features quaint false half-timbering offset by a balanced facade featuring full front gables. Also contrasting with the formality of the house is the massive granite boulder first-story wall cladding with a matching stone fountain. The extensive use of natural materials is also evidence of the influence of the overlapping Craftsman style.

In contrast, please look 1160 Harvard built in 1925. With its entire wooded setting and winding front walkway this home is more picturesque.

After World War I, the Tudor style expanded rapidly. It surpassed the Colonial Revival style in popularity during the 1920s and '30s. With the development of veneering techniques a variety of wall material could be used, including brick, stone, stucco and wood.



Here the combination of brick, stone and decorative brick half-timber infill attempts to mimic English prototypes. The flattened Tudor-arch main entrance rivals the chimney for prominence. Another standard feature of later Tudor Revival houses is the large, elaborate chimney. The chimney is decorated with a complex stone pattern that attempts to replicate the appearance of an old English ruin. Separate chimney pots sit atop each flue.

Next we walk to 1200 Harvard which is also in the University Row neighborhood. This Neoclassical home was built in 1905.



The house owes its existence to the revival of interest in classical models from the 1893 World's Columbian Exposition in Chicago. The classically inspired, monumental white colonnaded buildings of the Exposition were widely reported and photographed. The Exposition provided the raw material for the latest architectural fashion to hit the country. Like the Exposition buildings that spawned the style, everything about Neoclassical houses is

usually larger and more ornate than earlier Greek Revival prototypes.

Here the full height pedimented gable entrance porch supported by massive, ornate columns is the most prominent feature of the house. The porch is further enhanced with the presence of a second story balcony with a balustrade. Another common feature of the style found here is the boxed moderately overhanging eaves with large modillions.

Now please walk to 1000 Amherst and return to the Dayton View Historic District.

A tour of Dayton View would not be complete without seeing Amherst Terrace, one of the largest and most elegant historic houses in the Dayton area. This Jacobean Tudor home was built in 1909. It has been known as the Leopold Rauh House and the Coates Mansion.



Amherst Terrace was designed by Dayton architect, Albert Pretzinger, for Leopold

Rauh. Rauh was the president of the Egry Register Company and a community activist. Rauh was instrumental in establishing Dayton's commission-manager form of government.

Depending on the source of information the home features 24 or 31 rooms and 8 1/2 baths.

The Jacobean style generally defines the architect-designed phase of Tudor Revival architecture between 1895 and 1915. It is based on more formal, late Medieval English building traditions. Jacobean architecture was popular during the late 16th and early 17th centuries during the reigns of English rulers, Elizabeth the First and James the First.

Amherst Terrace is not a pure Jacobean design, however. Its main diagnostic characteristic of the style is the parapet gable, prominently featured to the left of the main entrance. Even more eye catching is the larger half-timbered gable, rarely found on Jacobean houses.

Rauh died just six years after Amherst Terrace was built. The house was then sold to Charles W. Hoffritz, President of American Finance and Investment Company. During World War II, the third floor ballroom was converted to six bedrooms and occupied by servicemen. It was the subject of a complete rehabilitation and remodeling as the 1983 Dayton Philharmonic's Designers' Show House.



From Amherst, turn onto Yale Avenue and pause at 123 Yale.

This home, known as the Herman Miller House, was built in 1928 with Tudor and Classical Revival styles features.

In some ways it defies a stylistic identity. It successfully combines the half-timbering of the Tudor structure with the formality of Renaissance and Classical Revival styles.

The home was constructed by master builder Herman Miller, who also built the nearby Salem and Grand building. It reflects Miller's exacting building standards and sensitivity to artistic detail. The Miller house took three years to build at a cost of \$95,000, an astronomical sum for the 1920s.

Alternating dark and light bricks give the walls of the house a checkerboard appearance. The symmetrical main facade includes paired, square casement windows and round arch casements. The windows feature decorative voussoir bricks, keystones and fanlight stained glass windows. The formality of the facade is further enhanced with a handsome classically-inspired portico supported by fluted, paired Doric columns. The terra cotta tile roof features a large central dormer and flanking dormers, with paired round arch windows, bargeboard trim, and half-timber veneer.

Next we walk to 42 Yale Avenue, the Traxler Mansion. This home was built in 1911 and is the best example of the Chateausque style in the Dayton area.

Mercantilist Louis Traxler purchased the property in 1909 and moved into his new house



two years later. The house was sold to David Pickrell, Jr., owner of the Pickrell Plumbing Company and president of the North Dayton Savings Bank.

The Traxler Mansion was converted to a boarding house in 1942 and languished until it was purchased in 1977 by a local attorney who began restoring the property. Like nearby Amherst Terrace, the Traxler Mansion was the beneficiary of a Designers Showcase project during the 1980s.

Architect Richard Morris Hunt introduced the Chateausque style in the United States. The style is loosely based on the monumental 16th century chateaux of France. The Vanderbilts were among Hunt's many wealthy clients. He designed several Chateausque houses for the Vanderbilts including America's best known example of the style, The Biltmore, near Ashville, North Carolina.

Chateausque style houses usually exhibit various combinations of Gothic and Renaissance detailing. The most fundamental design feature of the style is the steeply pitched roof that often rises to a pyramidal apex or hipped roof. Unique features of the Traxler Mansion include the smooth stone quoins which define the corners of the house and frame all windows and doors. Also note the steep, tiled hip roof, unusual oval dormers, and tall chimneys.



Next we continue south to Cambridge Avenue. Please pause at 58 Cambridge. Are you surprised to find a little bit of Switzerland in Dayton View? This craftsman-style home was built in 1920.

Notice the Swiss balustrades. They are relatively uncommon. However, these balustrades did appear on the front-gabled roofs of Craftsman-style houses. The Craftsman style dominated the smaller-house building industry across the United States during the first three decades of the twentieth century. This international movement favored simple design, natural materials, and fine craftsmanship as a reaction to the increasing mass production of the industrial age.

Several features of the Craftsman movement comprise the design of this home. Notice the uncut limestone to form the porch wall and chimney. Vague references to old world architecture in the Chalet-style balcony and the false half-timbering in the porch roof are also features of the Craftsman style.

Next we turn our attention to 148 Lexington. This Queen Ann home was built in 1900.

With its decorative half-timbering in the porch and gabled dormer, it is difficult to pin a particular stylistic influence on this house.

However, in its overall form and massing, the Queen Anne style is most evident.

According to architectural historians

Virginia and Lee McAlester only about five percent of Queen Anne houses share these



features with contemporary early Tudor houses. Nevertheless the first floor bay window, large external chimney, Elizabethan-style dormer windows, and slate roof are typical of the Queen Anne style.



Now we walk to 107 Lexington. This Georgian Revival home was built in 1895. The Georgian Revival style depicted in this massive house is generally considered part of the Colonial Revival era. Approximately 25 percent of Colonial Revival houses were simple rectangular blocks, built in a double-pile plan. The double-pile plan is two rooms wide and two rooms deep with a central entrance and hallway.

Early examples such as this home tend to exaggerate references to Colonial detailing and are sometimes awkward in proportions. Pedimented dormers, Palladian windows and pilasters such as we find here are frequent features of Georgian Revival.

Our next stop is 104 Lexington, the H.C. This Colonial Revival home was built in 1906 for H.C. Hopkins who was President of the Thresher Varnish Works.

The Philadelphia Centennial Exposition of 1876 is credited with awakening America's interest in its Colonial heritage and Colonial Revival architecture. However, early examples were seldom historically correct copies of Colonial prototypes. Instead these homes are an eclectic mixture of details from two or more historic styles.



The Hopkins House is an excellent example of the trend toward increasing formal design in residential architecture during the first decade of the 20th century. Remnants of the exuberant Queen Anne style are evident in this home, including the tall chimneys and bay windows. However, an air of Colonial Revival orderliness has taken over the symmetrical facade with its fluted Ionic columns.

From Lexington Avenue, we turn one block south to Grand Avenue.



Please walk to 1000 Grand Avenue. This Italian Renaissance home was built in 1906 for Thomas E. Tucker, the president of the Gem City Boiler Company. As of 2020, this home was vacant and provided an opportunity for an owner to bring it back to its former grandeur.

The Tucker house is difficult to categorize in a single architectural style. It is among the relatively small percentage of Italian Renaissance

houses that have unbalanced or asymmetrical facades. Features of the Italian Renaissance style are apparent in the arched windows, pedimented dormers, corner

quoins, and the low-pitched hip roof. However, the veranda which conceals much of the façade is built in the Classical Revival style with a dentiled entablature and balustrade supported by fluted Doric columns.

Next please walk to 1008 Grand Avenue. This Free Classic Queen Anne home was built in 1900 at the cost of ten-thousand forty-eight dollars and twenty-one cents (\$10,048.21) for Russell H. Bates. Bates was a partner in D.L. Bates and Brothers, a machining and manufacturing company.



The Queen Anne style was the dominant style for domestic buildings in Ohio during the last two decades of the 19th century. The style was first popularized by a group of 19th century British architects led by Richard Norman Shaw. The style gained further notoriety from buildings constructed for the Centennial Exposition of 1876 in Philadelphia and from architectural journals and house pattern books. Ironically, the style borrowed heavily from the late Medieval forms of the Elizabethan and Jacobean eras instead of the formal Renaissance architecture which was popular during the reign of Queen Anne.

The Bates house is a good example of the increasing influence of classical models on Queen Anne houses after 1890. Here elaborate triple Corinthian columns have taken the place of turned porch posts, balusters and spindle work. In addition, Palladian windows and formal cornice lines appear in the gables. Nevertheless, traditional features of the Queen Anne style are evident. These include the three-story tower with its conical roof, a dominant front facing gable, and overhanging eaves. The contrast of colors and textures achieved through the use of brick, stone, wood and slate shingles are also features of the Queen Anne style. The second-story double-oval windows are another striking feature of the facade.



Next please pause at 1034-42 Grand Avenue. Built in 1925, this magnificent Craftsman apartment house is reminiscent of the so-called "ultimate bungalows. These bungalows were designed by California architects Charles and Henry Greene.

Major features of Craftsman bungalows are present here. These include the pergola style porch posts and exposed rafters. Also observe the large triangular knee braces

supporting the very wide overhanging eaves and the Oriental-flared roofline.

Now walk to 741-43 Superior Avenue. This Prairie-style structure was built in 1920 and was designed as an apartment. It was built about the same time as the apartment building at 1034-1042 Grand. But the construction date is where the similarity ends.



Down the street, at 1034 Grand, you'll find a detailed, almost whimsical design. Here this Prairie-style structure is notable for its lack of design details. The Prairie style is frequently based on the basic rectangular box. Features include square or rectangular forms with pyramidal or hip roofs, dormers, and widely overhanging eaves. Here we see a vernacular version of the Prairie-style that is adapted for a large double. The hard, highly glazed brick is also typical of masonry buildings constructed during this period.



Next please turn your attention to 648 Superior. This Mission/Eclectic style home is known as the Schachne House.

Its form and architectural details evoke an earlier period. However, the Schachne house was built in 1937 and is actually one of the last houses to be built in Dayton View. The home vaguely reminds us of the California Mission style. These features include the symmetrical fenestration, parapet gable dormer, and stucco walls. However, there is little else to recall that state's Spanish architectural heritage. It was also constructed long after the popularity of the Mission style had begun to decline.

The Schachne house is constructed of concrete block covered with stucco. Please observe the particularly attractive features of the façade. These include the decorative corner quoins and square porch posts with recessed panels. Also note the diamond shaped leaded glass in the first and second story windows.

Next please pause at 546 Superior. This Eastlake home was built in 1886 by D.B. Wilcox who served as the Police Commissioner for the City of Dayton.

The Wilcox house is a good example of the late 19th century Eastlake style rendered in masonry. The Eastlake style is named for British furniture designer Charles Locke Eastlake. The style is known for its fanciful combinations of three-dimensional ornament and color.

The masonry construction of the Wilcox house dictates a rather more subdued design in contrast to the numerous wooden-frame Eastlake homes that you will see when you tour the McPherson Town Historic District. Nevertheless, there are numerous features of the Eastlake style before you. These include the porch with its furniture-like turned porch posts, delicate incised motif and lattice work. The curved brackets and wooden gable awning are also clear evidence of the Eastlake influence. Also notice the decorative possibilities of patterned masonry in the second story of the front-facing gable.





Our next stop is 563 Superior. This Neoclassical home was built in 1902. With its full-height entry porch and a lower full-width porch, this home is a relatively unique subtype of the Neoclassical style. The façade is dominated by the full-height pedimented portico with its massive triple-fluted Ionic columns. The influence of the early 20th century Prairie style is also evident with wide overhanging eaves supported by large modillions. Also, notice the unusual triple round arch windows in the

portico gable.

The third floor houses the original ballroom that is now used as a family room. The original walk-in safe remains in the basement. A large two-story carriage house is behind the house. It includes a servants' quarters, the carriage space, and a second floor hay loft.

Next please walk to 815 Grand Avenue. The Cox House was built in 1905 as the personal residence of James M. Cox, Governor of Ohio and Presidential candidate



This Queen Anne and Shingle Style is reminiscent of the rambling summer home "cottages" of Long Island and Newport. Cox leased the home with the stipulation that he would paint and decorate the house, install a "first-class water system" and build a stable. He lived here from 1905 until his election as Governor in 1911.

In 2019, the Dayton View Historic Association acquired and donated the vacant home to a new owner who is lovingly restoring it.

The term Shingle Style was coined in 1955 by architectural historian Vincent Scully. Scully created the term to distinguish the large late-Victorian era houses whose basic design element is the decorative wood shingle. Wood shingles can also be found on many Queen Anne houses.

However, Shingle Style houses differ from Queen Anne homes. Unlike Queen Anne architecture, Shingle Style houses do not emphasize decorative detailing at doors, windows, cornices and porches. This decorative detailing is the hallmark of the typical Queen Anne house. Instead the Shingle Style aims to create the effect of a complex shape enclosed within the shingled exterior. The shingle features serve to unify the irregular outline of the house.

This effect is quite apparent on the Cox house. Please observe the second story of the polygonal bay and the simple one-over-one sash. These features are designed to draw

attention to the uniformity of the shingled surface. Nevertheless, the shingled upper-story must compete for your attention with the granite boulder walls that comprise the first floor. These variegated stones are an impressive design element that is somewhat hidden by the porch and porte-cochere. However, these massive stones have the effect of firmly anchoring the house into the ground.



Please continue to 936 Grand Avenue. Here we find another interesting Colonial Revival home built in 1910.

Beginning with the nation's bicentennial in 1876, Americans increasingly searched for ways to evoke our colonial architectural and decorative arts heritage. Patriotism, romanticism and academic correctness were watchwords of the era.

The leading architects of the day studied and published measured drawings and photographs of American Colonial architecture. Meanwhile, national publications such as Ladies' Home Journal and House Beautiful popularized the style. Generally described today as the Colonial Revival, the style actually encompasses several colonial ethnic influences, including English, Dutch and Spanish.

Here at 936 Grand Avenue, there is a vague Dutch influence which is visible in the massive gambrel roof. However, the origin of the design can also be traced to the Palatial Georgian style after its prototype home, the John Hancock mansion of Boston. The John Hancock Mansion was demolished well before the end of the nineteenth century. However, a reproduction was constructed at the 1893 World's Columbian Exposition. The reproduction was also demolished but its influence lingered on in the many architect-designed homes such as you see here.

A full-length porch has replaced the giant portico normally associated with most Palatial Georgian houses. However, other Colonial Revival details are still present. These include the rectilinear form, the porch balustrade, and pilaster columns. Also note the dormers and Palladian windows.

Next please walk to 22 Oxford Avenue.

This American Foursquare was built in 1909 by W.S. Layman and purchased by M.J. Gibbons in 1917.

Foursquare homes are one of very few house types that can be called essentially American. This style was dubbed the "American Foursquare" by Clem Labine, former editor of Old House Journal. The Foursquare style is also sometimes called the box or the double cube for its



boxy outline and interior plan of four nearly equal size rooms per floor. This architectural style was marketed and advertised for its "Americanness." The foursquare house proved to be so popular that thousands were built in American's Post-Victorian suburbs and in the countryside as well.

The Layman-Gibbons house is an excellent example of the foursquare house. It is two stories high and constructed of striking highly-glazed, golden brick. The house is set on a raised basement with a limestone water table. The house is approached by steps which lead to a porch which runs the full width of the first floor. Another defining feature of the foursquare style is the pyramidal roof with dormers. The roof is covered with slate and the handsome three light dormers match the roofline. Note the decorative cresting, a holdover from the Victorian era, along the roof and dormer ridges.

Another excellent example of the American Foursquare house is the Cassel house. This house was built by prominent physician William H. Cassel in 1907 and is located at 57 Oxford Avenue.



Please walk to your final stop, Engine Company 9, at 612 Salem Avenue.

This fire station was built in Dutch Colonial Revival style with Craftsman influences.

The fire station, like the Pump House that you saw at the beginning of your tour, demonstrates the importance placed on creating quality architecture in Dayton View during the first decades

after the turn of the century. Great attention was paid to the detailed design of even utilitarian buildings and well as homes. Engine Company 9 was designed by Thies and Thies Architects during the administration of Henry Waite, Dayton's first City Manager. It so completely resembles a house that one hardly notices its real function, exactly what the architects intended.

The building style is Dutch Colonial Revival names for its pre-Revolutionary war Dutch prototypes. However, the gambrel roof is the building's only design feature that it has in common with its Dutch Colonial predecessors. Even it has been modified with a much steeper pitch and shed roof dormers to accommodate a second story.

Engine Company 9 also displays an unusual combination of Classical and Craftsman style influences. These are evident in the design of its front and rear entrance porches. These porches are designed as the pergolas which are open wooden-framed garden structures.

Pergolas became almost synonymous with Craftsman style houses. They were considered one of those honest expressions of structural materials so important to the Arts and Crafts movement. Here pergola roofs sit on top of modest Doric columns. The space between the columns is latticed, also reminding one of the original garden functions of pergola structures.

This concludes your walking tour of Dayton View. We hope that you will return to our neighborhood to enjoy the many other homes that were not featured on your walk. And

please join us in exploring Dayton's other National Register Historic Districts.

This walking tour is a project of Preservation Dayton, Incorporated. Preservation Dayton is a grassroots historic-preservation alliance of neighborhoods and individuals who actively promote preservation and historically sympathetic revitalization of the Dayton community. For more information, visit www.preservationdayton.com

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