

## *Architectural Findings*

### Summary of Architectural Trends 1940-70

National architectural trends are evident within the survey area. The breakdown of mid-20<sup>th</sup>-century styles and building types in the Architectural Findings section gives more detail about the Dayton metropolitan area's built environment and its place within national architectural developments.

In *American Architecture: An Illustrated Encyclopedia*, Cyril Harris defines Modern architecture as "A loosely applied term, used since the late 19<sup>th</sup> century, for buildings, in any of number of styles, in which emphasis in design is placed on functionalism, rationalism, and up-to-date methods of construction; in contrast with architectural styles based on historical precedents and traditional ways of building. Often includes Art Deco, Art Moderne, Bauhaus, Contemporary style, International Style, Organic architecture, and Streamline Moderne." (Harris 217)

The debate over traditional styles versus those without historic precedent had been occurring within the architectural community since the late 19<sup>th</sup> century when Louis Sullivan declared that form should follow function and Frank Lloyd Wright argued for a purely American expression of design that eschewed European influence. In 1940, as America was about to enter the middle decades of the 20<sup>th</sup> century, architects battled over the merits of traditional versus modern design.

Both the traditional Period Revival, or conservative styles, and the early 20<sup>th</sup>-century Modern styles lingered into the 1940s. Period revival styles, popular for decades, could still be found on commercial, governmental, institutional, and residential buildings. Among these styles were the Colonial Revival and its multiple variations, the Tudor Revival, and the Neo-Classical Revival. As the century progressed, the Colonial Revival in particular would remain popular, used as ornament for Cape Cod and Ranch houses, apartment buildings, and commercial buildings. The Neo-Classical Revival idiom would also persist, especially on public buildings.

In the United States during the early 20<sup>th</sup> century, Frank Lloyd Wright's Prairie style was the lone dissenter among residential buildings and their reliance upon European-derived academic styles. Wright, influenced by the Midwestern landscape, created a modern style free of historic detail or European precedent. Creating what he considered a uniquely American architectural expression, Wright inspired other contemporary architects to adopt concepts of the Prairie style. Later radical Modernists were inspired by his theories and renegade approach to design.

Some new Modern architectural styles introduced in the 1920s and 1930s continued the long tradition of European architectural inspiration. The European-born Art Deco, International, and Art Moderne styles were part of the architectural vocabulary into the 1940s. International Style lasted into the 1950s, giving way to other Modernist styles and forms. Common elements of Art Deco, International, and Art Moderne styles were a lack of applied historic ornamentation, streamlined cubic forms, flat roofs, metal windows, and banding to create either a vertical or horizontal orientation. Unlike the other two slightly later styles, Art Deco did have ornamentation, but it tended toward largely unprecedented geometric and stylized flora and fauna adornment.

The Modernist architectural manifesto gained great speed during the late 1930s and laid the foundation for a radical Modernist sensibility in the post-WWII decades. Publications such as *Architectural Forum* created a Modern section in the professional periodical in 1938, contributing to the traditionalist versus Modernist discourse. In 1937, Walter Gropius, founder of the Bauhaus, immigrated to the U.S., becoming the chair of Harvard University's architecture program. The next year, Mies van der Rohe, another German Modernist, arrived in Chicago to direct the architecture program of what would soon be the Illinois Institute of Technology. Other European expatriates accepted teaching positions in the U.S., with the result that "by 1950 most American schools were under the sway of radical modernism." (Wilson 107)

While Modernism had its well-known master architects, such as Gropius, Mies, Richard Neutra, Le Corbusier, Alvar Aalto, and Marcel Breuer, the style was also lauded for its ability to be expressed by any architect of any skill level. "Mies's power was summed up by one critic in 1960: 'He has influenced present day American architecture more than any other architect. His is an architectural order which can be *learned*.....Less able architects have been released from the imperatives of originality and architecture is the better for it. They have found in the reasonable, detached clarity of Mies a system of architecture within which they are able to do a decent job.'" (Wilson 109)

After World War II, the International Style's glass curtain walls, smooth exterior wall treatment, and openness of floor plan evolved into a broader Modern Movement that included several subcategories. All were preoccupied with technology, honest expression of construction materials, exposed structural elements, and simplicity of form. Modern architecture "also entailed new concepts of form and space, with space, or volume, as the primary consideration. Architecture thus was no longer conceived so much as masses or blocks enclosing space as it was abstract planes defining space. The idea of a facade was considered antiquated; buildings were to be three-dimensional objects differentiating indoor and outdoor space while permitting a sense of continuity or 'spatial flow' between the two." (Longstreth "Buildings" 126)

Modernist practitioners could agree that the movement was superior to what they perceived as the arbitrary appropriation of historic reference, but there was still a divide between conservative and radical Modernists. Miesian, New Formalism, and Wrightian were among the conservative subcategories. Skyscrapers and other multi-story buildings of the Miesian or New Formalist styles employed a vertical emphasis, as had previous styles, but eschewed the early 20<sup>th</sup>-century base, shaft, capital configuration. These styles exhibited repetitive expressions of structure and symmetry. Frank Lloyd Wright continued to experiment with form, space, materials, and placement during the mid-20<sup>th</sup> century. He also continued to respond to the natural environment, and his designs of the 1940s and 1950s, particularly the Usonian houses, have a streamlined essence, even as they harmoniously relate to their natural surroundings.

Beginning in the 1930s with bank designs, the most conservative of the conservative Modernist architects blended the Neo-Classical Revival with Modernist or International Styles. The resulting approach was a Streamlined Classicism, which combined Neo-Classical symmetry, proportion, emphasized entrances, and historic details with the flat roof, smooth masonry walls, contemporary materials, banded windows, or cubist forms of the Modernist or International idiom. In the mid-20<sup>th</sup> century, Streamlined Classicism was often used for banks and large-scale public buildings.

Radical Modernist styles gaining in popularity by the late 1950s included Neo-Expressionism, Brutalism, and Googie. All three were sculptural in appearance, with each style expressing sculpture in a different manner. The heavy cantilevered blocks, window voids within solid walls, and rough-textured concrete of Brutalism created a brawny, muscular presence. Neo-Expressionism and Googie styles employ daring structural techniques, sweeping curves, the illusion of leaning structural supports, and sharp-pointed gables. However, Neo-Expressionism is the more serious academic illustration of sculptural architecture, whereas Googie is the more playful popular culture interpretation. Neo-Expressionism expressed design and conveyed new forms. Googie related to the automobile and the growing consumer culture. Googie buildings served as advertising. They reached out to the roadside, their shapes often mimicking the shapes of the cars passing by. Futuristic and influenced by space-age designs, they conveyed American confidence and progress.

Both the conservative and radical Modernist approaches were in evidence throughout the Dayton metropolitan area. The conservative Streamlined Classical style was expressed in the survey area through offices and a fraternal building. Older and more conservative, International Style was frequently expressed in schools, commercial, and governmental buildings through the mid-1950s, particularly in downtown Dayton. Miesian and New Formalist commercial buildings and banks were documented in downtown Dayton and along the historic commercial corridors of the suburbs. Banks, restaurants, offices, and churches exemplified

radical Modernist style. At least one radical Modernist, or Neo-Expressionist, church was found in every community surveyed. Goochie style occurred in roadside properties along the metropolitan area's major thoroughfares.

Houses of the early 1940s predominantly reflected the traditional Period Revival styles that had been fashionable for years. Since the Modernist dogma could be applied to both residential and nonresidential buildings, the occasional Art Deco or International Style house could be found within an established early 20<sup>th</sup>-century neighborhood. The more modern Art Deco style did enjoy popularity for small-scale apartment buildings through the mid-1940s.

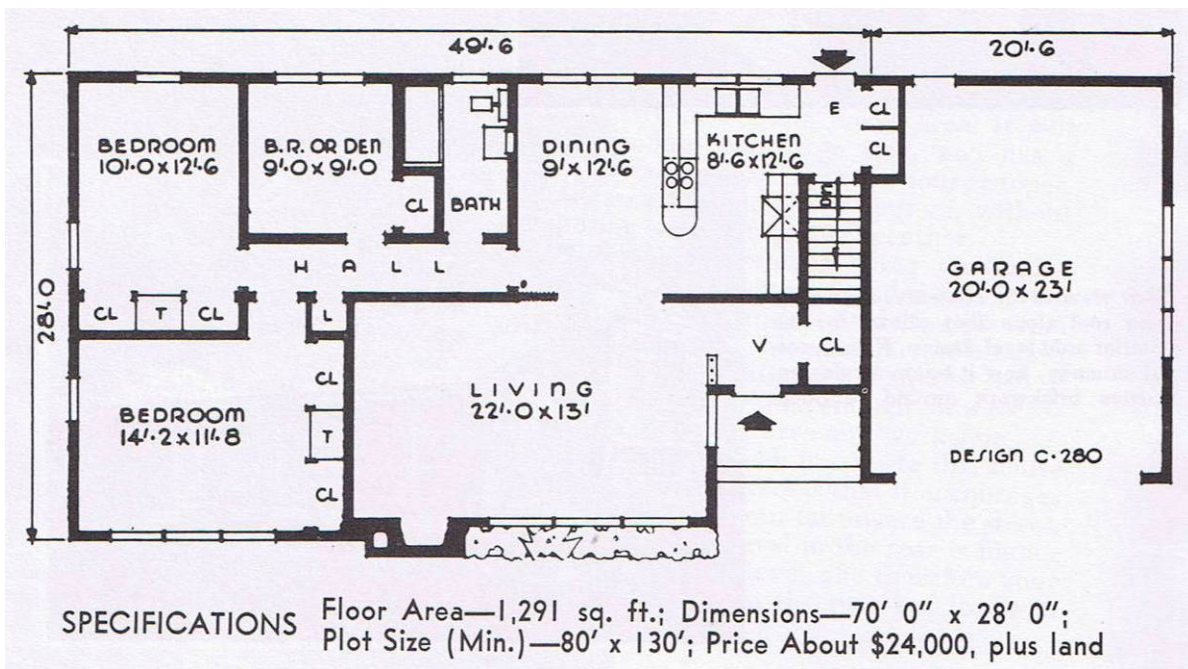
This national pattern of early 1940s continuance of residential period styles was reflected in the Dayton metropolitan area's built environment by the numerous neighborhoods with Tudor Revival, English Cottage Revival, Colonial Revival, and French/Norman Revival houses. With respect to Modernist styles, some International Style houses were observed, most pre-dating 1940. Several Art Deco apartment buildings were noted throughout Dayton's early 20<sup>th</sup>-century neighborhoods, but few were observed in the surrounding suburbs.

New residential architectural expressions did not occur often until after WWII. New residential design came in the form of house types and configurations, rather than styles. First the Ranch house, and then the Split-Level, introduced new house forms beginning in the 1940s. In the late 1940s and early 1950s, Ranch houses were built concurrently with the Cape Cod house type, which soon disappeared as the Ranch became the preferred house. The Split-Level caught on in the 1960s, and scores of neighborhoods were built with this new modern-looking house form, sitting comfortably beside its Ranch neighbor. The common new feature of post-WWII houses was the attached garage.

In addition to the ubiquitous attached garage, there were other characteristics that defined the Modern house, whether Ranch or Split-Level: the open plan, the living room to the rear of the house, the kitchen facing the front yard, the recreation room, and large windows or window groupings allowing for maximum indoor/outdoor flow.

The open plan became a very popular feature for houses after World War II. "Open planning was a phrase that you heard very seldom in the old days before the war. Since then, the phrase has become familiar to almost everyone." (Eisinger 66) (See Historic Image 62, Appendix B) The concept did away with individual rooms for each public function of the house, using a minimum of partitioning. For example, the dining room began to be seen as old fashioned and a waste of space, as it was only used a couple of hours a day. By 1950, the wall separating the dining and living rooms disappeared, creating a large open space. The open space concept was often expanded by adding a study or recreation room off of the open living/dining room. These secondary rooms were sometimes separated with a half wall, curtains, or some other movable

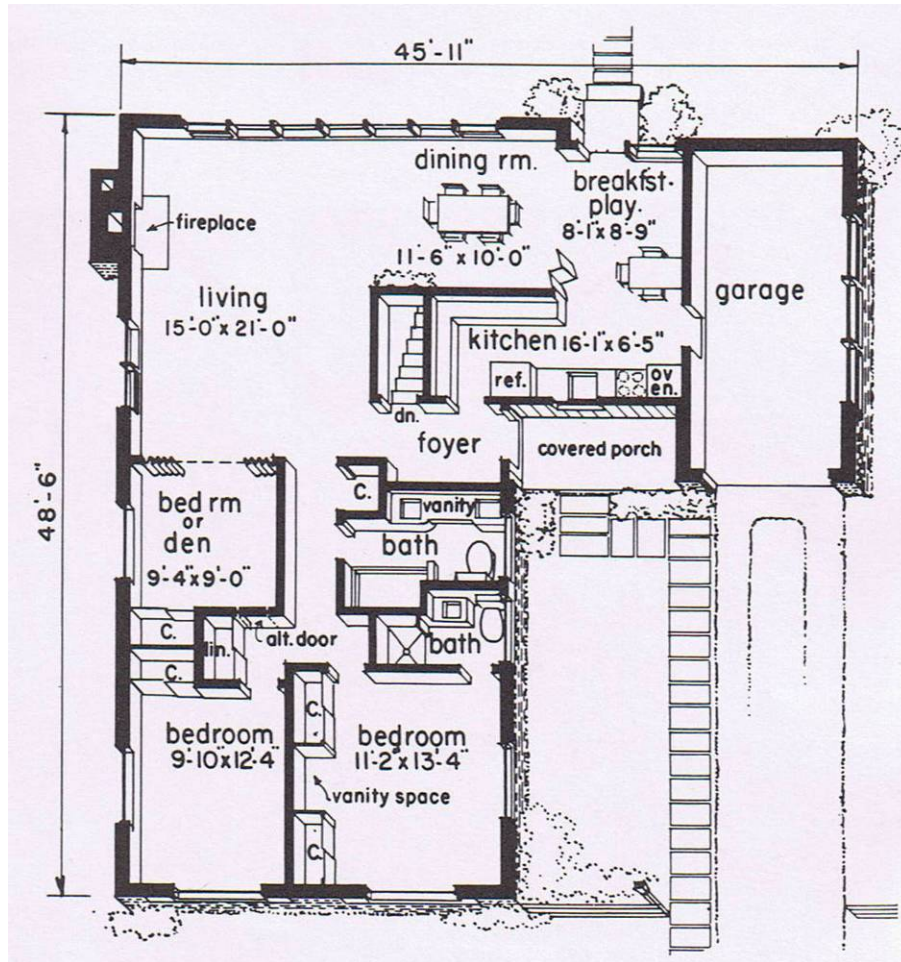
partition. Another way to achieve the open plan was the use of a counter to separate the kitchen and dining area.



This 1958 floor plan shows an open kitchen and dining room. The living room has an extra wide doorway into the dining room, further enhancing the sense of openness.

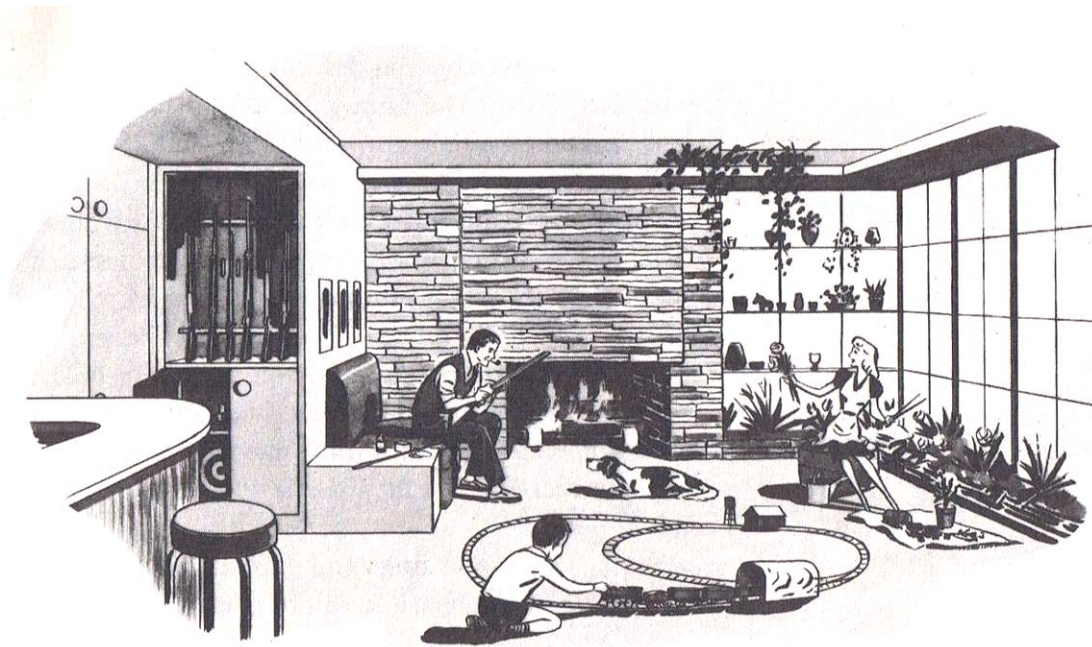
(Historic Image 32)

Another change of interior configuration in modern post-WWII houses was the shift of the living room to the rear of the house and the kitchen to the front. This served two functions: one allowed for greater privacy and relaxation at the rear of the house with easier access to the backyard patio and outdoors, the other consolidated the work functions in the front of the house. In his 1958 *Low Cost Homes*, author Larry Eisinger stated that the rear placement of the living room was preferred by people “who value comfort, quiet and leisurely country living. When the living room is in the rear, you are not disturbed by street noises. If you are a flower fancier, you can drink in a scene of quiet beauty in your rear garden.” (Eisinger 30) The living room was for quiet relaxation, and the front placement of the kitchen served as a control point for the house. It was seen as a convenience for the mother who could simultaneously prepare meals, clean-up after the meals, do the laundry (which was moved up from the basement creating a work center), watch the children play in the front yard, and have quick access to the front door.



This 1958 floor plan shows the forward placement of the kitchen. “The housewife is only a few steps from the entrance foyer, from another entrance by the side of the garage, and from the stairs to the basement.”  
(Historic Image 33)

With the average worker having more leisure time than ever before, a new room was created in mid-20<sup>th</sup>-century housing. “Professional builders in all sections of the country report that when families now examine homes, one of the first questions they ask is the location of the recreation room. This room – a place where everyone can let off steam – has become increasingly important since the end of the war. There are several reasons – the development of television, the increase in our leisure time, the general revival of interest in the home as a center of recreation.” (Eisinger 24) The recreation room was marketed as the informal part of a home, usually situated at the back of the house. It was a place where children could play and be messy, teenagers could entertain friends, adults could enjoy a hobby, or the whole family could gather for games.



The requisite recreation room of the mid-20<sup>th</sup> century was versatile and could accommodate each family member's activity. Junior could play with his train set, while mom arranged flowers and dad cleaned his shotguns. 1950  
(Historic Image 34)

Large windows on the facade and on the rear elevation are key components of mid-20<sup>th</sup>-century Modernist houses. Whether the window was a picture window, grouped fixed panes, sometimes referred to as a studio window, a large sidelight at the front door, or a floor-to-ceiling pane, it was designed to let in a maximum amount of light. (See Historic Image 63, Appendix B) Window boxes, raised planter beds under facade picture windows, and rear full height windows increased the sense of integrated interior-external living. "Big, well designed windows are the trademark of modern architecture. They are the means of bringing together the outdoors and indoors in an integrated visual and functional pattern that makes living in modern houses an exciting new experience." (Nelson and Wright 151)

While both Ranches and Split-Levels were considered Modern house types, the underlying battle between traditionalist and Modernist style also played out in the residential arena. The majority of mid-20<sup>th</sup>-century houses were constructed without applied stylistic features, demonstrating a general Modern Movement sensibility. The traditional Colonial Revival style would not disappear, however, and Ranches in particular were built with Colonial flourishes. The Split-Level was also occasionally subject to minimal touches of historic styles. With its

upper level, it was especially prone to Tudor Revival and even Swiss Chalet historic ornamentation.

Within the Ohio Modern - Dayton Survey project, each of the popular modern house types were documented. Interior access was not part of the project scope, but from the exterior, the character-defining feature of picture windows, or other large-scale window configurations, could be observed. Stylistically, both traditional and Modern styles were documented.

Modernism became less fashionable in the last decades of the 20<sup>th</sup> century. This is partially attributable to changing tastes. Like any trend, its dominance would not last forever. Lack of ornament or traditional influence did not mean lack of design within the theories of Modernism, but in the hands of less skilled or careful architects, buildings often lost their clarity of design. The well-thought-out simplicity of lines and flow of space had become diluted to become a simple box without design consideration. In his 1946 *Book of Small Houses*, author Harold Group warned potential house builders of this very issue. "If you lean toward the Modern, remember that simplicity of line and mass requires skill in this design, unusually fine workmanship, as well as the best grades of material, if the result is to be effective and remain in favor over a long period of time." (Group 9)

Modernism eventually came to be criticized for its coldness and ascetic appearance. Conversely, the more outlandish examples of the Googie style were eventually seen as frivolous and outdated. People were now trained to drive and read the roadside at the same time; they no longer needed the buildings to reach out to them.

In addition to concern for design and architectural expression, Modernists had always been concerned with social problems, believing that good design could solve society's ills. The more radical Modernists of the 1950s and 1960s believed that architectural change "was not simply an exterior alteration of style but an internal reorganization of how people lived, worked, and existed. It ranged from the planning of the city to the way people sat in chairs and the type they read in books." (Wilson 86-87) It was thought that the science and technology of Modern architecture could elevate the human condition and save cities. The government-funded public housing of the mid-20<sup>th</sup> century was born of the sincere belief that the high-rise, surrounded by acres of green space, would form its own village within the larger city. Instead, the high-rises created further isolation for the low-income residents. The most famous example was the Pruitt-Igoe complex in St. Louis, a vast public housing development containing multiple high-rises. It was demolished as a crime-ridden failure only 20 years after its completion in 1956. The failure of Modernist high-rises also contributed to the passing of Modernism as the preferred architectural expression in the late 20<sup>th</sup> century. "A housing project could represent



well-meaning social intentions, yet if it failed, it came to be viewed as a symbol of the failure of an entire architectural approach.” (Wilson 116)

A Postmodern movement began to form around 1970 in response to three decades of Modernist influence. Perhaps out of boredom, or nostalgia, architects once again looked to the past, as well as local historic and geographic context, for design inspiration. Although often exaggerated, the elements of historic styles and ornament reappeared in the 1970s. “Arguing that ‘less is a bore’ rather than Mies’ ‘less is more,’ Postmodernists made use of architectural conventions in a unique and relevant way.” (Gordon 117) With that, the nonchalant designs of the mid-20<sup>th</sup> century gave way to the whimsical classicism of the late 20<sup>th</sup> century.

While architects were busy debating the merits of Modernism, local builders and developers were busy shaping the landscape and streetscape of post-WWII America. The real-estate developer had been a contributor to urban and suburban growth since the late 19<sup>th</sup> century. Developers were instrumental in transforming the suburban commercial streetscape after the war. “The car had fascinated architects and architectural theoreticians since well before World War I, and yet the primary drivers behind car-oriented architecture were real-estate developers seeking to turn vacant land into long-term profit. They created the template that would be followed by many others, seeking out marginal land and bringing it value with markets and restaurants, which in turn helped to attract housing and create neighborhoods.” (Hess 31)

The influence of the residential builder during the mid-20<sup>th</sup> century cannot be overlooked or overstated (also see discussion in the Suburban Development thematic section). As real-estate developers had once driven the location and construction of new subdivisions, builders largely assumed that role during the mid-20<sup>th</sup> century. From the large-scale nationally known generic tract-house developments of Levitt & Sons on the east coast, consisting of four Levittowns in New York, Pennsylvania, New Jersey, and Puerto Rico, to the Modernist tract houses of Eichler Homes in California, builders across the country were shaping the residential landscape after World War II. Local builders purchased undeveloped acreage, built the houses, marketed the houses, and sold the houses. They dominated the entire housing construction process. The appearance, style, and character of new houses were dictated by builders more than by architects. House configuration was adapted according to construction costs, sales, buyer feedback, and information gathered from other builders at trade shows.

The National Association of Home Builders (NAHB) was established in 1942 to provide a cohesive voice for builders, rather than relying on multiple regional groups. (Haverstick). The NAHB served as a national lobbying group, seeking a Congressional reprieve from materials rationing. The organization eventually took on the role of a trade association as well, allowing members to share ideas. The NAHB sponsored conferences, where new house models,

construction techniques, and designs were debuted. The national organization had a Dayton connection through Joseph Haverstick, of J.N. Haverstick and Sons. Haverstick was instrumental in the founding of the National Association of Home Builders and the local chapter, Montgomery County Home Builders Association, also formed in 1942. Haverstick served as president of the local chapter twice, (1942 and 1945), as president of the Ohio Home Builders Association in 1946, and as president of the NAHB in 1956.

Despite the overall hold of Modernism during the mid-20<sup>th</sup> century, the years between 1940 and 1970 reveal a wide variety of architectural expression. This is evident through high style architect-designed properties, more modest interpretations of Modernism, commercial roadside design, and new standards of modern living, with all the conveniences that a Ranch or Split-Level house could provide. “An absence of consensus within the architectural community helped mark this period as one of contradiction and stylistic pluralism.” (Gordon 115)

## Architects

Thirty-eight architects or firms were identified during the Ohio Modern – Dayton Survey. Collectively their work is represented in a variety of buildings, including offices, religious structures, municipal buildings, restaurants, apartment buildings, schools, recreational buildings, and commercial buildings. The majority of the architects identified were from Dayton. Eleven architects were from outside Dayton, with Cincinnati providing four. Among the non-Dayton architects, two were internationally prominent names (Richard Neutra and Edward Durell Stone), practicing during the mid-20th century.

The following architects were identified as associated with buildings surveyed.

<b>Eugene W Betz</b>	<b>Dayton</b>		
Eugene W. Betz, Architect office		1965	MOT-05492-06
Kettering City Hall		1970	MOT-05488-06
<b>William Paul Craig</b>	<b>Cincinnati</b>		
Church of the Incarnation		1969	MOT-05593-03
<b>Paul H. Deneau</b>	<b>Dayton</b>		
Capri Motel & Coffee Shop		1956	MOT-05498-06
AFL-CIO - The Lakewoods Apartments		1966	MOT-05176-62
Grant-Deneau Tower		1969	MOT-05154-15
<b>Keith L. Dunker</b>	<b>Dayton</b>		
John F. Kennedy Junior High		1967	MOT-05496-06
<b>Dunker &amp; Schioler</b>	<b>Dayton</b>		
United States Post Office [1]		1970	MOT-05160-57
<b>Edge &amp; Tinney Architects</b>	<b>Dayton</b>		
Tower Heights Middle School		1997 addtn	MOT-05594-03
<b>E.A. Glendening</b>	<b>Cincinnati</b>		
Rockafeld House - Wright State		1969	GRE-01209-10
<b>H. C. Harlan</b>	<b>Dayton</b>		
Dayton Motor Hotel		1950	MOT-05403-48
<b>Thomas J. Henderson, Jr.</b>	<b>Dayton</b>		
Tower Heights Middle School		1970	MOT-05594-03

<b>Robert Louis Holtmeier</b>	<b>Cincinnati</b>		
Our Lady of the Immaculate Conception Church		1966	MOT-05175-63
<b>Henry Jung</b>	<b>Philadelphia</b>		
Southminster Presbyterian Church		1960	MOT-05592-03
<b>Hugh L. Lagedrost</b>	<b>Dayton</b>		
IBM Building [2]		1967	MOT-05305-15
<b>Richard Levin</b>	<b>Dayton</b>		
Globe Motors		1968	MOT-05513-50
Senior Citizens Center		1970	MOT-05302-15
<b>Lorenz &amp; Williams</b>	<b>Dayton</b>		
Allyn Hall - Wright State University		1964	GRE-01182-10
<b>George B. Mayer</b>	<b>Cleveland</b>		
Beth Abraham Synagogue		1949-1951	MOT-05293-36
<b>Richard Neutra</b>	<b>Los Angeles</b>		
Dayton Natural History Museum		1958	MOT-05169-47
<b>Emory J. Ohler</b>	<b>Dayton</b>		
Dayton Boys Club		1956	MOT-05457-60
<b>Freeman A. Pretzinger</b>	<b>Dayton</b>		
Dayton Safety Building		1955	MOT-05152-15
Board of Education Building		1954	MOT-05150-15
<b>Pretzinger &amp; Pretzinger</b>	<b>Dayton</b>		
Dayton and Montgomery County Public Library		1962	MOT-05153-15
Montgomery County Courts Building		1964-1965	MOT-05372-15
Roesch Library, University of Dayton		1969	MOT-05158-60
Arena, University of Dayton		1969	MOT-05157-60
<b>Clarence Reinhardt</b>	<b>Bartlesville, OK</b>		
Turrell's Phillips 66 Service Station		1959	MOT-05596-06
<b>Samborn, Stekette, Otis &amp; Evans</b>	<b>Flint, MI and Toledo, OH</b>		
United States Post Office [1]		1970	MOT-05160-57
<b>Shaw Metz &amp; Associates</b>	<b>Chicago</b>		
IBM Building		1967	MOT-05305-15

<b>Ole Schioler</b>	<b>Dayton</b>		
Miami Valley Unitarian Fellowship		1965 addtn	MOT-05217-24
<b>Elmer H. Schmidt</b>	<b>Cincinnati</b>		
St. Rita's Catholic Church		1964	MOT-05335-09
<b>Edward Durell Stone</b>	<b>New York City</b>		
Sinclair Community College Plaza		1967-1972	MOT-05203-15
Taylor Administration Center, Sinclair C. C.		1967-1972	MOT-05202-15
<b>Fred Stritzel</b>	<b>Columbus</b>		
St. Timothy Lutheran Church		1970 addtn	MOT-05519-14
<b>John Sullivan, Jr.</b>	<b>Dayton</b>		
Bomberger Recreation Center		1955	MOT-05161-57
Dayton Natural History Museum [3]		1958	MOT-05169-47
<b>John Fred Surman</b>	<b>Dayton</b>		
Wilbur Wright High School Addition		1951	MOT-05278-59
<b>Howard Templin</b>	<b>Dayton</b>		
Kettering Masonic Center		1958	MOT-05503-06
<b>C. Arnold Thoma</b>	<b>Piqua</b>		
Our Lady of Mercy Convent		1959	MOT-05306-09
<b>Richard Thomas</b>	<b>Dayton</b>		
Wright Elementary School, Fairborn		1966-67	GRE-01202-10
<b>Walker, Norwick &amp; Assoc.</b>	<b>Dayton</b>		
Murlin Heights Elementary School		1952	MOT-05312-13
C.L. Stingley Elementary School		1965	MOT-05586-03
<b>George E. Walter</b>	<b>Dayton</b>		
IBM Building [2]		1967	MOT-05305-15
<b>Gareth Rogers Williams</b>	<b>Dayton</b>		
Montgomery County Courts Building [4]		1964-1965	MOT-05372-15
<b>Milton Rogers Williams</b>	<b>Dayton</b>		
Leland Electric/AMF		1953	MOT-05441-13

<b>Roger W. Williams</b>	<b>Dayton</b>		
State Employment Service		1959	MOT-05256-35
Dayton Builders Exchange		1961	MOT-05386-09
Ohio Bell Telephone Co.		1962	MOT-05558-06
Allyn Hall - Wright State University		1964	GRE-01182-10
Winters National Bank & Trust		1969	MOT-05411-09
<b>W. W. Wurst</b>	<b>Dayton</b>		
W. W. Wurst, Architect office		1954	MOT-05267-08
Demmitt Elementary School		1957	MOT-05435-13
Mary Help of Christians Church		1970	GRE-01193-10
Calvary Cemetery Office Building		1970-1971	MOT-05643-06
<b>L. Morgan Yost</b>	<b>Chicago</b>		
Siebenthaler Garden Center		1960	MOT-05218-03

- [1] Associate architect with Samborn, Stekette, Otis & Evans of Flint, MI and Toledo, OH
- [2] Associate architect with Shaw Metz & Associates, Chicago
- [3] Associate architect with Richard Neutra, Los Angeles
- [4] Associate architect with Pretzinger & Pretzinger, Dayton

## *Selected Architect/Architectural Firm Biographies*

**Richard Neutra** arrived in the United States from Vienna in the 1920s and established his architectural practice in Los Angeles in 1925. He is credited with being one of the early proponents and leading Modernist architects in America, designing hundreds of buildings. Although he designed buildings elsewhere in the United States and around the world, most of his designs were built in California. In 1958, the Neutra-designed Dayton Museum of Natural History opened, and in 1959 he designed the planetarium addition. Neutra's most famous museum building, the Gettysburg Cyclorama built for the National Park Service, was completed in 1962.

**Edward Durell Stone** is recognized as one of the United States' leading proponents of Modernist architecture. Born in Arkansas, Stone attended Harvard and M.I.T. and traveled in Europe during the 1920s, studying the burgeoning International Style. Although Stone was an early devotee of the International Style doctrine, he eventually came to embrace an individualistic Modernist viewpoint, retaining "the axial nature of the classical plan and the columnar basis of its architecture, but to infuse the building elements with a sense of lightness, a quality that he associated with both a modern and American sensibility." (Handlin 248) Stone designed a number of well known buildings, such as the John F. Kennedy Center for the Performing Arts in Washington D.C. Among his higher education designs are the medical center at Stanford University, the State University of New York, Albany, Harvey Mudd College in Claremont, California, and the medical center at the University of Arkansas. Designed in 1962, the Albany campus shares a similar design arrangement with Dayton's Sinclair Community College, constructed 1967-1972. Each features campus buildings organized around a central plaza, containing a fountain. Both feature a tower that soars above the campus building, within the plaza space, much like a church bell tower. Stone also designed the Montgomery County Administration Building 1972 across the street from Sinclair (not inventoried).

Established in 1927, **Lorenz & Williams** (now called Lorenz Williams Inc.) is the oldest architectural firm in southwest Ohio. (Strategic Reuse Project: The Leigh Building) The firm's mid-20<sup>th</sup>-century design work has ranged from the 1970 downtown Dayton skyscraper, Winters Bank Tower, now known as Kettering Tower, to one-story office buildings to municipal buildings. Lorenz & Williams designed three of the four original Wright State University buildings, 1964-66. The firm is still active and has branched out to historic preservation work, including the recent renovation of the Art Deco style Hulman Building and the Old Post Office, both located in downtown Dayton.

The Dayton architectural firm of **Pretzinger & Pretzinger** was another one of the city's long-running firms. Evolving from the 1906 Albert Pretzinger Architect firm, the family business

became Pretzinger & Pretzinger in 1962. The firm designed several downtown Dayton municipal buildings. Pretzinger & Pretzinger designed the new Dayton and Montgomery County Public Library, main branch, completed in 1962, plus several neighborhood branches. The firm also contributed to the University of Dayton's 1960s expansion, designing the 1969 Roesch Library and the basketball arena. In the 1980s, the firm shifted its focus to engineering and was closed in 2010 upon Robert B. Pretzinger's death.

**Eugene W. Betz** graduated from the University of Cincinnati in 1942 with a degree in architecture. He began practicing at Schenck & Williams in 1945 and started his own firm in 1956. Betz was a prominent architect in the Dayton area for over 50 years. He occupied the office, which he designed in 1965, at 2223 S. Dixie Highway, Kettering, until 1999. His other works include the Kettering and Middletown YMCAs, Van Cleve Elementary School in Dayton, and the Montgomery Co. Children Services Building. His most famous project was the Kettering City Hall, which won several awards and was featured in the book *America's City Halls*, published by the National Trust for Historic Preservation.

**Wilbur W. Wurst** designed exclusively commercial and institutional structures. His commissions included Burkhardt Community Center (1954), Carroll High School (1961), Our Lady of the Rosary Catholic Church (1967), and Mary Help of Christians Catholic Church (1970). Wurst graduated from the Ohio State University in 1933 and began practicing that year. He opened his own firm in 1946, locating in downtown Dayton and later at 4699 Salem Avenue which he designed. His practice occupied the building from the time it was constructed in 1954 until his death in 1972. His son, Thomas Wurst, is also an architect and continues to use the building.



## Introduction of Property Types and Styles

Within the Ohio Modern – Dayton Survey, the recorded Ohio Historic Inventory forms represent all of the popular architectural styles built during the mid-20<sup>th</sup> century. The built environment of Dayton and surrounding suburbs conveyed both the Period Revival and Modern Movement styles. As such, the metropolitan area illustrates national architectural trends from 1940-1970 and reflects the ongoing debate within the architectural profession over traditional versus Modern design.

Included among the area's styles are Art Deco, International, Art Moderne, Wrightian, Miesian, Googie, New Formalism, Neo-Expressionism, Brutalism, and general Modernism. In addition, older Period Revival styles, such as Colonial Revival and Tudor Revival, were found throughout the survey area. Largely confined to residential properties, the Period Revival styles were predominantly constructed during the early 1940s in Dayton and its suburbs, particularly Oakwood and Kettering. Because Period Revival styles and older Modern styles, such as Art Deco, are more commonly documented and understood, less emphasis is being placed on these styles and more to the styles found after 1945.

Identifiable building types of the period are also represented in the survey. Residential building types, such as the Cape Cod, duplex, Ranch, Split-Level, and multi-family apartments, were included among the documented properties. Several nonresidential building types were recorded during the survey. Among these properties, churches, banks, offices, restaurants, and schools were identifiable building types.

## Representative Residential Styles and Building Types

### *Period Revival Styles*

Period Revival styles, also known as academic revival styles, have been popular since about 1895, beginning as part of a movement among architects and builders to evoke America's past and restore a sense of order in contrast to the perceived chaos of the Victorian styles popular during the late 19<sup>th</sup> century.

### **Colonial Revival**

Although in use in the late 19<sup>th</sup> century, the Colonial Revival style became particularly widespread and popular after the onset of the restoration of Colonial Williamsburg in 1926. The style was employed on houses of the Cape Cod Cottage type as early as the 1920s, but examples of this style proliferated in the 1940s and 1950s in the survey area. In addition, the style was used in more restrained ways on Ranch and Split-Level type houses in the 1950s and 1960s, sometimes limited to the mere application of louvered shutters, cornice returns and a projecting gable.

Characteristic of the Colonial Revival style is the use of design elements such as columns, pilasters, Palladian windows, shutters, fanlights, pediments, dormers, dentiled cornices, porticos, multiple light windows and balustrades common in Colonial America. However, these elements were not necessarily implemented in true classical proportions. Elements might be oversized or attenuated or disproportionate to one another.

Seventy-four residential buildings with Colonial Revival styling were identified in the survey in Dayton, Centerville, Fairborn, Huber Heights, Kettering, Oakwood, Trotwood, and Vandalia. Although the majority were single-family homes, there were also a few duplexes and apartment buildings and one planned community. Construction dates ranged from 1940 to 1970. Although no architects were identified for these buildings, home building companies interviewed, including Richard W. Fisher, Inc., Haverstick Builders, Huber Homes and Zengel Construction Company, all constructed homes of this style.

The house at **1343 Ashland Ave.** (MOT-05311-62), built in 1944, is a side-gabled Cape Cod Cottage with a pedimented porch, gabled wall dormer and multiple light windows.



1343 Ashland Ave., Dayton

**3325 Lenox Dr.** (MOT-05548-06) was built in 1949 and has a classically inspired entry surround with broken pediment and pilasters, slightly projecting cornice and shutters beside the steel windows.



3325 Lenox Dr., Kettering

Constructed in 1951, **1161 Ashland Ave.** (MOT-05180-62) is an early Ranch house with decorative exterior chimney and recessed front entry with classical features.



1161 Ashland Ave., Dayton



Detail of paneled recessed entry  
with fluted pilaster  
1161 Ashland Ave., Dayton

**1956 S. Smithville Rd.** (MOT-05495-06) is an apartment complex built in 1951-53 with repeated buildings of symmetrical design, classically decorated front entry surrounds (multiple designs), shutters, and prominent end chimneys.



1956 S. Smithville Rd., Kettering

**2343 Rawnsdale Rd.** (MOT-05530-06) is a Ranch house built in 1965. The house has a central bay with a contrasting stone facing and broken pediment details surrounding both the front entry and front picture window. These elements are protected by a four-columned one-story portico with balustrade atop.



2343 Rawnsdale Rd., Kettering

## Dutch Colonial Revival

Dutch Colonial Revival is an early 20<sup>th</sup>-century style reflecting a desire to reference earlier American architecture, in this case that of the Hudson River area. The main distinguishing feature of this style is the gambrel roof, frequently interrupted by a nearly full width dormer. Houses are generally two stories, and the gables may be front-facing or to the side. Facades are often symmetrical with additional Colonial Revival features, including shutters, multiple-light sashes, classically inspired front entries and porches or porte-cocheres. The lone example surveyed as part of this project was built in 1942 in the Airline Heights neighborhood of Vandalia.

Built in 1942, the distinguishing Dutch Colonial feature of the house at **30 Skyview Dr.** (MOT-05438-13) is the gambrel roof. This roof style is atypical for this house type, which is usually gabled. Absent from the house are the flourishes of earlier 20<sup>th</sup>-century examples of Dutch Colonial Revival, including dormers, classical details, and decorative porch.



30 Skyview Dr., Vandalia

## Tudor/English Revival

Derived from 16<sup>th</sup>-century English vernacular architecture, defining characteristics of the Tudor/English Revival style of the 20<sup>th</sup> century include steeply pitched gabled roofs, asymmetry, tall chimneys, casement windows, Tudor- and ogee-arched doorways, steep front-facing gables over entrances and exterior materials of stone, brick or stucco with decorative half-timbering in the upper stories. No high-style examples were documented in the Ohio Modern survey, but several buildings were found with elements of the style, especially half timbering.

Nine houses built between 1940 and 1962 were identified as having Tudor/English Revival styling. They were located in Dayton, Centerville, Fairborn, and Kettering. No architects were identified, but one house in Centerville was built by Zengel Construction.

Constructed in 1943, the shallow-pitch gable-fronted house at **2368 Rustic Rd.** (MOT-05421-40) has a prominent chimney and Tudor-influenced arched entry with decorative stone surround.



2368 Rustic Rd., Dayton

Built in 1953, **3349 Ridgeway Rd.** (MOT-05551-06) is an early Ranch house with a gabled entry bay and half-timbering detail.



3349 Ridgeway Rd., Kettering

**5 Zengel Dr.** (MOT-05591-03) is a Split-Level with a front-facing gabled section, built in 1962 by Zengel Construction Co. in the Pleasant Hill subdivision. Most of the exterior of this house has half-timber treatment.



55 Zengel Dr., Centerville

### **French Colonial/Norman Revival**

Derived from 16<sup>th</sup>- and 17<sup>th</sup>-century French antecedents, defining characteristics of the French Colonial/Norman Revival style of the 20<sup>th</sup> century include steeply pitched hip roofs, off-center entrances and a picturesque appearance. Norman Revival style houses have round towers with prominent conical turrets and finials, often in the re-entrant angle. No high style examples were documented in the Ohio Modern project, but one house in Dayton, dating to 1941, had elements of the style.

Constructed in 1941, **509 W. Parkwood Dr.** (MOT-05419-40) has Norman Revival features including a round tower in the re-entrant angle of the L-shaped plan with stone trimmed arched opening. This house, although only 1 ½ stories, also has a steep pitched roof, prominent chimney and random stone ornamentation and quoining at the corners.



509 W. Parkwood Dr., Dayton

## Swiss Chalet

The Swiss Chalet style is one of the more exotic Period Revival styles and much less common. This style was popular in the second half of the 19th century, having been introduced to America by Andrew Jackson Downing in his 1850 pattern book, *The Architecture of Country Houses*. The following examples (the only two surveyed) illustrate how the style was re-introduced into mid-century modern architectural design. Defining characteristics include low-pitched front-gabled roofs, wide eave overhangs, patterned stickwork or false timber-framing decoration on wall surfaces, upper story porches or balconies, and flat cut-out wood balustrades and trim.

The 1970 house at 1010 Runnymede Rd. (MOT-05645-24) is an interesting Modernist interpretation of Swiss Chalet, with Tudor Revival elements. The house has a curved barge board and ornate exposed rafters, both Swiss Chalet features. The other prominent Swiss Chalet characteristic is the angled wood wrap-around deck rail with flat, cutout balusters. Tudor Revival elements include the diamond-patterned vertical windows and upper story half-timbering (also a Swiss Chalet feature). The curved brick partition wall at the entrance and the exaggerated porch gable, which has A-frame proportions, give the house an overall Modernist essence.



1010 Runnymede Rd., Oakwood



The 1966 Split-Level house at 226 Pleasant Hill Ct. (MOT-05584-03) has an unusual Swiss Chalet decorative treatment. The house is faced with random coursed stone and wood vertical boards in the gable ends. The vertical boards are rounded at the bottom. The low pitch of the gable end has deep eaves supported by decorated knee brackets, a common Swiss Chalet feature. Adding to the picturesque quality of the house are wood window boxes under the upper-story windows and the garage window.



226 Pleasant Hill Ct., Centerville

### *Modern Styles*

For residential properties, a few different styles could fall under the Modern Movement umbrella. The Modern Movement can include Wrightian style houses as well as those categorized as organic architecture. Aside from a general Modern classification, two Modernist styles were found among residential properties during this survey. Art Deco and International were pre-1940 styles that remained beyond the war years. Residential properties in the Art Deco style are limited to apartment buildings, and a total of five were identified, all built between 1940 and 1948. Only one International Style house (built 1949) was identified during the project. Each identified Modernist style can also be seen on non-residential buildings. (See the Non-residential Styles and Building Types section for more detail regarding the features of these styles.)

### **Art Deco**

Constructed in 1944, the small apartment building at **2226 Emerson Ave.** (MOT-05422-40) exhibits modest elements of the Art Deco style. The symmetrical facade, metal casement windows, parallel lines created by the stepped entrance, and the rounded porch roof are basic characteristics of the style.



2226 Emerson Ave., Dayton

## International

The 1949 house at **301 Avon Way** (MOT-05550-06) illustrates basic features of the International Style, although the façade has been altered with replacement windows, shutters, and Colonial Revival detailing. The metal casement windows, flat roof, cubic massing, and asymmetrical quality of the house are all defining International Style characteristics.



301 Avon Way, Kettering

## Modern Movement

As discussed in the General Architectural Trends section, the debate over Modern versus traditional architecture carried over to the residential realm. This debate can be illustrated by quotes from two different 1940s house publications. In 1945, the authors of *Tomorrow's House: How to Plan Your Post-War Home Now* blasted the popular Colonial house as something that had been designed for people that had been dead for two hundred years. They further lamented the traditional house's impact on the streetscape, stating, "Today's house is a peculiarly lifeless affair. The picture one sees in residential neighborhoods the country over is one of drab uniformity: pathetic little white boxes with dressed-up street fronts, each striving for individuality through meaningless changes in detail or color." (Nelson and Wright 2)

Conversely, in the 1946 *Book of Small Houses*, the author claimed that choice of house style did not matter as long as it was harmonious with existing neighborhood housing. However, in 1946, extant housing was probably a Cape Cod or of a Period Revival style. Despite some examples of modern-looking Ranches and an early Split-Level, the author appears to be skeptical of Modern houses. "Also remember that as far as can be seen today you must anticipate a very limited resale market for Moderns. No records are available to prove whether the Modern house is to be an accepted style of tomorrow, or possibly turn out to be a passing fad." (Group 9-10)

Modern Movement for houses took hold mostly after 1945, but as a style it was more popular in the late 1950s and the 1960s. Whether the house was the Ranch or Split-Level type, or no defined type, there were key characteristics that architecture books of the 1940s and 50s defined as Modern for residential living. The open plan, recreation room, living room to the rear of the house, kitchen facing the front yard, large windows or window groupings allowing

for maximum indoor/outdoor flow, and attached garages were all interior features that contemporary architecture books espoused as being Modern. Exterior features include the latest technological or trendy materials, flat-roof sections, steep gable roof sections, a prow extension of the end gables, and floor-to-ceiling window banks on the façade.

Thirty-three houses of the general Modern Movement were recorded during the survey. Construction dates ranged from 1955 to 1969. Although many defining characteristics of Modernist houses are interior, recording these features was beyond the scope of the project.

Constructed in 1955, the Ranch house at **5764 Barbanna Ln.** (MOT-05521-08) features both a shed roof and a flat roof, characteristic of the Modernist style. The house is clad in elongated brick with a rusticated horizontal stripe in running bond, a fashionable mid-20<sup>th</sup> century brick treatment. A large random ashlar stone chimney is situated in front and is connected to a matching ashlar planter at the base. Planters were a common device used to apply landscape accents directly to the building. The integral carport, with rectangular roof opening over the pathway to the door, and clerestory windows in the shed roof section are also Wrightian characteristics.



5764 Barbanna Ln., Trotwood

Constructed in 1960, the Split-Level house at **220 Burgess Ave.** (MOT-05484-08) has elements of the Modern Movement style. The floor-to-ceiling window and front door configuration, along with the large bank of plate glass windows on the façade, allow natural light to flow inside. The asymmetrical low-pitched roof extends from the two-story section across the house and incorporates the garage, which serves to create an overall horizontal emphasis.



220 Burgess Ave., Dayton

The Modernist house located at **1320 Neva Dr.** (MOT-05381-47) was constructed in 1969. Characteristics include steep gable front, use of lava rock for accents, a popular material of the time, and the unusual perforated brick half-wall framing the porch. Three decorative stylized wrought iron posts rest on the porch half-wall and provide support for the roof. The porch features a classic 1960s milk glass globe-shaped light with decorative metal shade. The decorative wooden address board is adorned with a starburst pattern.



1320 Neva Dr., Dayton

The **Rockfield House** (GRE-01209-10) serves as the home of Wright State University's president. Completed in 1969, it was designed by E.A. Glendening, a Cincinnati architect. The Modernist house is made up of a series of blocks that vary in height and width. A massive stone chimney is visible between the two larger blocks. Faced with vertical boards, the house has few windows facing the driveway. Built at the edge of a ravine, only the upper portion of the house is easily visible, which also gives it characteristics of organic architecture. Decks overlooking the ravine are on the rear elevation.



Rockfield House-Wright State University,  
Fairborn

Constructed in 1960, the Ranch house at **2501 Parklawn Ave.** (MOT-05527-06) is an example of Modernist experimentation with different house shapes. The round one-story house has a 1-1/2 story round section rising from the center of the flat roof. A breezeway connects the house with a carport, which is accessed from the rear. A stylized round window with a square section inside is in the carport wall.



2501 Parklawn Ave., Kettering,

The modest 1956 Ranch house at **4624 Christopher Ave.** (MOT-05350-39) features decorative concrete block porch walls. A half-height extension of the façade wall contains four courses of matching concrete blocks. Decorative concrete blocks were a popular device for privacy screens during the 1950s and 60s. Formed blocks were an inexpensive easy way to provide a Modernist detail on a residential property. Although the blocks are seen on residential porches, garage side walls, and as landscape features, they are more often found on commercial buildings.



4624 Christopher Ave., Dayton

## *House Types*

### **Cape Cod Cottage**

The Cape Cod Cottage/Williamsburg Colonial house type was a popular model for post-World War II housing, inspired in part by the planned community of Levittown, New York. Characteristics of the house type include 1- or 1-1/2-story height, with a side-facing steep-pitched gabled roof. In its simplest form, the house is rectangular in plan and symmetrical in design, with three or five bays across the front. It may or may not have a pair of gabled dormers. It may have no chimney, a chimney centered in the roof or a more prominent exterior chimney on one side. Walls are typically of frame or concrete block construction. Exterior materials include wood siding, brick veneer, or stone facing, and aluminum or vinyl siding. Often the exterior material of the dormers and gable ends is different from that of the first floor. Variations in the house type include gabled wall dormers or projecting gabled bays that intersect the main roofline. Houses with these features may maintain symmetry or become asymmetrical as a result. Stylistic influences include Colonial Revival, Tudor/English Revival, or no academic style. Versions exist with no garage, a detached garage or an attached garage. A breezeway may connect the house with a garage or stand alone. Later examples of the Cape Cod Cottage tend to take on more Ranch-like proportions, being more elongated with an attached garage and a less steeply pitched roof.

Sixty-one examples of the Cape Cod Cottage were identified as part of the Ohio Modern project, with construction dates ranging from 1940 to 1959. They were located in Dayton, Centerville, Fairborn, Huber Heights, Kettering, Trotwood, and Vandalia. No architects were identified, but these houses were included in Huber Homes and Zengel Construction Company developments. Frequently the 1-½ story homes were built with the half story unfinished, making the home more affordable and ready to be expanded in the future by the homeowner. “One reason the Cape Cod type of house remains so popular is that it affords the economy of the one-story bungalow and yet makes it possible to expand at low cost.” (Eisinger 90)

Built in 1951, **41 S. Westview Ave.** (MOT-05273-59), is an example of frame construction, a rectangular plan with no dormers, and a chimney in the center of the roof and on the side. There is no garage.



41 S. Westview Ave., Dayton

**11 W. Sherry Dr.** (MOT-05475-08), built in 1953, is faced with brick and has Tudor/English Revival stone detailing. The house is rectangular in plan and has no dormers, but it has a centered front gable, side chimney and attached side-loaded garage.



11 W. Sherry Dr., Dayton

This simple example at **5708 Rosebury Dr.** (MOT-05597-14) was constructed in 1959 by Huber Homes. Called the Ohioan, it is rectangular in plan and has no dormers or chimney. The primary stylistic detail is a front overhanging eave. It has an attached garage.



5708 Rosebury Dr., Huber Heights



The house at **2143 Bataan Dr.** (MOT-05534-06) was built in 1945 and is a traditional example of the Cape Cod Cottage with a pair of dormers, no chimney and no garage.



2143 Bataan Dr., Kettering

Built in 1950, the residence at **1732 Academy Pl.** (MOT-05239-36) has one dormer, a side chimney, an intersecting gable and attached garage.



1732 Academy Pl., Dayton

**115 Bradstreet Rd.** (MOT-05583-03), built in 1954 by Zengel Construction Co., is an example of a later variation with a more elongated appearance, attached garage and more shallow-pitched roof.



115 Bradstreet Rd., Centerville

## Garrison Colonial

The Garrison Colonial house type is a variation on a standard two-story Colonial Revival house. The Garrison Colonial's distinctive feature is the slightly projecting second story. The second story overhang was a common feature of 17<sup>th</sup>-century New England houses. Believing the historic overhang to have a defensive function, the configuration became known as a garrison house. The mid-20<sup>th</sup>-century version was popular in the late 1940s and 1950s. Only one example of this type was documented among the surveyed properties. It is located in Dayton, its architect and builder are unidentified.

Constructed in 1955, the house at **813 Westminster Pl.** (MOT-05193-62) has the defining Garrison Colonial second story overhang. The house has other typical Colonial Revival features, such as a brick veneer lower facade and clapboard (or aluminum) siding above and on the side elevations, shutters, and a detailed door surround.



813 Westminster Pl., Dayton,

## Duplex

In addition to single family houses, multi-family house types, including duplexes, were constructed to accommodate the mid-century population boom in Dayton. A duplex is defined as a residential building with two separate dwelling units sharing a common interior wall. Typically the units are side-by-side. Duplexes common in Ohio in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries tended to be 2 or 2 ½ stories tall with front- or side-facing gabled roofs. The floor plans were more deep than wide. By the mid-20<sup>th</sup> century, duplexes took on the smaller 1- to 1-½-story form of other housing stock predominant during the era. “The ranch house duplex, scattered around the country, was a stylish update of the side-by-side double house.” (Busch 61) The updated duplex had a decidedly suburban appearance, in contrast to the older doubles seen throughout Ohio.

At least seven two-family homes, constructed between 1945 and 1970, were included in the survey. Examples include a duplex Ranch house type with attached carports, a Split-Level duplex, a Cape Cod Cottage duplex, and a Cape Cod Cottage type duplex that is not side-by-

side, but oriented to two streets on a corner lot. These were located in Dayton, Fairborn, Kettering, and Vandalia. No architects or builders were identified.

**214-216 Wayne Dr.** (GRE-01194-10), built in 1945, is an example of a symmetrical side-by-side brick-clad Cape Cod Cottage duplex with a central chimney, pair of dormers, and a centered porch protecting the two entrances.



214-216 Wayne Dr., Fairborn

The duplex at **3708 E. Fifth St.** (MOT-05275-59), built 1952-53, is somewhat disguised as a single-family because of its corner siting and orientation to two streets. Cape Cod Cottage features include exterior end wall chimneys, a steeply gabled roof, gabled dormers, projecting gabled entry bay, simple gabled front porch, and shutters. Two one-car garages are recessed on the Westview side of the house. The majority of homes in this neighborhood are single family and obvious effort was made to make this duplex blend in.



3708 E. Fifth St., Dayton

The Split-Level duplex at **36-38 N. Brown School Rd.** (MOT-05443-13), constructed ca. 1966, has two garages centered below grade with living space above and to each side. The shallow hip roof, 1-½ story height and horizontality contrast with more typical early 20th-century duplexes.



36-38 N. Brown School Rd., Vandalia

The 1970 Ranch type duplex at **65-67 Halifax Dr.** (MOT-05442-13) has a shallow gabled roof that extends to each side, creating an integral carport. The two single-door entries are centered in the building, each with a rounded arched brick surround. The support columns for the carports are thick turned posts that appear to be original. This house type is repeated throughout this neighborhood, with variations created by different colors of brick.



65-67 Halifax Dr., Vandalia

## Ranch

Like the bungalow house three decades earlier, the Ranch house evolved as a new suburban house type in California. Originating in the 1930s, the design made its way east, becoming the most popular house type after WWII. It appeared in house plan books of the 1940s and “had such an enormous influence that by 1950 it accounted for 90 percent of all new housing construction.” (Braun 211) The Ranch type remained fashionable until around 1970, when the Split-Level and other house forms replaced it.

The very basic definition of a Ranch is a one-story house with a low-pitched roof, either hipped or gable. A further defining characteristic is the horizontal emphasis created by the low roof and the typical lateral orientation toward the street. Other common features contributing to the overall horizontality are deep eaves, horizontal windows, and attached garages. Porches, if present, were usually small, as outdoor living space had shifted to the backyard in the postwar years. Main entries vary from having minimal porches to simply being protected by projecting eaves. Stylized period details often adorn the entries or carports.

Many of the basic Ranch houses constructed during the late 1940s through the early 1950s were built quickly to meet the massive housing shortage. Known as tract houses, their targeted demographic was low- to lower-middle-class families, or young married couples buying their first home. Some have basements, but most tract houses were slab-on-grade in order to save expense and construction time. Tract houses look very standardized and were often grouped in large subdivisions.

The Ranch house type characteristically is asymmetrical, horizontal, single story, with a low-pitched roof, but many variations are evident.

One variable is the roof line. Roof lines vary from a simple shallow gable or hip with the ridge running parallel to the street, to multiple intersecting or stepped gabled or hipped (or a combination of both) sections in rectangular or V-plan or L-plan configurations. Flat and shed roofs are less common. The degree of projection of the eaves ranges from deep to minimal. In some examples, one or more projecting bays with a window, door, or garage door also break up the front elevation. When there is a projecting ell, it may either be living space or a garage. A few examples with below-grade elevations that contained either living space or a garage were also identified, and there were a few two story or double residence examples.

Of the non-rectangular configurations, the L-shaped plan was particularly popular with builders. It was advertised in builder’s magazines as being the most flexible for providing varying room configurations. The L-shaped plan was also praised for its ability to adapt to any lot size and offer relief from monotonous subdivision streetscapes.

Chimneys are typically wide rectangles, frequently with some portion exposed on the exterior. However, chimneys vary in location within the roof surface and in relationship to the front and side elevations. Chimneys also vary in orientation – short side or long side to the front.

An oversize picture window is another typical Ranch detail. It may consist of multiple sections arranged together or a single large pane. Other windows in Ranch houses include wood, steel frame, and aluminum frame windows that are sidelights, sliders, hopper, awning, casement, single-light fixed sash and double-hung styles.

Ranch houses may have no garage, a detached garage, or a carport, but typically they have an attached garage. Orientation of attached garages varies from front loading to side or rear side loading. Garages vary in size from two-car (one door), two-car (two doors), to one car. There are also many examples where the garage has been converted into living space. Garages may be flush or recessed in relationship to the front elevation. Overhead garage doors often have distinctive patterns and period detailing.

Ranch houses could illustrate the Colonial Revival style through the application of shutters, cupolas with weathervanes (usually placed over garage or a breezeway), a Colonial door surround, and Doric columns for the porch. Particularly in the later 1950s and the 1960s, they could also illustrate Modernist features, such as flat-roof sections, steep gable roof sections, a prow extension of the end gables, and floor-to-ceiling window banks on the facade. More commonly, most Ranches did not exhibit any academic stylistic features.

One hundred forty-four Ranch houses, constructed as early as 1940 and as late as 1970, were surveyed in Dayton, Centerville, Fairborn, Huber Heights, Kettering, Miami Township, Oakwood, Trotwood, and Vandalia. Several developers were identified with Ranch houses throughout the survey area (See Post WWII Subdivision discussion – Thematic Breakdown section). No architects were identified.

Constructed in 1940, the Ranch house at **3812 Shroyer Rd.** (MOT-05567-06) is an early example of the building type. The house has the basic horizontal configuration, picture window, and asymmetrical façade found on the Ranch house type. A pedimented roof section emphasizes the recessed porch and three columns in-antis support it, giving the house a Colonial Revival essence. The glass block for the entrance sidelights and the corner casement windows contradict the traditional Colonial components of the house, providing a more Modern sensibility. The house has an integral side-loaded double garage. This garage may have been expanded from a single at some point, as a two-car garage would have been less common in this period.



3812 Shroyer Rd., Kettering

The residence at **330 North American Blvd.** (MOT-05464-13), built in 1955, features a rectangular plan, shallow gable roof, picture window in multiple sections and a detached garage.



330 North American Blvd., Vandalia

Constructed in 1966, **506 W. Sherry Dr.** (MOT-05479-08) features a V-shaped plan, intersecting gable roofs, deep eaves, picture window with multiple sections and a two-car garage.



506 W. Sherry Dr., Trotwood

**269 Elmwood Dr.** (MOT-05581-03), built 1956, has a rectangular plan, hipped roof, projecting bay in front, front-loading garage, and interior chimney.



269 Elmwood Dr., Dayton

**3860 Ackerman Blvd.** (MOT-05526-06) features Modern Movement styling, the short side of the chimney to the front, and a side-loading garage. It was constructed in 1957.



3860 Ackerman Blvd., Kettering



Built in 1963, **4231 Larchmont Dr.** (MOT-05394-32) has the long side of the chimney to front, picture windows with multiple sections, and no garage.



4231 Larchmont Dr., Dayton

**5678 Folkestone Dr.** (MOT-05566-03) was built in 1959 and has a center gable with pediment and front-loading two-car garage. It features Colonial Revival styling with gable returns, multiple light windows, and louvered shutters.



5678 Folkestone Dr., Dayton

The L-shaped house at **600 Harman Ave.** (MOT-05646-24) is a typical example of that Ranch variation. Constructed in 1952, the shorter leg of the L contains an integrated carport.



600 Harman Ave., Oakwood

Constructed in 1956, the small house at **2315 Hickorydale Dr.** (MOT-05367-39) is an intact example of a basic Ranch house without stylistic treatment. The house has deep eaves, which, coupled with the horizontal division of the window sash, gives an overall sense of horizontality. Although the house is roughly the same size as a tract house, the integrated carport, brick planter under the picture window, and contrasting wall materials provide details that would not be present on a simple tract house.



2315 Hickorydale Dr., Dayton

The modest residence at **3922 Larkspur Dr.** (MOT-05319-38) is an example of a tract house. Constructed in 1955, the house is slab-on-grade construction and does not have an attic. The sizeable picture window gives a Modernist touch to this otherwise detail-less tract house. The garage was a later addition. It was typical for tract housing to have carports rather than garages.



3922 Larkspur Dr., Dayton

The small-scale Ranch house at **3434 Zephyr Dr.** (MOT-05378-47) exhibits Modernist elements with the use of a flat roof. Constructed in 1955, it also makes use of PermaStone, the latest material popular for wall treatments during the 1950s.



3434 Zephyr Dr., Dayton

The V-shaped Ranch house at **2421 Sylvester Dr.** (MOT-05533-06) is a good example of a Ranch house with Modernist features. The front door is flanked by large full-height sidelights. A triangular prow gable clerestory window is above the entry. The gable ends also feature prow extensions. The side wall of the garage, facing into the V, has an intricately detailed concrete panel, further adding to the Modernist sensibility.



2421 Sylvester Dr., Kettering



Decorative detail at 2421 Sylvester Dr., Kettering

### **Split-Level**

The Split-Level house type first appeared in the 1950s and replaced the one story Ranch type in popularity in the 1960s and later. Also known as the Tri-Level, the multiple levels of this postwar suburban house type are reflected in the roofline. In most examples of this style, a main two-story block is intersected mid-story by a one story wing, creating the three levels. An alternative design has a two-story section at the rear with an asymmetrical side gabled roof that slopes downward to cover a one-story section in the front. On the inside, the multiple levels are linked by short flights of stairs. Typically, upon entering the house there is a landing inside the front door with steps up to the main living space with kitchen, dining room and living room at one end. Up steps at the other end of the house are the bedrooms. Below the bedrooms, in the lower level, partially below grade, there is a family room or recreation room (“rec room”) combined with a utility room. An attached garage is a standard feature, located either at the end of the wing with the kitchen or under the bedrooms at below grade level. Some examples, especially the alternative design, featured an attached carport or detached garage.

One theory of the Split-Level interior plan is that it accommodates a family’s need for three types of interior spaces: quiet living areas, noisy living and service areas, and sleeping areas. “The Split-Level made it possible to locate these on separate levels. The lower level usually housed the garage and, commonly, the ‘noisy’ family room with its television, which was

becoming a universal possession. The mid-level wing contained the 'quiet' living areas and the upper level the bedrooms." (McAlester and McAlester 481)

The Split-Level retained the Ranch horizontal lines, low-pitched roofs and overhanging eaves. Stylistic influences identified in the twenty-five Split-Level houses documented in the Ohio Modern survey included Swiss Chalet, Modern Movement, Colonial Revival, and Tudor/English Revival. A wide range of exterior materials is used, often a combination of them among the different levels of a single house. Split-Levels surveyed ranged in date of construction from 1955 to 1970, and they were built in Dayton, Centerville, Fairborn, Kettering, Trotwood, and Vandalia. Richard Fisher and Karl Zengel were among the Dayton area builders identified with the house type; no architects were found.

"Since the end of [World War II], Split-Level houses have become the ruling favorite in many sections of the country. There's a reason for the popularity...These houses may have as many as five different levels. They are perfect for problem lots that slope in one direction or another...Unlike a typical house where space may be wasted in the basement or attic, a typical split-level makes use of most or all of it." (Eisinger 8)

**312 Great Oaks Dr.** (MOT-05281-59), built in 1956-57, is a side-gabled concrete Split-Level with a partially below-grade garage.



312 Great Oaks Dr., Dayton

**214 Mimosa Dr.** (MOT-05589-03) was built in 1964 with a shallow intersecting hip roof, L-plan, and two-car garage attached to the end.



214 Mimosa Dr., Centerville

Built in 1970, **405 Halifax Dr.** (MOT-05445-13) has a front-facing gable and wing with attached garage.



405 Halifax Dr., Vandalia

Built in 1960, the residence at **1881 Bordeaux Dr.** (GRE-01186-10) is a variation of the standard split level, with the one-story portion in the front of the house and the two-story portion to the rear. An asymmetrical side-gabled roof covers the entire structure. This house has a later detached double garage.



1881 Bordeaux Dr., Fairborn

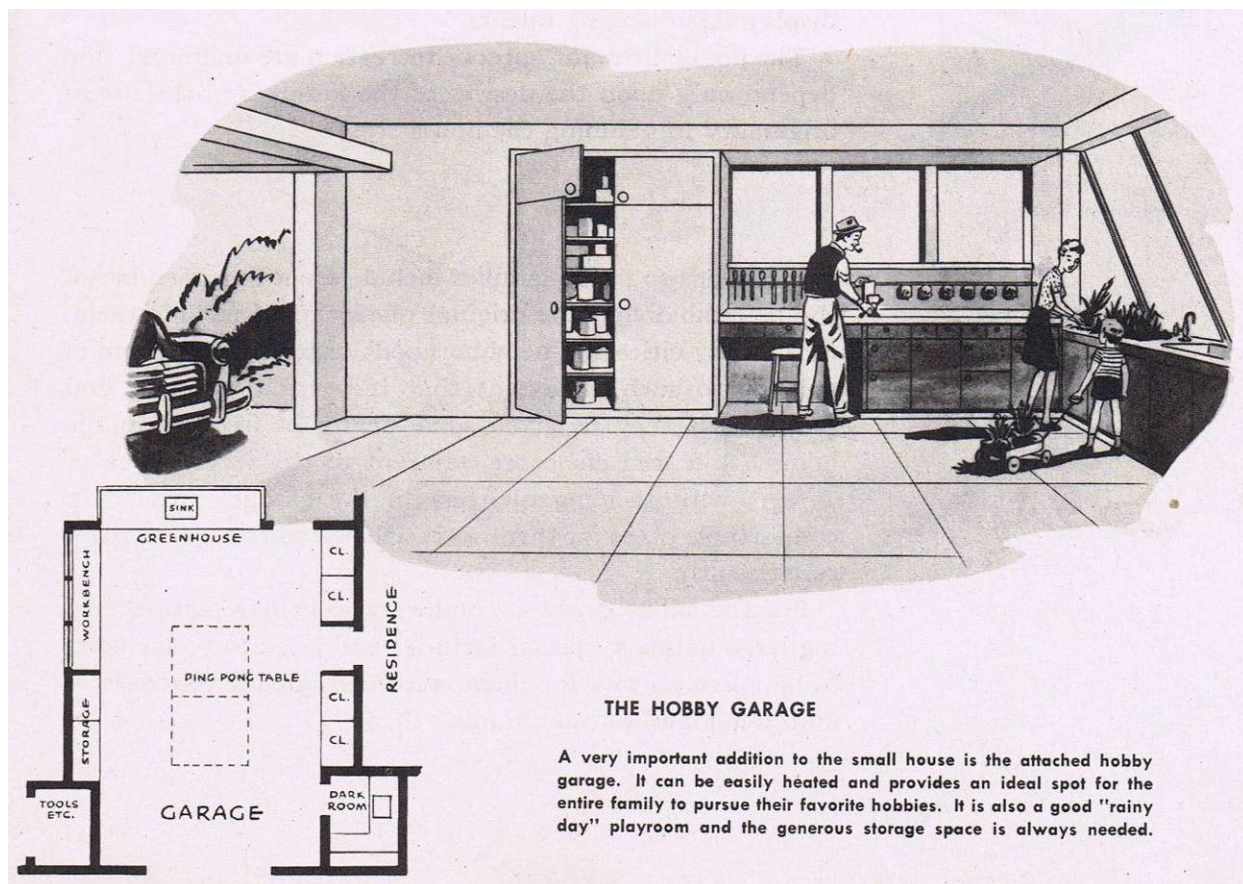
## Garages

In the car-dependent era after World War II, the majority of houses and apartments built had garages or carports associated with them to provide shelter for the resident's automobile(s). One type of garage, popular since the early 20<sup>th</sup> century, was detached from the house, often set to the side and back on the lot. Detached garages typically accommodated one or two cars if associated with a single family residence. Sometimes detached garages were originally or after-the-fact attached to houses by way of a breezeway or hyphen. Apartment buildings built between 1940 and 1970 also often had multiple-bay detached garages.

More commonly in mid-century architecture, garages were integrated or attached to the house. Carports--basically a roof with supports and open sides--were either built as freestanding units or attached to the house or garage. Garages and carports physically connected to houses may be integral to the house roofline or attached as an ell or add-on to the original plan. Sometimes garages were built below grade. Garages were typically either front-loading or side-loading. Some add-on garages or carports were original to the construction of the house, but others post-dated the original construction. Some houses had both a garage and a carport.

Although a garage may be attached to a house, it should not be assumed that it opens directly into the house. An examination of house plan books from the 1940s and early 1950s reveals that frequently garages did not have an interior connection to the house. Also, one variation of an attached garage was that it had openings at both ends allowing for garages to double as play rooms. Some were converted to permanent living space. "More and more families are recognizing the value of the garage as a play space for their youngsters when the weather is bad outside. You can easily cover the garage floor with durable paint that resists grease and keeps it clean and suitable for play...If you did not care to store your car indoors, you could use windows in place of the garage door and you would have a fine family room." (Eisinger 28)

Garages, along with basements, were also promoted as additional space to be used for leisure time activities, such as workshops or darkrooms. Beyond the informality of the recreation room, the garage was considered appropriate space for further family activity. By 1950, house plan books were advising consumers to carefully consider their hobbies before planning their new house. "One space that offers a natural spot for hobbies is the garage." (Pollman 106) In *125 Designs for Convenient Living*, Pollman designated this extracurricular garage a "hobby garage."



**THE HOBBY GARAGE**

A very important addition to the small house is the attached hobby garage. It can be easily heated and provides an ideal spot for the entire family to pursue their favorite hobbies. It is also a good "rainy day" playroom and the generous storage space is always needed.

The Hobby Garage could accommodate a greenhouse, darkroom, tool shed, and workbench, and organized storage for sporting equipment. 1950

(Historic Image 35)

Made popular in the 1930s by Prairie School architecture and Frank Lloyd Wright, carports were built as an alternative to garages, compatible with the horizontally oriented designs of the 1940s through 1960s. Some carport designs include enclosed storage or utility spaces to the rear or side. Roof types included flat, shed and gabled and support posts were metal or wood, ornamental or plain.

The design of detached and attached garages and carports often reflected the design of the house. If part of the original construction, the same type and color of exterior wall materials or framing was often used, for example, as well as matching stylistic features. Garages that accommodated more than one car either had multiple single doors in multiple bays or one wider single door and bay. Styles and types of residential buildings with garages in the Ohio Modern survey included vernacular, Ranch, Split-Level, Cape Cod Cottage, Colonial Revival, Tudor Revival, and Modern Movement, and they ranged in date from 1940-1970. Because many of the residences surveyed were done so at a reconnaissance level and because the database for the OHI does not accommodate coding for attached garages, an estimated count of garages surveyed is not available, although a majority of residences did have some type of garage or carport.

Built in 1940, **3301 S. Smithville Rd.** (MOT-05178-62) has a two-car detached garage built of the same exterior brick as the Cape Cod house with Tudor/English Revival elements.



3301 S. Smithville Rd., Dayton

**1220 Ashland Ave.** (MOT-05307-62), built in 1946, is a Cape Cod type house with an integral one-car garage that is partially below grade with living space above.



1220 Ashland Ave., Dayton

Constructed in 1945, **200 Holmes Dr.** (GRE-01199-10), a Cape Cod house with Tudor Revival elements, features an integral front-loading two-car garage with two separate bays.



200 Holmes Dr., Fairborn



**608 Chandler Dr.** (MOT-05486-08), a Ranch built in 1967, has an attached front-loading two-car garage.



608 Chandler Dr., Trotwood

**450 Sunnyclyff Pl.** (MOT-05577-03) is a Ranch house built in 1959. Its two-car side loading attached garage is an addition.



450 Sunnyclyff Pl., Centerville

**321 Kirkwood Dr.** (MOT-05431-13), built in 1957, is an example of a Ranch house with an integral gable-roofed carport and detached two-car garage built of the same materials as the house.



321 Kirkwood Dr., Dayton

Built in 1957, **12 Mario Dr.** (MOT-05468-08) is a Modernist house with an integral carport. A storage unit is located at the rear of the carport.



12 Mario Dr., Trotwood

**3919 E. Fifth St.** (MOT-05284-59), a 1953 concrete Ranch house, has an attached metal flat canopy carport.



3919 E. Fifth St., Dayton

Built in 1950, **1756 Academy Pl.** (MOT-05247-36) is a Cape Cod house with a single front-loading attached garage that has been converted to living space.



1756 Academy Pl., Dayton

**541 Willowhurst Dr.** (MOT-05575-03) is a 1960 Ranch house with an integral garage that has been converted to living space.



541 Willowhurst Dr., Centerville

Built in 1951, **3219-3233 White Oak Dr.** (MOT-05177-62) is one of a row of apartment buildings. Each has a multiple-unit garage with single bays located to the rear of the building.



3219-3233 White Oak Dr., Dayton

## *Apartment Buildings*

In the late 1930s, Dayton's factories began producing war-related materials for allies in Europe. The increase of factory jobs resulted in an influx of job-seeking residents. In an effort to meet the resulting housing shortage, several builders constructed small-scale apartment buildings in established neighborhoods, such as Hillcrest and Belmont. After the war, apartment buildings were constructed to house veterans and help ease the continued housing crisis, but apartment construction accounted for a small percentage of new housing starts during the 1940s and most of the 1950s. By the late 1950s, there was a shortage of middle-income rental housing and a subsequent suburban apartment construction boom occurred from the late 1950s into the 1960s. The new Two- to three-story suburban apartments featured the latest appliances and technology not typically available in older urban apartments. Amenities such as dedicated parking lots, outdoor living space, and recreational facilities became common apartment features. Apartments began to be viewed as convenient living and as a stylish alternative to a house, particularly for the elderly, singles, or young married couples without children.

Nationally, "apartment construction climbed rapidly in the sixties, continuing the rise begun in the late fifties. By 1969 it accounted for half the market, and in some cities much more." (Mason 110) Similar construction was happening locally. The 1968-69 *Greater Dayton Newcomer's Guide* noted the popularity of suburban apartment living. "The demand for apartments appears insatiable. One recent local survey covering more than 14,000 units uncovered an occupancy rate of close to 94%. And apartment communities of all varieties are found in any direction." (O'Keefe 43)

Twenty apartment buildings were inventoried, representing differing types of multiple family housing. Construction dates for the inventoried apartment buildings ranged from 1940 to 1967. Among the identified apartment building types were the fourplex, garden apartments, modern high rise, and the multiple-unit complex. One publicly funded apartment complex was recorded by this project. It is discussed under the Ethnic/Immigration section for its association with Dayton's African-American history (MOT-05369-21).

Apartment buildings from the early 1940s tended to be small scale, often fourplexes, with Art Deco stylistic features. The 1940 **Parkwood Arms** (MOT-05417-40) is located within the Hillcrest neighborhood, which contains several early 1940s apartment buildings. Although northwest of downtown and not in close proximity to the large factories, Hillcrest is situated between N. Main Street and Salem Avenue, both arterial roads. The neighborhood also was served by streetcar lines through the late 1940s.



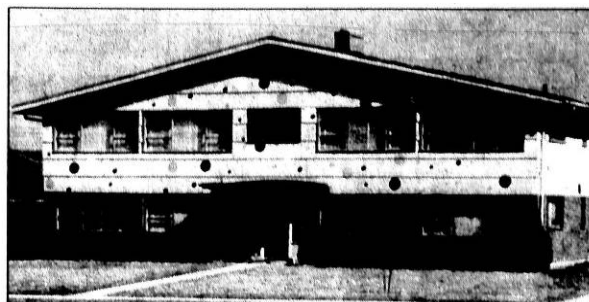
Parkwood Arms  
420 W. Parkwood Dr., Dayton

Two other 1940s examples in the Hillcrest neighborhood include The Steven, 2210 Emerson Ave., Dayton (MOT-05423-40) and 2226 Emerson Ave., Dayton (MOT-05422-40).

The 4-unit apartment building at **109 Mossoak Dr.** (MOT-05214-06) was constructed in 1952. It is one example of several early 1950s fourplexes in the neighborhood constructed by Herbert Huber. After World War II, Huber, president of H.C. Huber Construction, purchased 146 lots at a sheriff's sale and began constructing houses and four-unit apartments in what was soon to become Kettering. Following Huber's death in 1954, his son Charles took over the construction business. In 1955, he painted the apartments with colorful stripes, squares and polka dots to attract attention. The polka-dotted apartments were featured in a front-page article of *The Wall Street Journal* in August 1955 (*The Wall Street Journal*). The resulting publicity caused the apartments to fill quickly. In the mid-1950s, many of the tenants were employed by the large manufacturing firms of Dayton, such as NCR, Frigidaire, and Delco.



109 Mossoak Dr., Kettering



Huber apartment building  
with polka dots, ca. 1955  
(Historic Image 36)

Each unit of the stylish Huber apartment buildings featured large picture windows and a garage immediately behind the building. Although similar in scale, materials, and design, the fourplexes featured differing details. The porch treatments, window configurations, and brick color distinguished each building, creating a varied but cohesive streetscape. The apartment buildings form a distinct grouping within the context of Kettering.



4309 Lesher Dr., Kettering

Five other Huber apartments are in the inventory: **4309 Lesher** (MOT-5211-06), 4209 Lesher (MOT-05209-06), 4234 Lesher (MOT-05210-06), 4324 Pennlyn (MOT-05212-06) and 4325 Lesher (MOT-05213-06), all built in 1952.

Constructed between 1951 and 1953, the **Van Buren Apartments** (MOT-05495-06) are an example of the large apartment complex configuration that was becoming popular in the mid-20<sup>th</sup> century. The 125-building complex comprises small clusters of two to four buildings, varying between townhouse and apartment blocks. The buildings are surrounded by grassy lawns and the complex's streets are sidewalk lined, which create a neighborhood. The complex was built for employees of the nearby Delco plant and Gentile Air Force Station.



Van Buren Apartments  
1956 S. Smithville Rd., Kettering

Constructed in 1963, the downtown 13-story **Dayton Towers** (MOT-05159-57) was built on land that had been cleared under Urban Renewal programs. The modern high-rise apartment building, situated on acres of grassy lawn, was much praised as a successful example of contemporary urban apartment living and an improvement over previous housing stock. Despite the praise, and perhaps due to competition from suburban apartment development, the building had a 75% vacancy rate in 1966.



Dayton Towers  
425 Dayton Towers Dr., Dayton

Subsequently, Dayton Towers was turned over to the Federal Housing Administration. It has since returned to private ownership and remains much as it was intended in the beginning – a middle-class high-rise apartment building with a commanding view of the city. Another high-rise apartment building identified during the survey was The Lakewoods, 980 Wilmington, Dayton (MOT-05176-62). As part of its landscape amenities, the 1966 Lakewoods features a pond behind the building.

Built in 1967, the **Parliament Garden Apartments** (MOT-05204-62) are a pair of three-story garden apartment buildings arranged symmetrically to create an interior courtyard. The courtyard contains a central circular walk around a tree, low hedges, mature trees and grassy areas. Most of the first tenants held white-collar occupations, such as salesperson, nurse, physician, and engineer. One tenant was a female programmer for IBM, which was unusual at



Parliament Garden Apartments  
737 Wilmington Ave., Dayton

the time. Located just north of the Kettering boundary, the Parliament Garden Apartments exemplify Kettering as one of several havens for professional people and junior executives. This pattern of residential location for professionals was identified in the 1968-69 *Greater Dayton Newcomer's Guide*.

Constructed in 1962, the **Embassy Arms** (MOT-05649-06) is a good example of an individual suburban garden apartment. Each unit features its own sliding glass door onto a patio or balcony, allowing for outdoor living. The central entrance has a two-story foyer with full-height glass panels on the front and rear elevations. This also serves to “bring the outside in,” conforming to contemporary house design. Architecturally, the building features the popular materials and design techniques of the day, including the decorative concrete block balcony walls, “floating” staircase in the foyer, decorative wrought iron stair railings, and fashionable interior lighting fixtures. The large wooded lot creates a sizeable lawn for resident use, and convenient parking is at the rear.



Embassy Arms  
1717 Big Hill Rd., Kettering



Detail of entrance  
Embassy Arms  
1717 Big Hill Rd., Kettering



## Non-Residential Styles and Building Types

### *Non-Residential Styles*

#### **Neo-Classical Revival**

The Neo-Classical Revival style (1895-1950) became fashionable as a result of its use at the 1893 World's Columbian Exposition and the 1901 Pan-American Exhibition. Although similar in some ways to the ornate Beaux-Arts style, Neo-Classical Revival relies more on Grecian forms, rather than the Roman forms found in Beaux-Arts. The style was especially popular for governmental buildings, banks, and large-scale public buildings.

In the mid-20<sup>th</sup> century, the Neo-Classical Revival was often simplified and merged with elements of the Modernist or International Style movements. The resulting style was a Streamlined Classicism, which combined the Neo-Classical symmetry, proportion, its emphasized entrances, and historic details with the flat roof, smooth masonry walls, contemporary materials, banded windows, or cubist forms of the Modernist or International idiom. A similar Neo-Classical merger was used for bank designs of the 1930s, then combining with the Art Deco or Art Moderne styles.

Three examples of Neo-Classical styling were found in the survey area. All three were constructed in the mid-1950s.

The 1955 **Antioch Shrine Temple** (MOT-05304-15) is a Modernist example of the Streamlined Classicism described above. Materials include blonde brick, granite at the entrance portico, concrete window surrounds, and aluminum doors and windows. The building exhibits the symmetry and the emphasized entrance of the Neo-Classical, plus minimal detailing, such as dentils, but uses the banded windows, smooth masonry walls, and contemporary materials of the International Style.



Antioch Shrine Temple  
107 E. First St., Dayton

The 1955 **Dayton Safety Building** (MOT-05152-15) is another example of Streamlined Classicism design. It exhibits the International Style's sensibility of materials, overall cubist form, and vertical ribbon windows. The building also features Neo-Classical emphasis on façade symmetry and a prominent entrance pavilion.



Dayton Safety Building, 1955  
(Historic Image 37)

The main entrance is defined by a projecting flat entry portico with cast stone walls. Recessed panels with fluted relief at the tops, capped by simple cornice bands, flank the entrance. Maroon granite, a popular mid-20th-century detail material, is used to define the base of the plinth in front of the central entrance.



Dayton Safety Building  
335 W. Third St., Dayton

## Art Deco

The Art Deco style (1927-1940), was seen as rejection of the past precedents and a celebration of the new industrial age. Although primarily based on geometric shapes, it was also influenced by historical sources, such as Classicism, and by the streamlined design influences that became popular during the Great Depression.

Typical of the style were the bold use of rectilinear massing, geometric shapes, stepped forms, sweeping curves and stylized ornament. Chevrons, sunbursts and fountains were common ornamental features. Buildings were usually symmetrical and often featured strong parallel lines. Brick, limestone, terra cotta, concrete, and glass were used to create smooth surfaces accented by zigzags, fluting, trapezoids, and other geometric forms.

At its peak, Art Deco was seen as an elegant and stylish form of modern design. Although it was seriously waning in popularity by World War II, a few Art Deco buildings were still being constructed in Dayton in the early 1940s. The survey included two non-residential structures, a band shell (1940) and a fast food restaurant (1942), that featured Art Deco styling. Of these, only the Municipal Band Shell exhibited strong Art Deco features.

The former **Municipal Band Shell** (MOT-05640-48), built 1940, is constructed of concrete and features a soaring, arched proscenium with corbelled layers. Rectilinear massing at the base of the shell contains storage rooms, topped by large planters featuring bas relief sculptures of musical and dramatic muses.



Municipal Band Shell  
101 E. Helena St., Dayton

## Art Moderne

The Art Moderne style (1935-1950), also known as “Streamline Moderne”, developed slightly after Art Deco and eventually replaced it in popularity. The style was influenced by the aerodynamic designs of automobiles, trains, airplanes and other high-speed devices. The difficult economic times of the Depression years were reflected in the Moderne design. The sharp angles and decorative ornament of Art Deco were stripped away, creating streamlined aerodynamic shapes with curving forms and long, sleek horizontal lines.

Features of the style include horizontal orientation, rounded corners, and flat roofs. Glazed ceramic brick and porcelain-enameled steel were used to create smooth wall surfaces. Glass block was used in walls and rounded corner windows.

Seven buildings, all built between 1941 and 1951, were identified as having Art Moderne styling. The buildings consist of three offices connected to manufacturing facilities, a bowling alley, a retail store, a parochial high school, and a fast food establishment.

The brick-clad former **Stanley Greetings** building (MOT-05510-48), built in 1950, features streamlined forms, curved corners with glass block banded windows, and smooth ceramic tile blocks. Above the windows, the simple articulation of projecting stacked rowlock brick provides a subtle articulation of a frieze. A rounded-corner metal canopy tops the entrance doors.



Stanley Greetings  
1752 Stanley Ave., Dayton

Completed in 1942, the **McCook Bowling Alley** (MOT-05400-48) features curved corners, banded glass block, smooth masonry walls, and an emphasized central entrance pavilion. The façade walls are glazed ceramic tile blocks, with various color combinations defining different sections of the building. The entrance pavilion features a marble water table and glass block windows above the doors.



McCook Bowling Alley  
1301 N. Keowee St., Dayton

## International

The International Style (1932-1960) was inspired by European design, especially by the work of Walter Gropius. The design principles were based on the availability of modern structural forms and materials and a desire to free architecture from the past, especially of ornament.

Principles of the style include the view of architecture as volume rather than mass, regularity and not axial symmetry serving as the primary means of ordering design, and the absence of applied ornament. Concrete, glass, and steel were used to create box-like forms with curtain wall or ribbon window systems.

Nineteen non-residential International Style buildings were included in the survey. All were built between 1947 and 1970, but most were constructed between 1950 and 1961. Original occupants of these buildings include governmental, religious, educational, financial, commercial and organizational entities.

The former **Board of Education** building (MOT-05150-15) was designed by Freeman A. Pretzinger and built in 1954. It is clad in buff-colored brick and features a flat roof and continuous bands of aluminum hopper windows. An asymmetrically placed cast stone vertical bay surrounds a recessed storefront system with the aluminum glass doors and upper level spandrel panels.



Board of Education Building  
348 W. First St., Dayton

Constructed in 1951, the former **Chaminade High School** (MOT-05207-56) combines the curved corners of Art Moderne with elements of the International Style, such as horizontal orientation and asymmetrical massing. Also featured in the buff-colored brick complex are continuous concrete sills and stack bond at the corners. The main entrance is a two-story recessed glass and spandrel system framed by a projecting limestone panel surround.



Chaminade High School  
505 S. Ludlow St., Dayton

## **Modern Movements**

Changes in construction methods, materials, and styles were the hallmarks of the post-World War II era. The demands of the war led to the development of new technology and materials and to improvements in the efficiency of existing building technology. Large scale construction projects for war mobilization contributed to standardizing building systems.

The end of the war marked the beginning of a period of great optimism. Between the Great Depression and World War II, the public had been "doing without" for 15 years. When the war was over, the demand for housing and consumer goods exploded in Dayton, as well as in the rest of the country. The automobile, and the freedom and mobility it provided, was a symbol of postwar optimism. The ascendancy of the auto as a primary form of transportation led to the development of the suburbs and the roads that traveled there. The postwar period witnessed the emergence of several new building types, many of which were made possible by the new "car culture." Among these types found in the Dayton area were drive-in theaters and restaurants, shopping malls, office parks, sports arenas, and large suburban subdivisions.

Advances in technology resulted in new uses for materials. Concrete and its many forms, including pre-cast, aggregate and pre-stressed, became a primary building material, especially in non-residential construction. The desire to bring in more light led to increased use of glass, including glazed curtain wall systems. Metals such as aluminum and stainless steel were favored over other metals because of their durability and sleek appearance.

The Modern period is marked by an absence of stylistic consensus. Several stylistic movements evolved to respond to the rapid changes of the postwar period. Although there were several defined styles, such as Miesian, New Formalism, and Brutalism, many buildings feature elements of Modern movements that do not fit a defined style. Stylistic features found in the Dayton area include flat or low-pitched gable roofs with overhanging eaves, expansive glazing, recessed entrances, and flat canopies. Contrast was a defining feature of the era, as expressed in the use of contrasting materials, the juxtaposition of horizontal and vertical planes, and the contrast of solid with void and light with dark.

A total of 141 Modern Movement buildings were surveyed in the Dayton area. Construction dates range from 1947 to 1970. Virtually all types are represented, including schools, churches and synagogues, offices, retail, manufacturing, entertainment, and funerary. Since this category includes Modern buildings that do not fit a defined style, the examples were chosen to illustrate a broad spectrum of stylistic features. The properties are presented in construction date order to show the evolution of features between the mid-1950s and 1970.

The former **W. W. Wurst, Architect office** (MOT-05267-08) is an earlier example of Modern Movements found in the surveyed properties. The brick building was designed and built by the architect in 1954. It features a strong horizontal orientation with three distinct planes on the primary façade. Vertical massing visually penetrates the roof plane with a brick pier and limestone panel system that caps the main bay window and entrance.



W. W. Wurst, Architect office  
4699 Salem Ave., Dayton

The former **General Diaper Service** (MOT-05506-48), built in 1955, is clad in stack bond brick with regularly spaced reveals. A vertical random ashlar stone pier projects above the parapet and separates the entrance bay from a continuous band of aluminum awning windows that returns at the eastern corner.



General Diaper Service  
1407 Stanley Ave., Dayton

Constructed in 1957, **Aggarwal Dental Center** (MOT-05163-36), is a later 1950s example of Modernist styling. The one-story brick-clad building has a flat roof and continuous clerestory windows that extend across the primary and side elevations. The recessed main entrance has a canopy with chamfered rafters projecting from the fascia.



Aggarwal Dental Center  
2640 Salem Ave., Dayton



The **Siebenthaler Garden Center** (MOT-05218-03) was built in 1960. Designed by L. Morgan Yost of Chicago, it is a front-gabled building with exposed substantial wood framing and eaves. The most prominent feature is a squared and coursed rubble stone vertical pier that extends above the eave. The area under the northern half of the gable features a storefront system which returns under the ridge beam to create a recessed entrance.



Siebenthaler Garden Center  
6000 Far Hills Ave., Centerville

The 1962 **Dayton and Montgomery County Public Library** (MOT-05153-15) was designed by Dayton architects Pretzinger & Pretzinger. Features include a projecting second level on one elevation, curved metal canopy, metal wall sculpture, and ribbon windows. Plate glass window walls with granite panels recessed in projecting stone surrounds are located on all four elevations.



Dayton and Montgomery County Public Library  
215 E. Third St., Dayton

**135 W. Dorothy Lane** (MOT-05499-06), built in 1963, is a floating two-story brick-clad office building on pilotis. Features include a projecting entrance colonnade, an aluminum and glass curtain wall system, metal stairway with stylized metal railings, and metal canopy at the rear entrance.



135 W. Dorothy Ln., Kettering

The former **Eugene W. Betz, Architect office** (MOT-05492-06) was designed and built by the architect in 1965. It is a two-building complex linked by a curtain wall connector. Piers and beams of pre-cast concrete form panels that are filled with split-face stone block. Features include window openings with rounded corners, clerestory windows, rain chains, large round paving pads, blue-gray rock in the planting beds, and blue entrance doors.



Eugene W. Betz, Architect office,  
drawing, ca. 1965  
2223 S. Dixie Hwy., Kettering  
(Historic Image 38)

**Charles Davis Florist** (MOT-05501-06) was built in 1968. It is distinguished by its A-frame roof, which is reminiscent of the earlier Swiss Chalet style. Features include a glass storefront system, vertical “pecky” cypress paneling, and an asymmetrically located stone chimney that projects through the roof of the A-frame.



Charles Davis Florist  
3817 Wilmington Pike, Kettering

**Roesch Library** (MOT-05158-60) at the University of Dayton, built in 1969, consists of a six-story tower situated on a larger base. Features include a stone and window spandrel system, continuous glass curtain wall at base, recessed entrances, and cast concrete fins that express the structural bays of the tower and project slightly above the roofline.



University of Dayton, Roesch Library  
300 College Park, Dayton

The **Trotwood Government Center** (MOT-05469-08) was built in 1970 and features a floating second floor above a recessed base. A horizontal band of curtain wall with spandrels of exposed aggregate is situated on the second floor of the lateral elevations. A recessed entrance is located at the corner. The light color and glazing on the lateral elevations contrast with the dark brick of the ends.



Trotwood Government Center  
3035 Olive Rd., Trotwood

Constructed in 1970, the **Kettering City Hall** (MOT-05488-06), was designed by Kettering architect Eugene W. Betz. It sits on a triangular plan with the second story concealed within the volume of the roof. The building is constructed of cast-in-place concrete with a variety of different finish treatments, giving it an element of Brutalism. The roof is a metal frame structure with angled metal fascia covered by a light-colored membrane roof.



Kettering City Hall  
3600 Shroyer Rd., Kettering

## Miesian

The Miesian style (1945-1970) is characterized by clarity of design using clean lines and functional style. The proponents of the style, Ludwig Mies van der Rohe and Walter Gropius, advocated the principles of “rational clarity and intellectual order” in design. The style used the freedom of plan and elevation obtained by a skeletal construction method that removed structural functionality from the exterior walls. The essence of architectural expression lay in the elevation of the industrial vernacular to art using steel beams, columns, spandrels, and curtain wall. Emphasis was on the structural grid resulting in a design that was logical, regular, and ordered.

The Miesian style was not common in the survey. Only four buildings, with construction dates between 1964 and 1970, were classified as Miesian. Since the elements of the style dictate a boxy structure, the buildings in the Miesian style are almost exclusively office or educational structures. The surveyed properties consist of three office buildings (one government, two private), and a college building.

The **Montgomery County Courts Building** (MOT-05372-15), built 1964-65, features a recessed ground floor, symmetrical arrangement of windows and doors and expressed concrete forms, characteristics of the Miesian style. Although the flat-roofed building is box-like, it has an overall sense of verticality due to the vertical ribbons of windows, separated by vertical bands of concrete. The architects on this project were Pretzinger & Pretzinger with Lorenz & Williams as associates.



Montgomery County Courts Building  
41 N. Perry St., Dayton

The former **IBM Building** (MOT-05305-15), built in 1967, features the typical rectangular form, recessed ground floor, and overall sense of symmetry that are characteristics of the Miesian style. The building differs from a pure expression of the style because the use of piers and spandrels instead of slender mullions takes away from the glass curtain wall effect that is more typical. The entire surface of the building is covered with embedded pebbles, giving the building a sense of applied ornament that is not seen with the Miesian style. Shaw, Metz and Association of Chicago were the architects, with Dayton's Lagedrost and Walter as associates.



IBM Building  
33 W. First St., Dayton

The 1969 former **Grant-Deneau Tower** (MOT-05154-15) features elements of the Miesian and New Formalism styles. Miesian features include the set back ground floor entrance, symmetrical elevations, skeletal construction, dark-tinted glass curtain wall and slender mullions. The architect was Paul H. Deneau, who was also one of the building's original owners.



Grant-Deneau Tower  
40 W. Fourth St., Dayton

## Wrightian

The Wrightian style (1935-present) developed from the Prairie School design principles advocated by Frank Lloyd Wright and his disciples. The style focused on organic architecture and the “destruction of the box.” Features included slab roofs, large windows, and open plans. Man-made materials such as glass, concrete and steel were juxtaposed with traditional materials such as stone and wood.

There was little presence of the Wrightian style in the survey. Only three properties, built 1951 to 1965, were identified as exhibiting elements of this style. Wrightian elements were found on a school, a commercial building and a mid-century addition to a funeral home.

**Routsong Funeral Home** (MOT-05173-24) is a 19th-century Italianate residence that underwent a ca. 1957 addition and overall style change. Stylistic features include a flat roof and a large overhanging porch cover that extends over the driveway to create a porte-cochere.



Routsong Funeral Home  
6 Oakwood Ave., Dayton

## Googie

The Googie style was born on the suburban commercial strip. Although the style is closely associated with roadside commercial architecture in California, examples of it can be found across the country. The style was named after Googie's Coffee Shop, built in 1949 on Sunset Boulevard in Los Angeles. Designed by John Lautner, a Frank Lloyd Wright disciple, Googie's was a kinetic collection of materials, colors, angles, and spaces. In February 1952, Douglas Haskell, editor of *House and Home*, printed an article about the building, dubbing it Googie architecture. The term was quickly adopted in the architecture and design community.

Now also referred to as Coffee Shop Modern, Googie was a very liberally interpreted offshoot of the Modernist movement. While it was Modernist in spirit, Googie in no way adhered to the minimalist doctrine of the more academically minded idiom. In addition to using the typical concrete, steel, and glass materials of Modernism, Googie style incorporated any new material available on the market, including plywood and plastic. Juxtaposition of materials, colors, and futuristic design motifs defined both the interior and exterior of Googie buildings. Despite the fantastical imagery of the style, Haskell defined it as having three basic design principles, belying its playful nature. First, the building could evoke an organic shape, but it had to be abstract or geometric. Second, the building had to appear to defy gravity. Soaring rooflines and extreme cantilevers were common devices employed to convey a sense of weightlessness. Plate glass walls tucked well underneath the cantilevered eave also contributed to a Googie building's lightness. The third principle was the use of at least two structural systems for variety. This was often accomplished with exaggerated signage that was either integrated into the body of the building or attached to, but independent of, the building.

Most closely associated with restaurants, the style was also applied to other buildings such as gas stations, bowling alleys, banks, or any commercial building that was commonly found on the suburban commercial strip. While Googie can be considered a merger of mid-20<sup>th</sup>-century design, architecture, and Pop Art, it was first and foremost an architectural device employed to catch the eye of the passing motorist. The unusually shaped buildings and large sign posts, or pylons, stood out on the surrounding streetscape. The angular shapes found in the Googie style mimicked the angular designs of the cars passing by, in essence letting the potential customer know that the business within was as stylish and sleek as the car being driven.

Three Googie examples were found in Dayton, plus a few buildings that have some elements of the style. All were designed to catch the attention of passing motorists and pull them onto the lot.

The former **Turrell's Phillips 66** (MOT-05596-06), built 1959, is an example of gas station Googie. The extreme cantilever of the canopy roof covering the gas pumps and the triangular metal cage extending through the canopy, which would have held the Phillips 66 sign, are both elements of the Googie style.



Turrell's Phillips 66  
2560 Woodman Dr., Kettering

The angled walls and soaring cantilever of the roof form an abstract bird shape in the front portion of the former **Fox Kettering Theater** (MOT-05557-06), built in 1967. The shape, plus the contrasting materials and an integrated sign post jutting skyward, are design elements creating the Googie style in this theater building.



Fox Kettering Theatre  
1441 E. Dorothy Ln., Kettering

The former **Howard Johnson's** restaurant (MOT-05554-09) was built in 1961-62. The A-frame shape, angled exaggerated gable roof, predominantly glass walls, and the juxtaposition of the glass, porcelain-enamelled roof, and concrete and steel roof supports are all characteristics that define the Googie style.



Howard Johnson's  
2221 Wagner Ford Rd., Harrison Twp.



## New Formalism

The New Formalism style (1955-1970) is characterized by old forms and images restyled into a modern look. The leaders, Phillip Johnson and Edward Durell Stone criticized the austerity of functionalism and wanted to reestablish architecture as an art. Stylistic features include smooth wall surfaces, ornament in the form of screens or grilles using metal, cast stone, or concrete, and flat roofs with overhanging eaves. The style alludes to Classicism using simplified forms.

A total of 10 buildings, built between 1965 and 1970, were identified as New Formalism in the survey. New Formalism styling was found in office buildings, banks, manufacturing facilities, college campus buildings, and a retail store.

The former **Third National Bank** (MOT-05433-13), built in 1970, features a stucco-clad pre-cast concrete segmental arched arcade with a projecting cornice on all four sides. The columns taper, with the narrowest point at the base. A stand-alone three-bay drive-through facility features the same New Formalism style as the bank building.



Third National Bank  
205 E. National Rd., Vandalia

**Taylor Administration Center, Sinclair College** (MOT-05202-15) was designed by Edward Durell Stone of New York and constructed 1967-72. Each facade features a pair of vertical blank stair towers flanking a central expanse of a recessed vertical glazing spandrel system of individual bays separated by projecting concrete piers.



Taylor Administration Building, Sinclair College  
444 W. Third St., Dayton

The **Globe Motors** building (MOT-05513-50) was designed by Dayton architect Richard Levin and constructed in 1968. It is symmetrical with an odd number of regularly spaced bays on each elevation. Cast-in-place concrete used in the columns, cantilevered floor slabs, and podium walls emphasize the structural module. A vertical grille of slightly chamfered exposed aggregate concrete units screens the curtain wall system on the upper two stories.



Globe Motors  
2275 Stanley Ave., Dayton

The façades of the 1967 **Beerman Building Annex** (MOT-05208-15) are divided into bays with piers that frame glass and spandrel curtain wall systems. The piers extend from the base and flare out at the top into a continuous concave canopy with arches that cap each curtain wall bay.



Beerman Building Annex  
5 W. Monument Ave., Dayton

The **International Union of Electrical, Radio & Machine Workers Building** (MOT-05648-06), built 1965, is characterized by regularly spaced elongated oval window bays formed by vertical concrete sections with protruding dividers. The entrance alcove features a granite floor panel, a large plate glass window flanked by doors and sidelights, and white glazed brick.



International Union of Electrical, Radio & Machine  
Workers Building  
3461 Office Park Dr., Kettering

## Neo-Expressionism

Neo-Expressionism (1950-1970) was based on modern European trends that used abstract designs to emphasize function and structure. Stylistic features include an emphasis on bold structural techniques, including sweeping curves and curved surfaces or sharp, pointed gables.

Four examples of Neo-Expressionism, built between 1949 and 1970, were found in the surveyed properties. Three of the four buildings were religious properties and one was a senior citizens center.

The **Church of the Incarnation** (MOT-05593-03), designed by William P. Craig of Cincinnati, was built in 1969. This Catholic church combines the styles of Neo-Expressionism and Brutalism. The entire church is clad in concrete panels with embedded stone, providing a textured wall treatment. Sculptural elements include the tall, slender bell tower with shafts of varying height, the curved façade with beveled piers, and the recessed vertical bands of windows.



Church of the Incarnation  
7415 Far Hills Ave., Kettering

**Faith Presbyterian Church** (MOT-05638-14), built in 1962, is characterized by a soaring cross gable roof with deep eaves and exposed rafters. Other features of the blonde-brick building include a rounded front façade and angled clerestory windows. The sculptural aspects of the church's roof and curved front façade suggest Neo-Expressionism.



Faith Presbyterian Church  
5555 Chambersburg Rd., Huber Heights

## Brutalism

The style of Brutalism (1960-1970) rejected the modern conservative tradition in favor of a system of the blunt expression of buildings as machines using mass, weightiness, roughness and solidity. Cantilevered blocks, boxy forms, and exposed slabs of rough concrete were elements of the style.

The five examples of Brutalism were built between 1964 and 1970. Only one property was categorized exclusively as this style. The other four were combinations of Brutalism and International, Neo-Expressionism, or Modern Movements. Building types include post office, senior citizens center, medical building, city hall, and church.

The **Dayton Main Post Office** (MOT-05160-57) was constructed in 1970. Brutalism is expressed by the building's monumental scale, pre-cast concrete block forms and exposed structural elements. The architects were Samborn, Stekette, Otis & Evans of Flint, Michigan and Toledo, Ohio, with Dayton's Dunker and Schioler as associates.



Dayton Main Post Office  
1111 E. Fifth St.

Designed by Dayton architect Richard Levin and constructed in 1970, the **Senior Citizens Center** (MOT-05302-15) features elements of Brutalism such as cantilevered blocks, flat roof, and austere masonry surface with minimal window openings. However, its irregular massing and juxtaposition of triangular, round, and rectilinear shapes gives it an element of Neo-Expressionist sculptural quality. The double stretcher Flemish bond brick pattern and the concrete, used as exaggerated trim, also lend a sculptural quality to the building.



Senior Citizens Center  
105 S. Wilkinson St., Dayton

## *Non-Residential Building Types*

### **Churches and Synagogues**

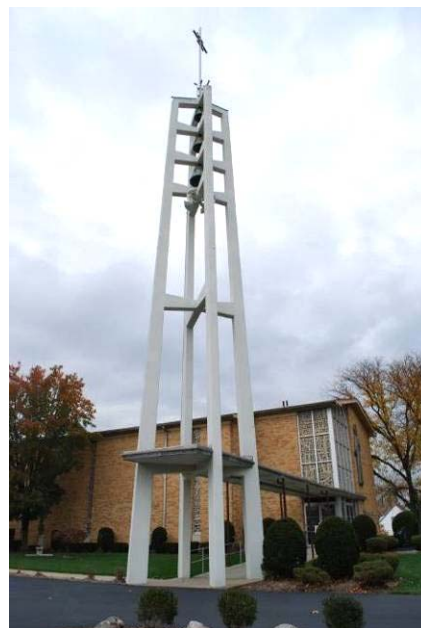
#### ***Roman Catholic Church***

Modern era changes in the Catholic Church affected the form of church buildings. The Second Vatican Council (Vatican II, 1962-65) established a goal of expanding non-clergy participation in the liturgy. Some Catholic churches were constructed in an “amphitheater” form rather than the traditional rectilinear cruciform plan, bringing the mass more to the center of the sanctuary and closer to the congregation.

The four Catholic Church complexes surveyed were built between 1964 and 1970. They are located along commercial boulevards in mixed-use areas. The sanctuary is the largest building in scale and is usually situated at the front of the complex. The bell tower is prominently expressed and is sometimes a separate structure. Support buildings are set back from the sanctuary, forming a somewhat rectilinear complex. There is typically a large expanse of parking at the front or sides. Some complexes also contain a school.

The primary material is brick, although one of the churches (Incarnation Church, MOT-05593-03, 1969) is cast concrete panels. Elsewhere, concrete is used as an accent and in bell towers. Stained glass is typically composed of *dalle de verre* panels in a somewhat abstract style. Entrance doors are usually aluminum storefront-type systems. Sculpture is of concrete or metal and is attached to the face of the buildings.

Entrances are featured and often accessed via a porte-cochere or canopy. In some cases, the bell tower is connected to the main building by a canopy that is integrated into the design. An example of this type is **St. Rita’s Catholic Church** (MOT-05335-09), designed by Elmer H. Schmidt of Cincinnati and built in 1964.



St. Rita’s Catholic Church  
5401 N. Main St., Dayton

The traditional form contains a narthex and elongated nave with side transepts to create a cross shape. The nave and transepts may have clerestory or narrow vertical windows with art glass. The apse typically contains bands of windows that are often terminated by projecting brick wing walls. St. Rita's Catholic Church (above) and **Our Lady of Immaculate Conception Church** (MOT-05175-63, built 1966, Robert Louis Holtmeier of Cincinnati, architect) are examples of the traditional form in a modern design.



Our Lady of Immaculate Conception Church  
2300 S. Smithville Rd., Dayton

The amphitheater style building departs from the traditional cruciform or rectangular plan. It is asymmetrical in shape with an expansive, low-sloped shed roof. The side elevations are often irregular rather than linear. Art glass is used in clerestory windows and around door openings. **Mary Help of Christians Catholic Church** in Fairborn (GRE-01193-10, built 1970, W.W. Wurst of Dayton, architect) is the only example of this type of church building in the survey.



Mary Help of Christians Catholic Church  
954 N. Maple Ave., Fairborn

### ***Protestant Churches***

The eleven mainline Protestant churches surveyed (Lutheran, Presbyterian, Evangelical United Brethren/Methodist, UCC), constructed 1948 to 1965, are located in mixed-use areas on commercial streets. They are generally multi-building complexes connected by wings, often forming a "U" or "W" shape. The sanctuary is the largest and most prominently placed building. A fellowship hall, which in some cases served as the original sanctuary, is often located a distance from and parallel to the sanctuary. The two buildings are joined by a classroom wing. Parking is typically located to the side or rear, although some churches have parking lots in the front. Many feature entrances adjacent to a porte-cochere.

Most churches are constructed of regular or elongated brick laid in running or offset bond. Stacked bond or projecting brick is sometimes used to accent a primary feature, such as the primary façade of the sanctuary. Concrete is used as an accent, often to frame windows and

doors. Stained glass includes traditional leaded glass in abstract patterns, *dalle de verre*, and solid color panels arranged in rectangular offset panels. Some churches have no colored glass at all. Standard windows are typically aluminum awning, and there are some with mosaic tile spandrel systems. Entrance doors are either aluminum storefront-type systems or red double doors with lights.

The surveyed churches embraced the modern style with clean facades and strong vertical and horizontal lines. The sanctuary and hall buildings are typically topped by a gable roof, but the style varies greatly. Gable roofs include arched, modified A-frame, prow, steep-pitched, and low-pitched gable. Other roof types include butterfly and hexagon. Distinct bell towers are rare, with most of the bells integrated into the primary structure. Spires are typically sculpted metal and are usually, but not always, mounted on the sanctuary.

**Trinity Evangelical Lutheran Church** (MOT-05331-09), built 1963, is designed in a W-shaped plan with the sanctuary in the middle. The complex has red doors with lights forming the shape of a cross. *Dalle de verre* art glass is used extensively, both in the sanctuary and in small square lights in the fellowship hall.



Trinity Evangelical Lutheran Church  
6540 N. Main St., Dayton

The 1965 **Mt. Olive United Church of Christ** (MOT-05471-08) complex is square in shape, with the sanctuary projecting from one side of the square. The sanctuary has a modified A-frame roof and a spire with an abstract form at the base. A curved half-barrel shape with vertical art glass windows projects from the front façade, suggesting the traditional curved apse. Entrance doors are painted red.



Mt. Olive United Church of Christ  
5501 Olive Rd., Trotwood

**Southminster Presbyterian Church** (MOT-05592-03), built in 1960, differs from most of the churches surveyed in that it is primarily clad in random coursed stone. The sanctuary walls are double height and are topped by a low-pitched roof. The side walls of the sanctuary ceiling angle inward so that the rear elevation appears as an exaggerated cross. This church has no spire. The architect was Henry Jung of Philadelphia.



Southminster Presbyterian Church  
7001 Far Hills Ave., Centerville

The sanctuary of the 1948 **Memorial Presbyterian Church** (MOT-05174-61) has a six-sided standing seam metal roof that extends upward into a tower in a chevron design. An exposed concrete structure, tapered at the base, is interspersed between stained glass and roof panels and terminates in the tower. Entrance doors are painted red.



Memorial Presbyterian Church  
1541 S. Smithville Rd., Dayton

### ***Other Churches***

Seven other churches were surveyed, including Baptist, Christian, Nazarene, Brethren, and Unitarian. These churches, built between 1955 and 1965, are typically located in mixed-use areas. Like the mainline churches, many are multi-building complexes connected by wings. The sanctuary is the largest and most prominently placed building, and a fellowship hall is usually situated to the side with classroom connecting the two. Parking is typically located to the side or rear, although some churches have parking lots in the front. Some have passenger drop-off areas under a porte-cochere.

Most churches are constructed of regular or elongated brick laid in running or offset bond. Projecting brick is sometimes used to accent a primary feature, such as the primary façade of the sanctuary. Ashlar stone or decorative concrete block is used to feature elements such as



entrances and bell towers. There is less use of art glass in these churches. Some feature modern style *dalle de verre* panels, while others have simple colored rectangles set in a frame. One has leaded art glass windows in abstract patterns. Some of the churches have no colored glass at all. Standard windows are typically aluminum awning, with greater use of spandrel and curtain wall systems. Entrance doors are typically aluminum storefront-type systems.

These churches feature little outward religious symbolism. Bell towers are prominently featured on several of these buildings, and attached ornament is usually limited to a cross. Many of the buildings have low-pitched or flat roofs.

The former **Dayton Baptist Temple** (MOT-05201-61), built 1958, is flanked by an education wing and a school. The sanctuary is two stories in height with a low-pitched gable roof. Sections of vertical tinted plate glass windows with awning window dividers run the full height of building on the primary façade.



Dayton Baptist Temple  
1707 Ohmer St., Dayton

**Fairview Baptist Church** (MOT-05332-09), built in 1965, could easily be mistaken for an office building, but it was built for this congregation in 1962. A low horizontal steel canopy system is detached from the primary façade but returns to the building at the two entrances. Entrances are through storefront systems of clear glass. Other than signage, there are no outward indications that this building houses a church.



Fairview Baptist Church  
6401 N. Main St., Dayton

**Calvary Brethren Church** (MOT-05489-06), constructed in 1962, features a more traditional styling. The sanctuary has a medium-pitch gable roof and is connected to a flat-roofed administration wing. A large square bell tower and porte-cochere screen are made of ornamental concrete block. Art glass panels are arranged in a staggered vertical pattern in the gable end. Entrance doors are clear glass with colored glass panels forming the shape of a cross.



Calvary Brethren Church  
2850 E. Dorothy Lane

**First Church of the Nazarene** (MOT-05330-09), built in 1964, is a multi-building complex clad in brick and ashlar stone. The sanctuary features a medium-pitch gable roof, and other wings are one or two stories with flat roofs. A tall bell tower is at the front of the complex. Art glass panes arranged in a staggered vertical pattern are found in the gable end of the sanctuary and also near the entrance doors.



First Church of the Nazarene  
7031 N. Main St., Dayton

### ***Synagogues***

The two former synagogues included in the survey are now being used by Christian organizations. The practice of occupying a religious structure originally built for another faith is not a new one. The first Jewish temple in Dayton was formed in 1850, and the congregation eventually occupied a former church as their first synagogue. Both of these congregations were originally located in east Dayton. As the Jewish population began to relocate to Dayton View in the early 20<sup>th</sup> century, these two congregations built synagogues in that neighborhood. Both are large, imposing buildings with little fenestration. In addition to these two former synagogues, the survey included a former Lutheran and later Unitarian church now occupied by a Jewish organization, Chabad Center of Dayton (MOT-05217-24).

The former **Beth Abraham Synagogue** (MOT-05293-36) was designed by George B. Mayer of Cleveland and completed in 1951. It exhibits International and Neo-Expressionist styles. The building is oriented so that there are two primary façades connected by a curved corner that features a stone relief of the Ten Commandments. Four enormous stained glass windows depicting the holidays of Judaism were on each façade, but these were removed and replaced with clear multi-light panes when the Conservative congregation moved to its current location in 2008. This building is now occupied by the Canaan Community Center, a Baptist organization.



Beth Abraham Synagogue  
1306 Salem Ave., Dayton

The former **Temple Israel** (MOT-05294-41) features a 1952-53 addition to the original 1925 synagogue. The addition features an off-center entrance pavilion covered by a shed roof that is angled to slope towards the main block of the newer structure. An angled canopy covers the main entrance. Clerestory windows provide the only natural light to the interior. The Reform congregation moved to its new location in 1994, and this building is now occupied by the Omega Baptist Church.



Temple Israel  
1812 Salem Ave., Dayton

## **Banks**

Before the Great Depression of the 1930s, bank buildings were purposely imposing, stern, and stately. Using architectural styles such as Beaux-Arts, Second Renaissance Revival, Colonial Revival and Neo-Classical Revival, the bank building was meant to convey seriousness, tradition, and authority. When the stock market crashed on October 29, 1929, resulting in the failure of thousands of banks through the early 1930s, the general public lost trust in the security of the banking industry. New federal regulations established in 1933 and 1934 helped the banking industry regain some stability, and by the waning years of the decade, new bank construction resumed. However, bank industry leaders and bank owners quickly looked to new architectural expressions in order to distance the industry from the recent disastrous bank failures. Traditional bank architecture no longer conveyed confidence; “all those columns and pediments had not been able to avoid the Depression-era bank holidays that had undermined people’s faith in banks.” (Hess 58)

Although Frank Lloyd Wright and Louis Sullivan had experimented with the vocabulary of bank architecture in the early decades of the century, their nontraditional approach was not widely accepted, despite being widely praised by the architecture community. The fresh Art Deco and Art Moderne styles were the preferred choice for new banks in the late 1930s. Mostly though, conservative bank owners (and architects) clung to the traditional Neo-Classical style but merged it with elements of the new sleeker styles. This hybrid formed a Streamlined Classicism that became quite popular for banks, as well as other institutional buildings, for a number of years.

Nationwide, bank architecture changed most dramatically after World War II. Participating in the massive postwar housing- and auto-lending markets, financial institutions courted their customers in the same way as retailers. This conceptual approach directly affected the appearance of banks. The openness, floor-to-ceiling storefront windows, and the asymmetry of Modernism were perfect for relating to customers in a friendlier, more transparent manner. Visibility of the interior and the inner workings of the bank’s business were key design elements of mid-20<sup>th</sup>-century banks.

Nine banks were surveyed during the project. Constructed between 1950 and 1970, all have some variation of Modern design, and all feature a drive-through, which had come into common use in the 1950s. Modernism could be expressed through simple asymmetrical, horizontal forms or by high style architectural expression, such as New Formalism (MOT-05433-13, Third National Bank, Vandalia and MOT-05216-24, State Fidelity Federal Savings & Loan, Oakwood).

The eye-catching 1½ story beams, angled shed roof with exaggerated eaves, and separate sign pylon give the 1965 former **Winters National Bank** (MOT-05190-62) more expressionist elements of Modernism and modest touches of the Googie style. The vertical bands of continuous windows on the dominant section of the façade create a sense of openness to the interior. Another example of a bank design using metal beams to create architectural detail and interplay between solid and void spaces was inventoried at 5730 N. Dixie Drive (MOT-05411-09).



Winters National Bank  
1078 Patterson Rd., Dayton

Constructed in 1957, the former **Third National Bank & Trust** (MOT-05263-40) is a more modest example of a Modernist bank. It features an entrance block with a storefront system. The entrance block is only partially enclosed, with an open colonnaded portico, further creating a sense of openness for the façade. The building is otherwise solid, limiting the amount of visibility into the bank. Two other similar examples were recorded: MOT-05407-09 and MOT-05341-40.



Third National Bank & Trust  
2951 Salem Ave., Dayton

Constructed in 1968, the **Monroe Federal Savings & Loan** (MOT-05439-13) features a predominantly glass façade. Juxtaposition of the glazed blue brick wall section on the façade and tan porcelain enameled steel panels at the cornice introduce an element of the Gooogie style through the use of color. Otherwise, the bank is a typical illustration of a Modernist bank.



Monroe Federal Savings & Loan  
264 E. National Rd., Vandalia

The curved façade of the former **Merchant & Mechanics Federal Savings & Loan** (GRE-01212-10) is a modest example of geometric experimentation that savings and loans were exploring in the 1960s. Completed in 1965, the building features vertical bands of full-height window openings and, despite the unusual building shape, is a typical Modernist bank building.



M&M Federal Savings & Loan  
77 S. Central Ave., Fairborn

The **National City Bank** (MOT-05296-08) features full-height windows, creating a great deal of visibility into the interior. Constructed in 1970, the bank is integrated into a small strip mall on an out lot of a larger shopping center. The National City Bank begins to indicate a shift from distinctive bank designs to the more generic.



National City Bank  
5145 Salem Ave., Trotwood

## Offices

### *Medical Arts Office*

Many of the medical arts buildings surveyed are located near a hospital complex, such as Good Samaritan Hospital on Salem Avenue in Dayton. Many others are on commercial arterials. Parking is usually at the rear of the building, with access from the side or front. The buildings are typically one story, although some have two stories.

The primary material is standard brick of varying colors, laid in running bond. Several of the buildings feature panels or walls of decorative rubble or random ashlar. The windows are generally clad in aluminum, and entrance doors are storefront.

Fourteen medical office buildings, with construction dates between 1952 and 1970, were included in the survey.

Many of the one-story buildings feature a pair of wings connected by a recessed central entrance bay with substantial glazing. These buildings feature straight or curved rubble stone walls framing the entrance. Some of the buildings feature flat canopies. Clerestory windows are common on the side elevations. An example of this type is the 1957 **Salem Professional Center** in Dayton (MOT-05260-42).



Salem Professional Center  
1217 Salem Ave., Dayton

The two-story buildings are similar to other office buildings of the era. Some feature decorative stone panels and canopies, and all have flat roofs. The building located at **2139 Salem Ave.** in Dayton (MOT-05261-41), built in 1965, is an example of this type.



2139 Salem Ave., Dayton

### ***One- or Two-Story Commercial Office***

The typical one- or two-story commercial office building surveyed is located on a commercial arterial street. Most are set back from the street to allow parking in front as well as at the sides and rear. Some of the two-story buildings are mixed-use with retail at the first level and office space on the second floor. Others are occupied by a single tenant that maintains offices on both floors.

The survey included 19 one- and two-story commercial office buildings built between 1951 and 1969. This total excludes non-commercial offices such as government, social services, and union, discussed in the Thematic section – Political/Social Welfare.

The buildings are generally clad in brick and have spandrel or curtain wall window systems. The mixed use buildings typically feature storefronts on the first floor. Entrances are emphasized on the single-use buildings through canopies and glazing. Horizontality is emphasized by the flat roofs and window banding. An example of a mixed-use building is the **Roberts Building** in Kettering (MOT-05500-06).



Roberts Building  
1373-1389 E. Stroop Rd., Kettering

### ***Large Commercial Office***

Four large commercial office buildings, located on busy commercial boulevards and constructed between 1964 and 1967, were included in the survey. These buildings are generally located on busy commercial boulevards. Parking is typically to the side and rear or off-site.

These buildings feature a regular emphasis of structure, often using curtain wall systems. They are usually large rectangular multi-story buildings with flat roofs. Entrance areas are emphasized, often with large amounts of glazing and entrance canopies. An example of a large commercial office building is the Financial South Office Building in Kettering (MOT-05496-06).



Financial South Office Building  
5335 Far Hills Ave., Kettering



## Restaurants

Restaurants popular during the mid-20th century are commercial buildings with distinct building types. Nine restaurants built between 1940 and 1968, representing working-class hamburger diners, mid-20<sup>th</sup>-century coffee shops, motel restaurants, and drive-ins, were identified for this project. Small hamburger joints frequented by a working-class clientele enjoyed popularity from the 1920s through the late 1940s. Typically, they were located in dense downtowns on tiny lots or near factories. Larger restaurants with expanded menus and table seating, in contrast to a diner's counter-only seating, increased in popularity after WWII. Also referred to as coffee shops, these restaurants appealed to families and contributed to a broader acceptance of eating outside the home. Restaurants or coffee shops integrated into motel buildings represent a unique design feature during the mid-20th century. Although the restaurant could be a separate building, such as Howard Johnson's, they often were incorporated into the body of the motel with a change in building shape or roofline signifying the distinct usage.

Drive-in restaurants with curbside service were all the rage in the mid-20th century. Service by car-hops, usually on roller skates, to customers seated in their car developed in the southwestern United States during the 1930s, especially in Los Angeles. The concept spread eastward after WWII, and drive-ins were particularly popular with teenagers who previously had congregated at downtown drugstore soda fountains. "Drive-ins became meeting places, especially for youths. This was the beginning of a new way to use private space for public purposes - a fundamental redefinition of space by the car." (Hess 33) See discussions of the Gogie style and Transportation themes for other restaurant examples.

Two competing early 20th-century restaurant chains were inventoried: a White Tower (MOT-05156-15), and **Wympee** (MOT-05155-15). Both were constructed ca. 1940 and represent the early history of fast food restaurants. White Tower and Wympee were both located near Dayton's remaining downtown factories, providing quick inexpensive meals to factory workers. The buildings are architecturally similar in that they were constructed of porcelain-enameled



Wympee  
416 E. Third St., Dayton

panels and made use of the streamlined features of the Art Deco style, both common design motifs of the era, used to symbolize cleanliness. Each has a distinctive design unique to the respective company's image, illustrating early corporate branding for restaurants.

The former **Frisch's Big Boy** (MOT-05440-13), built in 1964, exemplifies a coffee-shop style of restaurant that gained popularity on the suburban strip after WWII. In contrast to the more fantastical Goochie style, the Vandalia Frisch's illustrates a commercial trend toward mimicking residential architecture. The front-facing low-pitch gable roof with deep eave evokes the numerous Ranch houses being built in neighborhoods across America. Despite the more conservative exterior, this design scheme would have had a very sleek stylish interior.



Frisch's Big Boy  
275 E. National Rd., Vandalia



Frisch's Big Boy sign, Vandalia, date unknown  
(Historic Image 39)

A second **Frisch's Big Boy** (MOT-05266-08) included in the survey was built in 1968 and featured the company's more modern flat-roofed, mostly glass-enclosed design. It also included a drive-in service, covered by the extant butterfly roof canopy. As the Cincinnati company was franchised during the 1950s and 60s, the differing building type may be attributable to owner preference.



Frisch's Big Boy  
4081 Salem Ave., Dayton

The former **Capri Motel** (MOT-05498-06) contained a coffee-shop style restaurant, denoted by an exaggerated gable and dominant signage pylon on the facade. The façade was probably glass-enclosed originally. That, combined with the oversized A-frame shape, contrasting materials, and massive sign post gives the restaurant portion of the building elements of the Googie style. The motel was designed by Dayton architect Paul H. Deneau and built in 1956. Another example is the Royal Motel (MOT-05401-48) at 1450 Keowee Street, Dayton, where the restaurant is denoted by an octagonal space at one end of the motel wing.



Capri Motel and Coffee Shop  
2700 S. Dixie Hwy., Kettering

The 1959 former **Char Burger Drive-In Restaurant** (MOT-05170-09) is of the coffee-shop restaurant type and exhibits modest elements of the Googie style. The drive-in components (canopy, tele-trays, menu boards, etc.) have been removed. The projecting gable canopy, exaggerated wood-frame storefront windows comprising nearly the entire façade, contrasting materials (mosaic ceramic tiles, stone, oversized wood details), and asymmetrical massing are all attention-grabbing characteristics of the style.



Char Burger Drive-In Restaurant  
3651 Salem Ave., Dayton

The former **Hasty Tasty Drive-In** (MOT-05184-61), built in 1952, was once part of a local chain. It exhibits the typical placement of the restaurant within a large parking lot, accommodating car service. It has also lost its drive-in components, but the property retains its oversized, angular sign.



Hasty Tasty Drive-In advertisement, 1965  
(Historic Image 40)



Hasty Tasty Drive-In  
3509 Linden Ave., Dayton

## **Schools**

Some of the schools surveyed were built to house higher grades and have since been re-purposed to house younger students. The categorization of schools into elementary and upper levels is based on the original use of the school.

The survey included nine elementary schools with construction dates between 1952 and 1967, two middle or junior high schools, built in 1967 and 1970, and five high schools, constructed primarily between 1951 and 1965. All were public schools except for one high school that was a parochial school.

### ***Elementary***

Most of the elementary schools surveyed are located in residential neighborhoods. The typical site features include an expansive lawn in front and parking, playgrounds, and grass playing fields at the rear. The buildings are generally one story with a two-story gymnasium. Some have a vertical chimney, contrasting with the generally horizontal character.

The primary material is regular or elongated brick, laid in running or offset bond with accent areas in stack bond. Cast stone, glazed brick or concrete is used to emphasize entrances and other elements. Windows are aluminum awning with fiberglass panels. Some glass block is used within window openings or as an accent feature. The main entrance is an aluminum storefront-type.

Entrances are distinguished from classroom wings by recessing that interrupts the horizontal classroom bands. The entrances are clearly emphasized with cast stone or colored panel accents and are accessed through flat-roofed entrance canopies. Classroom blocks consist of expansive horizontal wings with bands of windows that often terminate at projecting brick wing walls. Flat roofs with projecting eaves emphasize horizontality. The gymnasium is the most prominent structure due to scale and its solid volume with little fenestration. It is typically placed asymmetrically.

The elongated rectangular configuration features a one-story rectangular plan classroom block with a two-story integral gymnasium. An example of this type is **Rushmore Elementary School** (MOT-05517-14), built in 1964.



Rushmore Elementary School  
7701 Berchman Dr., Huber Heights

The L-plan consists of two perpendicular rectangular one-story classroom wings connected to form an L-shaped plan. The main entrance and two-story gymnasium block are located at the intersection of the 'L'. An example of this type is the former **Rolling Hills Intermediate School** in Kettering (MOT-05490-06), constructed in 1955.



Rolling Hills Intermediate School  
2900 Acosta St., Kettering

The T-plan consists elongated rectangular block with a shorter wing projecting from the rear center. Adjacent to the short wing is the two-story gymnasium. An example of this type is the former **Gardendale Elementary School** (MOT-05172-34), built in 1957.



Gardendale Elementary School  
1733 N. Gettysburg Ave., Dayton

The U-plan consists of a one-story classroom block with an L-shaped two-story gymnasium block fitted against one leg of the U. The other leg of the U may be extended with a two-story classroom block. An example of this type is **Orville Wright Elementary School** in Dayton (MOT-05283-59), constructed 1952-1954.



Orville Wright Elementary School  
200 S. Wright Ave., Dayton

The former **Wright Elementary School** (GRE-01202-10), now part of Fairborn Primary School, is distinctive for its round shape. The outer portion of the roof is flat, and another roof rises above it in the center of the building. Designed by Dayton architect Richard Thomas, this school was built 1966-67.



Wright Elementary School  
480 W. Funderburg Rd., Fairborn

### ***Middle / High Schools***

Generally the junior high and high schools surveyed are located on large scale sites. Some are adjacent to larger municipal park complexes. Since they are not oriented to residential neighborhoods, there is more emphasis on the automobile, with drop-off areas and large parking lots. Athletic fields and courts (baseball, football, and tennis) are located on the grounds. The school complexes include multiple buildings housing classrooms, administrative offices, auditorium, gymnasium, library, cafeteria, and industrial arts. The buildings differ in size and scale, with classrooms usually located in one- or two-story buildings with gymnasium and auditorium space in the larger structures.

The primary material used in the school complexes is regular or elongated brick, which is laid in running or offset bond with accent areas in stack bond. Cast stone, glazed brick, tile or concrete is used to feature entrances and as decorative elements. Windows are generally aluminum awning arranged in horizontal bands. There may be some use of curtain wall at entrances or in circulation areas. The main entrance is usually an aluminum storefront-type.

Entrances are clearly defined by cast stone, concrete, or colored tile ornamentation and are accessed via projecting flat-roofed canopies. The classrooms feature horizontal bands of windows that often terminate with projecting wing walls. Gymnasium buildings are usually of solid brick with little or no fenestration. The auditorium is typically the most prominent building due to its scale and placement to the front of the site. It is usually of solid volume with an expanse of glazing and other detailing to emphasize the front facade. Libraries usually have a distinct form and feature clerestory lighting. Exterior circulation areas are often covered by canopy systems, particularly in the expanded campus and evolving campus-style complexes.

The compact campus style features a large one-story rectangular classroom block with a two-story gymnasium integrated into the block. Circulation between different areas of the building is provided by interior hallways. An example of this type is the former **John F. Kennedy Junior High** (now Elementary) in Kettering (MOT-05496-06). This school was designed by Dayton architect Keith L. Dunker and constructed in 1967.



John F. Kennedy Junior High, date unknown  
5030 Polen Dr., Kettering  
(Historic Image 41)



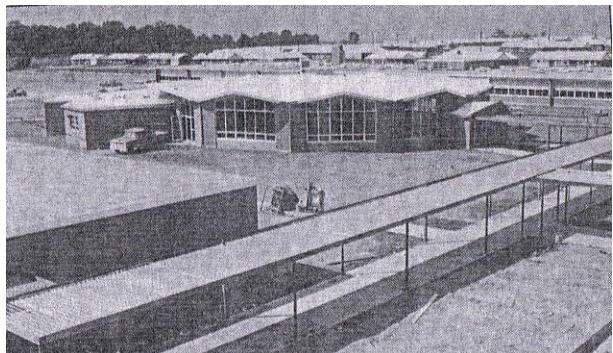
The expanded campus features numerous buildings with open space between them to create an internal “quad” of green space. The buildings vary in height, scale and plan depending on their purpose. Circulation between buildings may be via interior passageways or by exterior paths often covered by flat canopy structures. An example of the expanded campus type is the former **Fairmont East High School** (now Kettering Middle School) in Kettering (MOT-05491-06). The school was built in 1962-65.



Aerial view, Fairmont East High School under construction, 1962 (Historic Image 42)



Fairmont East High School  
3000 Glengarry Dr., Kettering

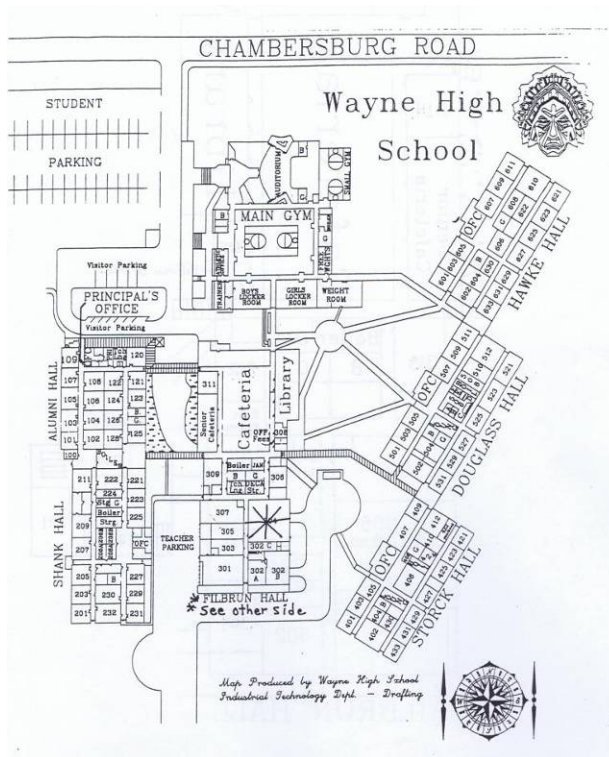


Fairmont East High School, 1963 (Historic Image 43)

The evolving campus is similar to the expanded campus in that it features many buildings surrounding open green space. However, the evolving campus was constructed over a period of time and features multiple generations of architectural style. An example of the evolving campus type is **Wayne High School** in Huber Heights (MOT-05516-14), constructed between 1959 and 1975.



Wayne High School  
5400 Chambersburg Rd., Huber Heights



Wayne High School map, date unknown  
(Historic Image 44)



Quad area, Wayne High School

### ***Additions to Schools***

Some older school buildings have been enlarged by Modern additions. These additions generally conform to the style of the period rather than to the style of the original building. Materials used in the addition are the same types used in new construction of the period. The primary building material is brick, with concrete used as an accent. Windows are typically aluminum awning and are arranged in horizontal bands. The main entrance is usually an aluminum storefront-type. Entrances are emphasized by large flat-roofed canopies.

An example of a school addition is the former **Wilbur Wright High School** (MOT-05278-59), which is now a middle school. The original building was constructed in the early 20th century. The 1951 addition, which is a separate structure connected to the original building by a second-story connector, was designed by Dayton architect John F. Surman.



Wilbur Wright High School  
1361 Huffman Ave., Dayton

## Structures, Objects, Sites

In addition to buildings, the Ohio Modern-Dayton Survey project identified other historic property types, including structures, objects, and sites. One structure, six objects, and six sites were documented.

### *Structures*

Completed in 1940, the **Municipal Band Shell** (MOT-05640-48) was the only structure identified during the survey project. Also known as the Diehl Band Shell, it is located in the middle of Island Park. The band shell was constructed through the efforts of the City of Dayton and the Chamber of Commerce, with support from the federal Works Progress Administration.



Municipal Band Shell, ca. 1940s  
101 E. Helena St., Dayton  
(Historic Image 45)

### *Objects*

All of the inventoried objects were individual signs, illustrating the evolution of signage during the mid-20<sup>th</sup> century. Although neon signs were widely used from the late 1920s, they are most closely associated with the mid-20<sup>th</sup> century. Neon signs from the 1920s through the 1940s tend to be smaller and simpler than examples from the 1950s and 60s. This is particularly evident in more urban settings where density prohibited large free standing signs on a parcel, or where traffic was moving at a slower pace and a larger sign was not necessary.

More cars driving faster on increasingly dense suburban routes had an impact on commercial sign usage. As more and more businesses vied for the consumer's attention, and consumers were spending more time in their automobiles, a new genre of signage developed to grab the awareness of the prospective customer. In the post-WWII years, signs became much larger, more colorful, more creative, and sometimes outlandish to compete for the motorist's attention and to help create a business identity. Motion was also a frequent device for increasing the visibility of a sign. See Section E - Representative Architectural Elements for discussion of sign materials and technology.

The **Century Bar Sign** (MOT-05299-15), dating from 1946, is an example of a smaller neon sign affixed to a building. These simpler signs were an ordinary sight in urban settings.



Century Bar Sign  
10 S. Jefferson St., Dayton

The 1962 **Hock's Pharmacy Sign** (MOT-05436-13) illustrates a typical 1960s roadside sign. It is larger in scale, uses a combination of backlit panels and neon, and rests in a typical stone-faced planter base. The second support post is angled, creating a subtle visual sense of motion.



Hock's Pharmacy Sign  
535 S. Dixie Dr., Vandalia

The ca. 1960 **Patterson Park Laundromat Sign** (MOT-05191-62) is located at the corner of a fairly busy intersection. It has four separate back-lit panels and does not have any neon. The oval top section has a corrugated yellow plastic background, which was also found on other 1960s signs (GRE-01206-10, Command Motel). Although as a whole it is not quite as large or fanciful as other signs of the period, the top section of the sign spins. The Patterson Park Laundromat sign was the only one documented with a motion feature.



Patterson Park Laundromat  
501 Patterson Rd., Dayton

The **Arby's Sign** (MOT-05164-38) is an example of chain restaurant signage designed to create corporate identity. Some fast food chains, such as White Tower or White Castle, relied on distinctive building shapes to generate customer notice, while others, such as McDonald's or Arby's, relied on distinctive signs for corporate identity. Corresponding with Arby's roast beef sandwich menu, the oversized sign features a stylized 10-gallon cowboy hat with individual lights around the perimeter and white neon highlighting painted lettering underneath. The 1967 sign is an example of the chain's mid-20<sup>th</sup>-century sign design. Current Arby's signs have the same outline, but no longer feature the neon or exposed lights.



Arby's Sign  
2848 Salem Ave., Dayton

The eye-catching design for the 1959 **Capri Lanes Sign** (MOT-05497-06) illustrates Googie era advertising. Multiple colors and juxtaposition of shapes are key elements of the Googie style. The contrasting orientation of the two primary sections creates a sense of dynamism within the design. Another characteristic of the Googie style are the “tailfins” of the horizontal section, which mimics contemporary car design.



Capri Lanes  
2727 S. Dixie Hwy., Kettering



## *Sites*

### **Landscapes**

Bringing the outdoors in was a fashionable design component during the mid-20<sup>th</sup> century. The concept was an important part of residential design and was also seen in public buildings. Designed landscapes such as courtyards, plazas, gardens, and seating areas were often features of many public and office buildings. The Plaza at the Sinclair Community College represents the only individually surveyed designed landscape. However, several integrated landscape features were documented, along with the associated buildings.

Constructed between 1967 and 1972, the Plaza (MOT-05203-15), along with the seven buildings surrounding it, was part of the original design for Sinclair Community College. It is flanked by buildings of a 'megastructure' that are linked above grade and below. The Plaza caps a large multi-level interior space below grade connecting the buildings. Small deciduous trees and low planters flank the perimeter buildings. The Plaza's most prominent feature is the narrow vertical concrete tower at the southwestern corner. A low square fountain with concrete walls is situated at the northwestern corner. Architect Edward Durell Stone's design integrated the Plaza's open space with the buildings, creating a uniform architectural vocabulary for the campus.



Sinclair Community College Plaza  
444 W. Third St., Dayton

The **Rothenburg Medical Building** (MOT-05258-42), built in 1963, comprises a pair of one-story office buildings around a central courtyard. The courtyard is defined by curved, dark brick walls, which contrast with the white brick of the elevations. Within the courtyard are concrete sidewalks and planting areas. This building was counted as noncontributing within the National Register-listed Kenilworth Avenue Historic District. The Salem Professional Center (MOT-05260-42) and the Greystone Medical Building (MOT-05502-06) have similar configurations and integrated courtyards. See Section III, Architectural Findings for further discussion on office building types.



Rothenburg Medical Building  
1131-33 Salem Ave., Dayton

The original design for the **Dayton and Montgomery County Library** (MOT-05153-15) included a sculpture garden to the rear of the building. The landscaped sculpture garden is enclosed by a brick serpentine wall. A decorative metal gate with interlocking circles provides vehicular access from E. Third Street. The 1962 library was designed by prominent local architects Pretzinger & Pretzinger.



Dayton and Montgomery County Public Library  
215 E. Third St., Dayton

Also designed by Pretzinger & Pretzinger and built 1964-65, the **Montgomery County Courts Building** (MOT-05372-15) includes a landscaped front lawn. The lawn features a concrete terrace, raised planters, and low concrete benches. Small shrubs and trees are within the planting beds and planters. A portion of the terrace is sunken and contains a swath of grass. Sections of grass lie between the terrace and sidewalk. Large trees within the grass segments create the sense of an enclosed courtyard.



Montgomery County Courts Building  
41 N. Perry St., Dayton

Designed and constructed in 1965 by the architect as his office, the former Eugene W. Betz, Architect office (MOT-05492-06) is an example of a professional building with an accompanying landscape. Architectural Resources rests on a slight rise and the approaching sidewalks are lined with stone retaining walls. A raised planting bed, which is mostly enclosed by a stone retaining wall, partially obscures the building from the street. The rear retaining wall is several feet higher than the others, forming a private courtyard with a bench. The office comprises two separate buildings, one set at an angle to the other, connected by a glass walkway. A pathway with concrete stepping stones set within a black stone garden is in the space between the buildings.



Eugene W. Betz, Architect office  
2223 S. Dixie Hwy., Kettering



## Recreational Properties

Two drive-in movie theaters and a tourist camp were recorded as sites. Drive-ins typically have several acres of land surrounded by a fence and landscaping, a massive movie screen, a playground, a central concession stand, ticket booths at the entrance, and a large roadside sign.

The 10-acre Skyborn Drive-in (GRE-01208-10) is an intact example of a recreational site. It maintains the typical drive-in theatre components, including the posts where the speakers would have been attached. Most drive-in theatres now use an FM radio station to broadcast the movie's audio, resulting in the removal of the speakers and posts. Opened in 1950, the Skyborn Drive-in is still an active outdoor movie theater.



Skyborn Drive-in  
5269 Haddix Rd., Fairborn

The 21-acre Dixie Drive-in (MOT-05413-09) is an intact example of a recreational site. It maintains the typical drive-in theatre components, including the posts where the speakers would have been attached. Opened in 1957, the Dixie Drive-in is still an active outdoor movie theater and was recently rehabilitated. A second movie screen was added during the 2002 rehabilitation work.



Dixie Drive-in Theatre  
6201 N. Dixie Dr., Dayton

The present Dixie View Trailer Park originated as the **Nipgen Tourist Camp** (MOT-05404-09) in 1947. Located on the Dixie Highway, the vacant trailer park is the only campground that was identified during the survey project. As several vintage trailers remain on the wooded lot, the site nicely illustrates the appearance of a small family-run, semi-urban tourist camp. Mailboxes and mobile home trailers indicate that at some point people lived there permanently. The present name was acquired in 1965, and it is likely that the use changed at that time. The property is currently vacant and seems deserted. Interestingly, one of the remaining historic campers is a Trotwood trailer, manufactured in nearby Trotwood.



Nipgen Tourist Camp  
2915 N. Dixie Dr., Dayton



Trotwood Trailer  
Nipgen Tourist Camp  
2915 N. Dixie Dr., Dayton



Trotwood Trailer detail  
Nipgen Tourist Camp  
2915 N. Dixie Dr., Dayton

## Districts

Due to the number of resources, two properties were recorded as sites for a more comprehensive approach, although they are more appropriately historic districts. One property is a residential trailer park and the other is Greenmont Village, a comprehensive planned development.

Opened in 1943, Shadylawn operated as a camp in the late 1940s, changing to a residential trailer park in 1960, with rows of trailers and modular homes. Most of the trailers are of a ca. 1950s vintage and exhibit colors, window types, and designs popular during the era. They are arranged along narrow lanes, which create a streetscape effect within the complex. **Shady Lawn Trailer Park** (MOT-05406-09) currently functions as rental housing. A vintage trailer court was also observed in Trotwood, but not recorded.



Shady Lawn Trailer Park  
3320 N. Dixie Dr., Dayton



Constructed September 1941 to June 1942, **Greenmont Village** (MOT-05641-06) is a comprehensive planned development that includes one- and two-story duplexes, single family houses, a clubhouse, a commercial building, a maintenance building, and a school. Greenmont Village was constructed by the Federal Works Agency to meet the housing crisis being faced by area defense workers. Since 1942, Greenmont Village has been an owner's cooperative, including the associated commercial building on Patterson Road. Greenmont Village, which contains 300 residential buildings, is oriented around the central school building (2005 replacement). The duplexes are located along the central Wren Circle and regularly spaced cul-de-sacs off of it.



Greenmont Village  
20 Rembrandt Blvd., Kettering



Greenmont Village Aerial View, 1949  
(Historic Image 46)

