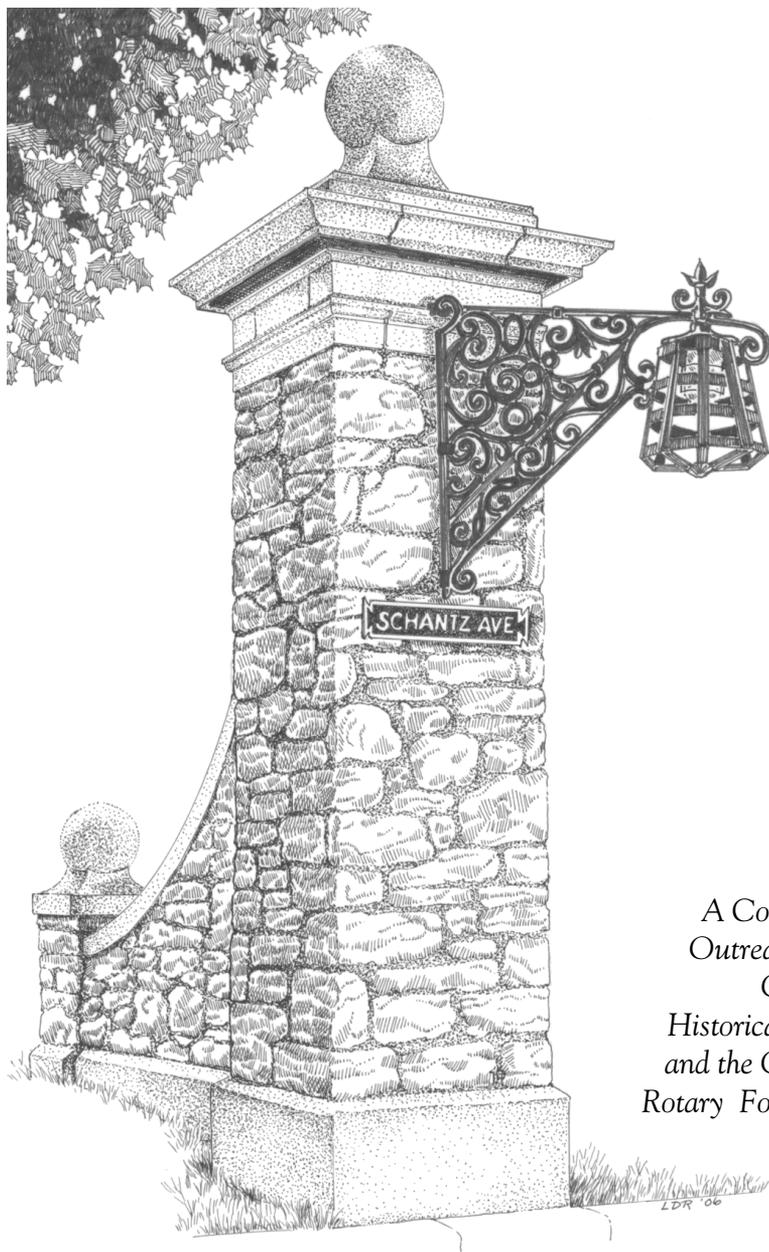


# Schantz Park Historic District Self-Guided Walking Tour



*A Community  
Outreach of the  
Oakwood  
Historical Society  
and the Oakwood  
Rotary Foundation*



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Illustrations by Lisa Reeder  
Graphic Design by Anne Rasmussen

*The Oakwood Historical Society thanks  
all of the Schantz Park Historic District homeowners  
who have allowed their homes to be profiled in this booklet.*

# Welcome to Historic Schantz Park



**T**he Schantz Park Historic District, a garden-like neighborhood in Oakwood, is unusually rich in early twentieth-century American architecture and detail. In fact, The National Register of Historic Places has praised The Schantz Park Historic District as one of the finest nominations they have ever received.

Intact examples of Craftsman, Tudor, Italian Renaissance, Spanish Eclectic, Mission, Queen Anne, Georgian, and Colonial Revivals are well represented. Rare styles such Châteauesque, Beaux Arts and International can also be seen in this park-like setting.

In 1880, German immigrant, Dayton civic leader, and successful entrepreneur (meat packing and breweries) Adam Schantz, Sr. purchased 108 acres of land in what is now Oakwood. Although he did not expect to live long enough to see the final result, he tasked his family with the challenge of turning this property into the most desirable residential district in the Dayton area, distanced from the noise and challenges of the industrial city. After his death in 1902, his son, Adam Schantz, Jr., who shared his father's energy, business acumen and civic

loyalty, took over the direction of the development, which was to become Schantz Park.

It was the Schantz's desire to create a special suburb of artistic, family-oriented homes situated in a healthful, scenic setting. The Olmsted Brothers firm (son and stepson of Frederick Law Olmsted, designer of New York City's Central Park) was responsible for the landscaping of Schantz Park. The concern for the preservation of trees and a great love of nature is evident in the planting of American elms, silver maples and other hardy species throughout the district.

A few houses existed in the area from as early as the 1880s. In the Oakwood Avenue area, a few summer homes also existed which were accessed by a streetcar line. However, platting and development of Schantz Park began in earnest after 1907. The Dayton Flood of 1913 spurred further interest in Oakwood with its higher elevation above the flood plain of the Great Miami River and its tributaries. Additionally, with more streetcar lines running up into Oakwood, many of Dayton's white collar workers began to see Oakwood as a Progressive Era bedroom community whose proximity, yet attractive distance from the city, further encouraged them to establish residence there.

Part of the overall vision of Schantz was to provide houses for several different economic levels. Deed restrictions and lot sizes changed on each street, but all of these homes were the best of their time. Even the earliest houses were architect-designed modern homes of the era.

Schantz Avenue was the premier road in the original plat. The lots were large, and the deed restrictions outlined houses with specific setbacks and size restrictions. Several of the homes along this avenue were built for Schantz family members.

Local architect, Louis J.P. Lott, was the master architect for much of Schantz Park, but several other significant architects of the time contributed as well.

After Adam Schantz, Jr. died, his estate was distributed, and no lots were sold for several years. After the estate was settled in 1953, the most popular architectural style was the Ranch Style of which there are several fine examples in Schantz Park. This reflected the dramatic change in architectural styles by the mid-twentieth-century.

# Schantz Park Historic District Architectural Styles



To better identify and appreciate the artistic and architectural elements of the homes in The Schantz Park Historic District, here are some architectural terms and definitions.

**Craftsman.** This is the architectural theme of Schantz Park, although a wide variety of other styles are represented. Of the American Arts & Crafts Period (1900-1929), the Craftsman style home usually features exposed rafter tails and/or triangular roof brackets under the eaves, tapered porch columns and natural materials as ornamentation. The style was extensively publicized in magazines of the era, and as a result, the Craftsman house quickly became the most popular and fashionable smaller house in the country. Most of the homes along Irving and Volusia avenues were built between 1914 and 1922 and are fine examples of the Craftsman style, several with Swiss Chalet influences. Due to traffic concerns, Irving Avenue is not on the tour, but for those interested in this style, virtually every house on the south side of Irving from Sorrento to Oakwood Avenue is Craftsman with many designed by Louis Lott. Take special note of original Craftsman style light fixtures that still exist on several of these homes.

**Tudor.** Popular in America between 1890 and 1940, the Tudor style is loosely based on a variety of early English building traditions ranging from simple cottages to elaborate palaces. In brick or stucco (or both), these homes feature stonework, half-timber beams, a steeply pitched roof and leaded-glass windows often in a diamond pattern. Schantz Park has several Tudor homes of Germanic influence. Tudor is the hallmark of Oakwood architecture and is found on many homes and public buildings.

**Italian Renaissance.** This style was popular between 1890 and 1935. Its details feature hipped (or four surfaced) tile roofs with wide, overhanging eaves and brackets. The first-story windows are often full-length with arches, and the façade is normally symmetrical.

**Spanish Eclectic.** The style uses decorative details borrowed from the entire history of Spanish architecture and reached its zenith during the 1920s and early 1930s. The style features stucco walls, a low-pitched, tile roof with little or no eave overhang, arched entryway and windows. Elaborate carved doors are also very popular, along with a decorative, often triple-arched focal window.

**Mission.** California was the birthplace of the Mission style as architects turned to the regional Hispanic heritage for inspiration. The earliest examples were built in the 1890s in the southwest, but by 1900, houses in this style were found throughout the United States under the influence of architects and national builders' magazines. Its most defining characteristic is a shaped-parapet roof. Other common details include smooth plaster or stucco walls, arches, tile roofs, and quatrefoil windows.

**Georgian and Colonial Revival.** These two popular revival styles share many of the same characteristics. They began receiving popularity around 1895 and are still common today. The Georgian Revival style was generally employed for larger houses in affluent neighborhoods. Both styles were the result of architects and builders trying to evoke America's own past and patriotism. Common elements include rectilinear form, symmetrical facades, fanlights over doors, dormer windows with classical details, a columned portico, and Classical entablatures.

**Châteauesque.** Of French inspiration and popular in America from 1880-1910, this castle-like, unique style often features a cut stone façade and classical ornamentation.

**Queen Anne.** The Queen Anne was the dominant style of residential architecture from 1880 to 1905 and is most associated with the Victorian period. This style features an irregular plan, bay windows, irregular roof shapes and differing wall textures, and often has a prominent turret accent. Oakwood and Schantz avenues have fine examples of Queen Anne homes.

**Shingle.** Commonly built between 1880 and 1900, this style was not named until 1955 by architectural historian Vincent Scully. Unlike several styles from this period, the Shingle style is a distinctive American style, first used for New England summerhouses. Although it shares several traits with Queen Anne homes, the Shingle style differs through its predominant use of wood shingle wall treatments, sweeping rooflines, and overhanging eaves.

**Beaux Arts.** This style literally means “Beautiful Arts” and was popular between 1885 and 1930. American architects who studied at France’s foremost architectural school, the Ecole des Beaux-Arts, introduced the style. With French and Greek Classical inspiration, it features elaborate detailing, a massive floor plan, and heavy masonry.

**Neoclassical.** The World’s Columbian Exposition held in Chicago in 1893 revived interest in classical models. The exposition’s planners mandated a classical theme, and many of the best-known architects of the day designed dramatic colonnaded buildings. The exposition was widely photographed, reported, and attended, and soon these Neoclassical models became the latest fashion throughout the country from 1895 and remained popular until about 1950. The Adam Schantz, Sr. house at 430 Schantz Avenue is an example of an Italianate house transformed by the removal of its original full-width, one-story porch, and the placement of a two-story, full-width porch with Classical columns. The style features a symmetrical façade, full-height porch with columns, and classical ornamentation.

**International.** Between World Wars I and II, Americans preferred revival style houses that reflected past traditions. In contrast, European architects emphasized radically new designs all working without historic precedents. Their work came to be known as International style. All superfluous ornamentation was stripped away, and clean lines prevailed. Common details include a flat roof without a ledge and a smooth unornamented wall surface, often stucco. A major modern architecture

exhibition in New York introduced the International style in the United States in 1932. The style was popular through the 1960s and reached its zenith during the 1950s.

**Prairie.** An indigenous American style attributed to Frank Lloyd Wright, this style reflects Japanese influence and often features open floor plans, horizontal design features, broad eaves, and long bands of windows. The style was popular for only two decades (1900-1920) but has recently made a comeback in residential and commercial designs.

**Bungalow.** The word bungalow is derived from the Eastern Indian word “bangle,” meaning “house.” A bungalow is not an architectural style, but a building type popular between 1905 and 1930. It is a square or rectangular house with one to one-and-one-half stories with a large full-width porch. To this basic form, stylistic elements are added including Craftsman, Spanish, Stick and even Japanese influences.

**American Foursquare.** Similar to the bungalow, an American Foursquare is a building type popular between 1900 and 1925. This house has two to two-and-one-half stories, a nearly square floor plan, and a blocky shape topped by a low pyramidal-hipped roof. The American Foursquare was one of the most popular house types during the first two decades of the twentieth-century and features a wide range of architectural styles including Colonial Revival, Craftsman, and Spanish Eclectic.

**Dutch Colonial Revival.** This is another early twentieth-century style inspired by an earlier historic style based from Hudson River antecedents. The style was promoted by mail-order catalogs between 1900 and 1935 and became popular among middle-class suburban families. Distinguished by its gambrel roof, occasionally with bell-cast eaves, it often features a large dormer to maximize second-story living space.

# Schantz Park Historic District List of Homes



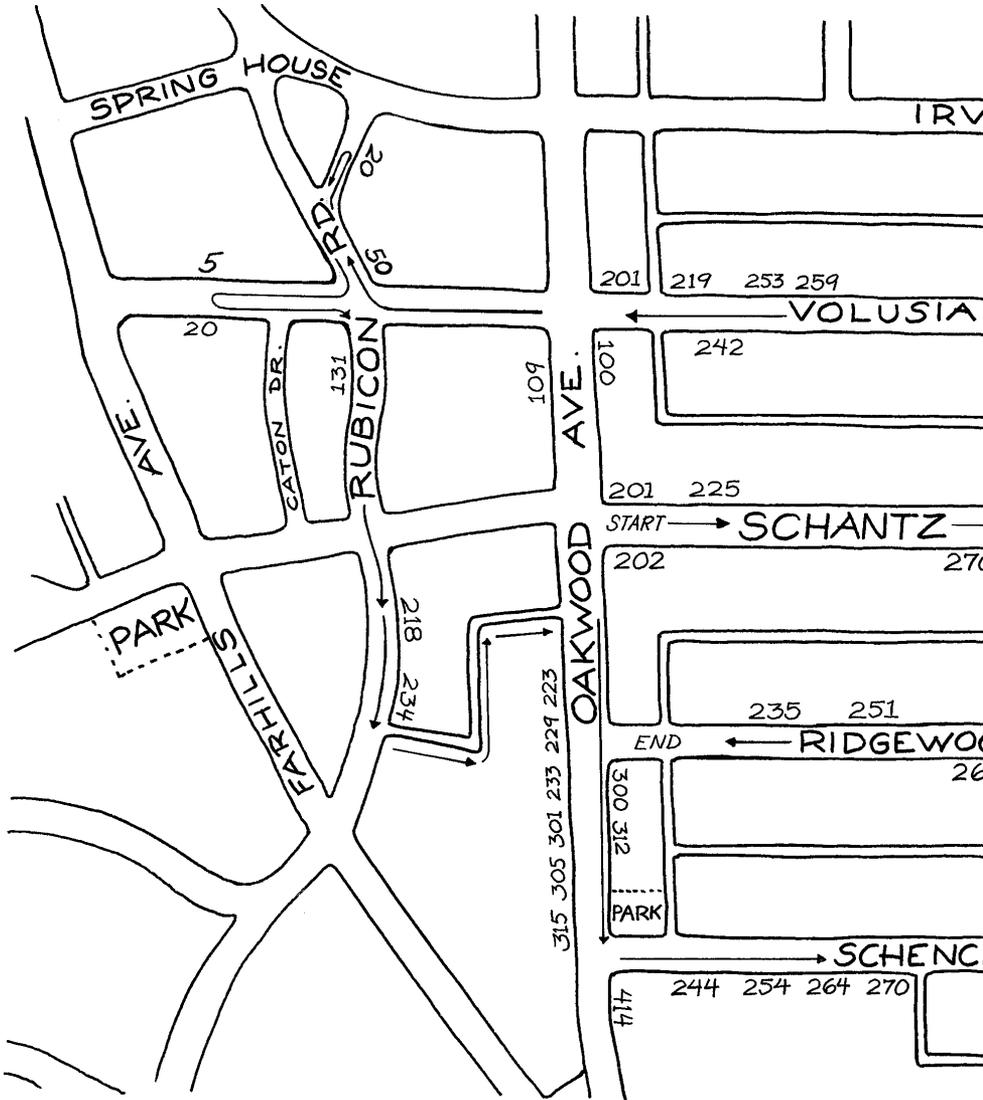
In this booklet, you will find descriptions of specific homes that have been selected for their representative style with brief, historical information for each, such as address, style, date, architect (if known), and significant features.

The Oakwood Historical Society asks that you please be safe, obey all traffic laws and parking restrictions, remain on sidewalks (or streets), and respect the privacy of the current homeowners.

Whether you walk, bike or drive this educational tour, the Oakwood Historical Society hopes you will enjoy and appreciate this historic neighborhood and its unique and architecturally significant homes.

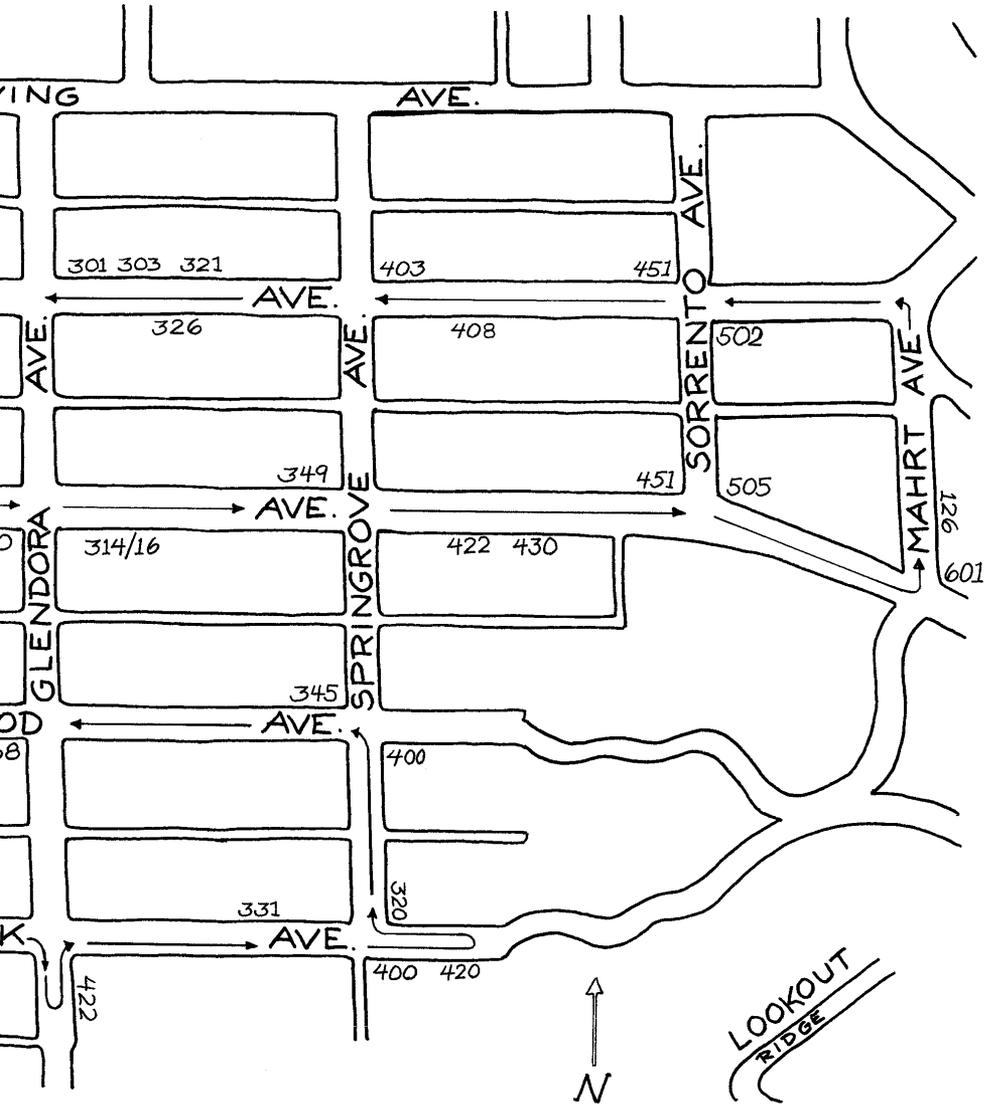
*The tour begins at the  
East Schantz Avenue Gateway...*

# Schantz Park Historic Di



**Part I** of the tour begins at the Schantz Avenue gate at the corner of Schantz Avenue and Oakwood Avenue and ends at 234 Rubicon Rd. You can return to Oakwood Avenue via the shared driveway/alley to the right of 234 Rubicon. (Mileage: 1.4 miles)

# istrict Walking Tour Map



**Part II** of the tour begins at 223 Oakwood Avenue heading south and ends at the corner of Ridgewood and Oakwood avenues.  
(Mileage: 1.0 miles)

## Begin Part I

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**The East Schantz Avenue Gateway.** 1911. Louis Lott. The gateway and stone fence that surrounds the nearby house at 202 E. Schantz Ave. features natural stonework and wrought iron lighting fixtures.

**202 E. Schantz Ave.** Germanic Tudor. 1911. Louis Lott. The original home of Adam Schantz, Jr., this house is one of a kind and the visual centerpiece of the district. The original garden was designed by the Olmsted Brothers Firm and included a reflective pool. The Oakwood Historical Society has a copy of a postcard depicting the original design. The clipped-gable roof (or jerkinhead) is the most defining characteristic of a Germanic Tudor.

**201 E. Schantz Ave.** Georgian Revival. 1911. Elmer Lewis Gerber. This was the original home of John M. Schantz, brother of Adam Schantz, Jr.

**225 E. Schantz Ave.** American Foursquare with Craftsman and Colonial Revival influences. 1910. Elmer Lewis Gerber. This was the original home of Walter and Edith Schantz Oleman (daughter of Adam Schantz, Sr.).

**270 E. Schantz Ave.** American Foursquare with Craftsman influences. 1919. Elmer Lewis Gerber. Featuring second-story art glass windows and a matching carriage house, this was the home of J. Edward and Emma Schantz Sauer (daughter of Adam Schantz, Sr.).

**314-316 E. Schantz Ave.** Queen Anne. 1894. This house was built as a double family house by Adam Schantz, Sr. for his children's use as they married and established families. It is one of Oakwood's best examples of the style and features a turret with curved glass windows and porches with wood columns and lattice wood balustrades. The turret and gable ends are richly detailed with arched wood panels, stick work, pilasters, dentils, finials, and pendants.

**349 E. Schantz Ave.** Georgian Revival. 1924. Albert Pretzinger. This house is a fine example of this style in brick.

**422 E. Schantz Ave.** International. 1936. Douglas Lorenz. A rare housing style, this is one of two early examples in Schantz Park. It is also

one of three experimental metal houses in the district made by Insulated Steel Buildings with walls constructed of steel panels from U.S. Steel Homes. This home features a symmetrical façade with cubist elements and the clean lines associated with the style.

**430 E. Schantz Ave.** Italian Renaissance Revival. 1884. Transformed around 1950 to the Neoclassical style, this is the original house on Adam Schantz, Sr.'s 108-acre tract that included a racetrack and stables for his beloved horses (located in the Volusia/Irving area). This house once had a one-story full-width porch that was removed and replaced with one in the full-height Neoclassical style.

**451 E. Schantz Ave.** Tudor. 1928. This home has several fine details including its steeply pitched gable roof with polychromatic slate roof, half timbering, and a massive wooden beam “bargeboard” on the front-facing gable.

**505 E. Schantz Ave.** Châteauesque. 1881. The Haas House. Originally, built in the Second Empire Style which was popular in France during the reign of Napoleon III, its original façade was along Sorrento Avenue. Isaac Haas, one of the four original developers of Oakwood, built this home. Haas used stones from his own quarry located where the Virginia Hollinger Tennis Courts are currently situated. Historically, the house was called “Ravenswood” for identification purposes since, at the time, the streets had not yet been named. Around 1917, the house was transformed and reoriented to Schantz Avenue by architect Albert Pretzinger. This renovation gave the home its Châteauesque Style and included adding the turret and a wing to the east elevation providing a kitchen, additional bedrooms, and garage.

**601 E. Schantz Ave.** Spanish Eclectic. 1927. Located just outside of the Schantz Park Historic District, this home is well worth noting as a fine and beautifully preserved example of the style.

**126 Mahrt Ave.** Craftsman Bungalow. 1919. Also not in the designated National Register Historic District, but an inspirational example in the Craftsman style and well worth noting.

**502 Volusia Ave.** Craftsman with Swiss Chalet influences. 1914. Louis Lott.

**451 Volusia Ave.** Craftsman with Swiss Chalet influences. 1917. Louis Lott. This house features a pergola accent to the right side of the porch and a massive natural stone chimney.

**408 Volusia Ave.** Dutch Colonial Revival. 1925. This house features the gambrel roof so strongly associated with the style.

**403 Volusia Ave.** Craftsman Bungalow. 1914. Louis Lott.

**326 Volusia Ave.** Craftsman with Tudor influences. 1924. This house is a representative example of a common blending of two styles popular along Volusia Avenue.

**321 Volusia Ave.** American Foursquare. 1923. This house features massive, tapered brick porch pillars.

**303 Volusia Ave.** Craftsman with Swiss Chalet influences. 1915. Louis Lott. This house features a massive outside stone chimney.

**301 Volusia Ave.** Craftsman. 1914. This large bungalow style home is clad in clapboard, shingles, and board-and-batten and features knee-brace, triangular roof brackets and a natural stone chimney and foundation.

**259 Volusia Ave.** Tudor. 1919. Featuring Craftsman accents, this house reflects nearby homes similar in design.

**253 Volusia Ave.** Tudor in an English Country design. 1923. This house features a front gable extending to cover the entrance.

**242 Volusia Ave.** Colonial Revival. 1922. This house is a fine example of the style.

**219 Volusia Ave.** Craftsman Bungalow. 1915. Louis Lott. This house features a full-width porch with massive stone pillars.

**201 Volusia Ave.** Craftsman. 1914. Louis Lott. This house features a second-story sleeping porch and wrought iron fence with beveled stone newel posts.

**The Volusia Avenue Gateway.** Prairie. 1911. Louis Lott. This structure features brick construction with pergola accents at the top.

**100 Oakwood Ave.** Craftsman. 1914. Louis Lott. This house features Swiss Chalet and natural stone accents.

**109 Oakwood Ave.** Italian Renaissance Revival. 1914. Louis Lott. This house features a hipped roof of red tile and arched windows. It is a fine example of this style.

**50 Rubicon Rd.** Colonial Revival. 1918. Louis Lott. This house features a cross-gabled roof.

**20 Rubicon Rd.** Craftsman. 1904. Louis Lott. Currently, the Oakwood Board of Education, this house features a hipped roof and full-length first-story windows with blind elliptical sunburst panels.

**20 Volusia Ave.** Italian Renaissance Revival. 1916. Louis Lott. This house features decorative brickwork on the second-story level.

**5 Volusia Ave.** Georgian Revival. 1920. Albert Pretzinger. Brick-clad with a low-pitched, truncated hip, slate roof, this house was built for Robert Dunn Patterson, nephew of John H. Patterson.

**131 Rubicon Rd.** Prior to 1865. This massive house began as an outbuilding on the Rubicon Farm (now known as the Patterson Homestead on Brown Street). Over the years, the home has evolved with major additions added in 1865 converting it to a separate farmstead. In 1895, Colonel Robert Patterson, brother to John H. Patterson, resided in this house and added a second-story and the Italianate influences with a verandah and parlor on the east side. In 1913, the house was sold to General George H. Wood, Commander of the Dayton Military District during the Dayton Flood and responsible for recovery efforts. Gen. Wood completed more additions.

**218 Rubicon Rd.** Craftsman with Shingle influences. 1904. This house features a broad recessed veranda and windows with elliptical transoms on the second-story. It also features massive battered pillars built using rustic creek stones.

**234 Rubicon Rd.** Queen Anne with Colonial Revival influences. 1896. Frank Mills Andrews. Built by Eliza P.T. Houk and known as “The Houk Honeymoon Cottage” because her children lived there as they married and established their own families. This house features a large, round turret with first-story Palladian windows.

## Begin Part II

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**223 Oakwood Ave.** Shingle. 1899. This house features a gambrel roofline.

**229 Oakwood Ave.** Queen Anne. 1900. This substantial example features a second-story balcony and a three-story faceted turret as a corner accent.

**233 Oakwood Ave.** Queen Anne 1899. This house features shingle accents.

**300 Oakwood Ave.** American Foursquare. 1929. This house is a substantial home of this type.

**301 Oakwood Ave.** Queen Anne. 1896. This house features a second-story sleeping porch balcony.

**305 Oakwood Ave.** American Foursquare. 1914. This house features a hipped roof.

**312 Oakwood Ave.** Vernacular. 1887. This home is a substantial example of a “gabled-ell”. The house plan was common after the Civil War in rural areas and small towns. A gabled-ell is defined as a one or two-story house with an irregular plan, intersecting gable roof, and asymmetrical fenestration. It is also most common in frame construction. This home was originally part of a larger plot of land owned by prominent Dayton brewer John Olt whose daughter became the wife of Adam Schantz, Jr. Later, the land was sold to Schantz and was included in Schantz Park. Olt owned this land along Oakwood Avenue as early as 1881, and it is likely that an older house once stood in the vicinity.

**315 Oakwood Ave.** Dutch Colonial Revival. 1898. This house features a gambrel roof and Craftsman accents.

**414 Oakwood Ave.** Georgian Revival. 1904. Albert Pretzinger. A substantial example of this style, this house has been home to numerous business executives and professionals over the years and was built by Pierce Davis Schenck, founder of The Duriron Co.

**244 Schenck Ave.** International. 1936. This house features an asymmetrical façade, flat roofs, ribbon windows, steel sashes, corner windows,

smooth masonry walls and cubist elements. The walls are made of insulated steel panels. It is another one of three experimental steel houses in Schantz Park built by Insulated Steel Buildings. The idea was abandoned with the onset of World War II when steel production was prioritized toward the war effort.

**254 Schenck Ave.** American Foursquare. 1915. This house is a substantial example of the style.

**264 Schenck Ave.** Beaux Arts. 1913. Louis Lott. This house features a full-height entry porch and mansard roof.

**270 Schenck Ave.** Neoclassical Revival. 1914. Louis Lott. This house features a full-height entry porch and French doors set in blind, round arches.

**422 Glendora Ave.** Tudor. 1927. Ellason Smith. This unique house has its architectural roots in the pastoral Cotswold region of England, and these homes are often referred to as “Cotswold Cottages”. They are picturesque homes that conjure up images of a whimsical storybook house with cozy corners, quirky angles and charming, artistic details. This one features a turret, steep slate hip and gable roofs, and small window dormers.

**331 Schenck Ave.** Italian Renaissance Revival. 1928. This brick-clad American Foursquare features arched entranceway openings and a unique three-window dormer.

**400 Schenck Ave.** Tudor. 1928. Ellason Smith. Rich in architectural detail, it is the winner of the 1928 American Institute of Architects award. The landscape features Oakwood’s oldest and tallest hemlock tree and a 100-year-old taxus bush. It was once owned by Ezra Kuhns, Chief Council and Secretary of NCR and President of The Miami Valley Conservancy District.

**420 Schenck Ave.** Italian Renaissance Revival. 1930. Albert Pretzinger. This house features a stone-clad exterior and “great room” interior floor plan with skylight. The design is reminiscent of the Dayton Art Institute. It was originally built for Levitt Luzern Custer, inventor of the electric wheelchair and the statoscope, a forerunner of today’s altimeter, an instrument that gauges the altitude of an aircraft by sensing changes in air pressure at various height levels.

**320 Springgrove Ave.** Mission. 1918. This house features a walk-up entrance stairway built into the surrounding wall.

**400 Ridgewood Ave.** Mission. 1916. Walter Schaeffer. This house features a stucco-clad exterior and an art glass skylight and is a fine example of the style with parapet walls and a tile roof.

**345 Ridgewood Ave.** Tudor. 1916. Walter Schaeffer. This house features multiple bay windows and half-timbering on exterior accents.

**268 Ridgewood Ave.** American Foursquare. 1928. This house features a center entrance with sidelights and elliptical fanlight over the doorway.

**251 Ridgewood Ave.** Tudor. 1929. William T. Schantz. This brick house features notable stone exterior accents.

**235 Ridgewood Ave.** Germanic Tudor. 1926. Louis Lott. This house features very unique, scrolling brick quoining on the left of the chimney, a Gothic arch window and jerkinhead gable.





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