

**United States Department of the Interior
National Park Service**

FINAL

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Ligonier Historic District

and/or common Ligonier Historic District

2. Location

street & number Approximately forty blocks roughly bounded by Smith, College, Grand,
and Union Streets and the Conrail right-of-way not for publication
(see continuation sheets)

city, town Ligonier vicinity of

state Indiana code 018 county Noble code 113

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial
	<input checked="" type="checkbox"/> N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple Ownership

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Noble County Recorder's Office

street & number Noble County Courthouse

city, town Albion state Indiana

6. Representation in Existing Surveys

Indiana Historic Sites and Structures
title Inventory (See Continuation Sheet) has this property been determined eligible? yes no

date federal state county local

depository for survey records Indiana Department of Natural Resources,
Division of Historic Preservation and Archaeology

city, town Indianapolis state Indiana

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved

date _____

Describe the present and original (if known) physical appearance

The city of Ligonier is situated in the center of Perry Township, in the northwest part of Noble County. The city is sited on the south bank of the Elkhart River, on a part of a gently rolling prairie which was originally one of the few natural clearings in the immediate area.¹

The forty-block area included in the district encompasses all of the original town plat and most of the major additions made to it during the period of significance chosen for the district, the years 1835-1937. Several distinct areas can be differentiated within the district.

Ligonier's historic industrial area developed between the Elkhart River, an early source of motive power, and Lincoln Way, which is the north edge of the town's gridiron plan. In 1857 the construction of a railroad line (today's Conrail line) to the north of the river further strengthened the industrial character of the area, and the track elevation became a physical and visual barrier which is used here to define the north edge of the district. Although a few houses stand along Martin Street and Lincoln Way, the area is dominated by three large factory buildings (Properties 50, 51, 52), only one of which (Property 50) remains in use. Though this gives the area a blighted character (see Photos 54, 55, 56), the rail corridor remains an important element, and most of Ligonier's present industries are located in a modern industrial park located immediately to the northwest of the district along the railroad.

The remainder of the district area lies to the south of the industrial corridor and is composed for the most part of neighborhoods whose buildings face the north-south streets.

Ligonier's central business district exists exclusively along Cavin Street (State Road 5) from its intersection with West Lincolnway (County Road 800N) to Fourth Street (see Photos 57, 58, and 59). Comparison of these present day views with an historic photograph (Photo 60) reveals that with few exceptions (see Photos 85, 86, and 87) the architectural integrity of the line of facades along both sides of the street is intact. As is typical of Victorian commercial areas, the buildings along Cavin Street are built out to the edges of their lots and most share party walls with adjacent structures. Virtually without exception, the historic commercial structures are built of brick, have single-pitched shed roofs, and are designed with large storefront windows on their first floors and upper floor facades characterized by regular fenestration and elaborate cornices of masonry, wood, or metal. The commercial area is visually distinguished from the surrounding residential areas both by the density of its construction and by the absence of any landscape elements such as the grass medians at the curb line or tree plantings which characterize all of the district's residential areas.

A block of modern development between Fourth and Fifth Streets forms the transition to a residential area along the remainder of Cavin Street; the angled intersection of Cavin Street with South Lincolnway forms Triangle Park (Photo 53), which is one of the few open spaces within the district and serves as the visual termination of South Cavin Street.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economic's	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input checked="" type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify) ethnicity

Specific dates 1835-37 Builder/Architect various

Statement of Significance (in one paragraph)

The Ligonier Historic District is comprised of the most intact contiguous grouping of historic and architectural resources in the city of Ligonier, Indiana. The significance of the district derives from the fact that it contains all of the properties in the city which have the greatest value in terms of historical associations with the economic and social development of the city, as well as some of the best local examples of historic architecture. The district includes the majority of the area of the city which developed during the years 1835 to 1937.

In order to recognize the historical significance of Ligonier, the unusual historical development pattern of Noble County must first be understood. What is now Noble County was initially a number of settlements isolated from one another by lakes, swamps, and dense forest. One of these was a rural neighborhood called Perry's Prairie, a natural clearing whose first white inhabitants arrived in 1833 (cf. Stone's Trace, an early Perry Township property which was listed on the National Register May 24, 1984). By virtue of having the best arable land in the county, this area became the most prosperous early settlement in the county. This led to the construction of several of the earliest state routes through the area to connect the early villages (These were the genesis of today's Indiana 5, U.S. 33 and 6, and the earlier federal road, the Lincoln Highway, whose name survives in West and South Lincolnway).

One illustration of the persisting insular nature of the towns of Noble County is worth noting in this connection. Although the railroads did much to knit together the formerly isolated settlements of Noble County by the late nineteenth century, residents of the northern and southern parts of the county continued to identify themselves with distinctly different rural communities: when the F. A. Battey Company of Chicago published a history of Noble County in 1882, it did so in two simultaneous editions. One bound the history of Noble County with that of Whitley, the county to the south; the other edition combined the Noble County account with one of LaGrange, the county to the north, and the two separate editions were then marketed separately within Noble County. Even today no one of the county's three principal towns, Kendallville (1832), Albion (created as a centrally located county seat in 1854), or Ligonier is clearly preeminent as the center of the county's social, governmental, or economic life. This is a situation which is unique among the counties in northeastern Indiana, where designation of a town as the county seat usually led to its having a dominant role in all local affairs thereafter.

9. Major Bibliographical References

See Continuation Sheets

10. Geographical Data

Acreeage of nominated property approximately 146 acres

Quadrangle name Ligonier

Quadrangle scale 1:24,000

UTM References

A	1,6	61,72,4,0	4,59,15,4,0
	Zone	Easting	Northing

B	1,6	61,82,9,0	4,59,15,7,0
	Zone	Easting	Northing

C	1,6	61,83,2,0	4,59,02,4,0
	Zone	Easting	Northing

D	1,6	61,72,8,0	4,59,01,9,0
	Zone	Easting	Northing

E			
	Zone	Easting	Northing

F			
	Zone	Easting	Northing

G			
	Zone	Easting	Northing

H			
	Zone	Easting	Northing

Verbal boundary description and justification

See Continuation Sheets

List all states and counties for properties overlapping state or county boundaries

state	code	county	code

11. Form Prepared By

name/title Craig Leonard, Historic Preservation Consultant, for

organization City of Ligonier, Historic District Comm. date June 1986

street & number 521 West Market Street telephone (219)-824-4010

city or town Bluffton state Indiana

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Richard H. [unclear] J. M. Redeman

title Assistant SHPO date 8-26-87

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

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INCLUSIVE STREET NUMBERS

NORTH-SOUTH STREETS (listed west to east)

Bowery Street: 204 South to 215 South

Center Street: 101 South to 203 South (odd only);
204 South to 215 South

Grand Street: 104 South to 202 South (even only); 203 South
to 300 South; 305 South to 315 South (odd only);
400 South to 415 South; 700 South to 708 South

Martin Street: 101 North to 815 North (odd only); 103 South
(odd only); 105 South to 505 South; 600 South
to 810 South, 900 South to 1004 South (even only)

Main Street: 100 South to 815 South; 901 South to 915 South
(odd only); 1000 South to 1015 South

Cavin Street: 101 North; 100 South to 108 South (even only);
110 South to 611 South; 700 South to 708 South
(even only); 800 South to 815 South; 900 South
to 1010 South (even only)

Lincolnway South: 800 South, 802 South (even only)

Water Street: 200 North (even only)

McLean Street: 300 South to 304 South; 400 South to 404 South
(even only); 500 South, 504 South (even only);
507 South to 612 South; 701 South to 705 South
(odd only)

Grant Street: 500 South to 608 South; 611 South to 615 South
(odd only)

Smith Street: 500 South, 502 South (even only); 503 South to
611 South

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INCLUSIVE STREET NUMBERS

EAST-WEST STREETS (listed north to south)

Richmond Street: 100 West to 215 West

Pigeon Road: 100 East to 114 East (even only)

Lincolnway West: 100 West to 215 West; 407 West to 411 West
(odd only);

Second Street: 100 West to 303 West; 400 West to 411 West

Third Street: 100 West to 515 West; 100 East to 202 East;
204 East to 304 East (even only)

Fourth Street: 100 West to 311 West; 401 West, 403 West
(odd only); 100 East to 115 East; 200 East,
202 East (even only)

Fifth Street: 100 West to 303 West; 304 West to 402 West
(even only); 100 East, 102 East (even only);
105 East to 109 East (odd only); 205 East to
309 East (odd only)

Sixth Street: 100 West to 209 West; 301 West, 303 West (odd
only); 100 East to 315 East

Wood Street: 100 West to 115 West

Jackson Street: 100 East to 104 East (even only); 200 East to
203 East; 300 East to 314 East (even only)

Union Street: 100 West to 303 West; 304 West to 402 West
(even only); 200 East to 204 East (even only)

Chapman Street: 100 West to 115 West; 200 West to 208 West (even
only); 300 West to 303 West

Joy Street: 100 West to 109 West; 201 West, 203 West (odd only);
300 West to 303 West

College Street: 100 West to 108 West (even only); 109 West, 111 West
(odd only); 300 West, 302 West (even only)

The determination that there are more than 75 property owners in the district was made by Craig Leonard in June, 1986

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Ahavas Shalom Reform Temple
503 South Main Street
Ligonier, Indiana
National Register June 16, 1983

Jacob Straus Home (Louis Levy House)
210 South Main Street
Ligonier, Indiana
National Register June 4, 1979

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One block to the west of Cavin Street is Main Street. This street is half again wider than any other street in Ligonier, and it was originally intended to be the city's commercial thoroughfare. Though some of the earliest business buildings were located along it, the fact that the river bridge was on Cavin Street (which was also part of the earliest state road through the area) led to the development of Main Street as a residential area instead. The half blocks on either side of Main Street between Third and Fourth Streets which had been set aside as a public square in the plat were developed instead as the sites of the public library and city hall (Photos 61, 62). Main became the most prestigious residential street, and was known as "New Jerusalem" because it was home to so many of the city's prominent Jewish families in the nineteenth century. Though Main Street's houses share with those of the district's other residential areas the same architectural styles and construction materials and methods, with few exceptions, all of the district's major late nineteenth century residences are located there, and the sizes of front and side yards tend to be more generous than those found elsewhere in the district. The presence of the largest modern houses to be found in the district among the large, well-kept historic homes testifies to Main Street's place as the most favored of the city's historic neighborhoods (see Photos 63, 64, and 65).

The neighborhoods which flank either side of the central area defined by Cavin and Main Street are roughly equivalent to one another in character, though not entirely equal in age. Although the neighborhood to the east of Cavin Street, along McLean, Grant, and Smith Streets, does include some large houses built as late as the 1880's, it is primarily an area of small cottages and moderate-sized houses built in the last half of the nineteenth century (Photos 66, 67, and 81). The neighborhood to the west of Main Street is differentiated by the fact that although it does include this same kind of housing stock, it also includes many houses built in the early twentieth century (Photos 68-74). One quality which these flanking areas share is a greater incidence of unsympathetic remodelling of their historic buildings than that seen in the central area; for the most part, this takes the form of downsizing of window openings and installation of artificial siding.

At the western edge of the district, along Grand and Second Streets and West Lincolnway, the presence of modern suburban houses built on those lots still available between the older houses is a factor which shapes the district boundary, which turns to outline what once were pockets of fringe historic development (Photos 75-79). This same situation exists along the south and east district edges, where the boundary outlines the historic development which took place on the south ends of Cavin, Main, and Martin Streets, and along Union Street to the east of Cavin Street (Photo 80). Only where such pockets were too sidely separated from other historic development to allow a reasonable extension of the boundary were they omitted, as on West Union Street (Photo 82).

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The approximately forty blocks which comprise the resulting district area are not otherwise distinguished by geographical or plat features. The Elkhart River is the only natural feature which defines any part of the district area; otherwise, the topography of both the district and the area immediately around it is basically flat. The railroad track elevation is the only man-made feature which creates a strong visual barrier anywhere in the vicinity of the district, but it only serves as a boundary determinant in combination with the various pockets of historic industrial and residential development and modern industrial development along the tracks. Other man-made features also help to define the character of the district area, however. Among these are the regular gridiron pattern of the streets, (some of which are bricked beneath their present asphalt paving), the rows of trees planted along the residential streets, the uniform set-back of approximately thirty feet also seen in the residential areas, and the lack of any street trees or setbacks seen in the commercial area. There is also a characteristic rhythm to the spacing of the buildings in the historic areas: historic commercial structures were built in solid block with party walls; only major institutional structures, such as the City Hall, library, and churches are freestanding buildings, as are most of the modern commercial intrusions. In the residential areas, the historic houses were built close to one another, with front and back yards the only significant amounts of open space or landscape features to be found in the district, with the exception of the library grounds and the triangular park at the foot of Cavin Street.

The following examples are representative of the architectural quality and diversity which characterize the structures found in the district, as well as the historical associations which the buildings possess:

HOUSES

Dr. Enos Fenton Residence
704 South Cavin Street

Photo 1

This Greek Revival style house is among the oldest in Ligonier. Though its exact date of construction is unknown, an illustration of the house appears on the margin of Eli Gerber's 1860 map of Noble County. That illustration not only supplied the name of the house's early owner; it also revealed that the only major subsequent change to the outward appearance of the house has been the replacement of the Tudor-arched tracery of the side porch with the Tuscan columns of the present Colonial Revival porch. The tee-shaped form of the house features a two story and gable wing which is trimmed with cornice returns, a wide frieze, and corner pilasters with heavily molded capitals, all of which make it exemplary of the Greek Revival. The raking architrave and frieze in the end gable is a treatment found in a number of Ligonier houses. The house also has its original six-over-six window sash, which are set in plain wide casings. The front door is set in the right bay of the main wing, and its is enframed by molded pilasters and sidelights. The present porch has covered the original transom and architrave.

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Though nothing is known of Dr. Fenton, the house probably was built about 1855, when Ligonier began to grow in anticipation of the arrival of a railroad line. After 1881, this was the home of Joseph C. Bash, a lawyer.

James Canaday Residence
501 West Third Street

Photo 2

This house is one of the only local examples of the Greek Revival style to use the form of a central two-story pavilion flanked by one story wings. It is made even more unusual by the fact that rather than a central portico with a monumental order of columns, the central pavilion has a recessed porch on each register, each of which apparently had columns in antis. Each of the porch recesses is flanked by pilasters and had plastered walls; the architrave above the second floor is topped by a full pediment, rather than the more typical cornice returns, such as are seen on the ends of the flanking wings. The wide windows with six-over-six sash seen on the second floor are probably original, rather than the taller, narrower one-over-one sash seen on the house otherwise. The latter probably date from a later remodeling which included the bracketed rectangular bay window seen on the east end of the house.

James Canady was the owner of the property in 1863. Though nothing is known of Canaday, later owners of the house include prominent banker Solomon Mier (cf Property 21), who owned the property until 1881.

Silas Shobe Residence
507 South Cavin Street

Photo 3

This house is locally unique in several respects. Unlike most early houses in the area, it uses a simple rectangular form with a central gable, rather than having a facade gable on a projecting end wing or central pavilion. Though the pitch of the gable, the wide frieze, and the use of a front door trimmed with transom, pilasters, and sidelights reflect the conventions established by the Greek Revival, several other details such as the vertical proportions of the windows herald the arrival of the later Picturesque styles. The house has a central hall plan. The brick porch balustrade is a Craftsman style addition from early in this century. The house is set slightly above the level of the sidewalk. A low stone retaining wall with centrally located steps defines the yard on the west and south.

Although Silas Shobe was a farmer when he arrived in Perry Township in 1838, he started a tannery in Ligonier in 1849 (the same year he bought this lot and the one adjacent). After going to live in Iowa in 1854, he returned to Ligonier to go into the hardware business with George McLain in 1856. After 1859, Shobe was the proprietor of a livery stable. He probably built this house about 1870.

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George Chapman Residence
107 West Union Street

Photo 4

The design of this house is another example of the arrival of the Picturesque styles in Ligonier. Like the Silas Shobe Residence just cited, it uses common rectangular form in combination with a central front gable. In this case, however, the gable projects from the front of the house, and is supported by two-story square columns. The house has a wide frieze with a dentil course on which pairs of scroll-sawn Italianate brackets are mounted at intervals, and the face of the gable is finished with diagonal boarding around a lancet-arched gable window. Beneath the porch, the frontispiece of the entrance is given a width equal to that of the porch by flanking the door and sidelights with a window on either side, then framing all of these openings with center-cove casing and square head blocks, a treatment seen on examples of the Greek Revival style in central New York. Unfortunately, the bays directly above the entrance, which likely had a similar treatment, have been replaced by a single modern window set in the center bay, and the walls of the house have been clad in asbestos shingles. Nonetheless, what remains is a striking combination of elements drawn from the Greek Revival, Italianate, and Gothic Revival styles.

George Chapman apparently built the house in 1865, the same year that he platted Chapman's Addition, which extends south and west of his house.

Eli Gerber Residence
604 South Cavin Street

Photo 5

This house exemplifies both the best features of the Greek Revival style and the length of time that it was locally popular. Though it uses the same T-plan form as the Fenton House cited above (#1), the detailing of this house is more robust and elaborate. The features of the end bay include not only a wide frieze with cornice returns, but also large corner pilasters with panelled shafts and elaborate capitals. Casings with wider projecting head casings are used on the windows, and the casing of the second floor door in the center bay is topped by a full entablature with boldly projecting cornice. Based upon other examples seen in the area, this door probably opened onto the top of a one bay porch trimmed with sawn tracery which sheltered an entrance in the center bay on the first floor. The present entrance in the side wing and the Craftsman style porch which covers it, were likely added early in this century.

Eli Gerber, who built the house in 1874, was a local surveyor and teacher turned merchant. Gerber came to adjacent LaGrange County from Ohio in 1855, but went on to Nebraska, where he helped plat Omaha. In 1857 he returned to Ligonier, and subsequently served as the county Surveyor until 1865; during this time he published a map of Noble County, and was also one of Ligonier's early school teachers. In 1869 he entered the hardware business in Ligonier, and in 1871 he established a foundry which became a carriage factory in 1880. In city politics, he served as the first city assessor, served several terms as a city councilman, and was a school trustee.

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Continuation SheetSection number 7 Page 8 Ligonier Historic DistrictWilliam A. Brown Residence
411 West Lincolnway

Photo 6

Local furniture maker and undertaker William Brown (cf. Property 35) built this brick Italianate house in 1873. The two story gabled rectangular form of the house has a wide frieze along the top of its walls and windows with four-over-four sash set in segmental-arched openings. The most prominent feature of the house, however, is the one story porch which extends across its facade. The porch has tracery posts composed of sawn panels set between plain square sticking; lacy scroll-sawn brackets flank the tops of the posts, and the entablature above has molded dentils beneath a plain cornice. The porch has a steeply-pitched mansard roof which is topped by a curb decorated with a course of molded dentils.

Jackson-Yorky Residence
105 South Martin Street

Photo 7

This modest brick cottage continues the use of the T-plan form by combining it with low pedimented window caps drawn from the Italianate style. The alcove formed next to the end gable on the facade is nearly filled by a projecting rectangular bay window. This type of bay arrangement, and a related type in which the bay is a polygonal one used opposite the end gable are found on a number of similar local cottages, and they probably represent the hallmark of an unidentified local builder. This house was originally built in 1879 by Emma Jackson, of whom nothing is known. In 1903 the present front porch, with its turned balusters and Tuscan colonettes standing on rock-faced masonry plinths, was added by Augustus Yorky, a later owner. An idea of the appearance of the original porch is provided by the side porch, whose mansard roof is supported by stop-chamfered piers trimmed with panelled brackets and an arched architrave. Yorky had come to Perry Township from Germany in 1852. He had probably retired from farming by the time that he bought this house in 1903.

First Eli Jacobs Residence
500 South McLean Street

Photo 7

This house has the same form and details seen in the Jackson-Yorky Residence cited above, with the exception that rather than a bay window, it has a pair of windows used opposite the end gable. The present porches are modern additions.

This house is noteworthy for its association with one of the town's prominent Jewish merchants. Eli Jacobs came to Ligonier in 1869. He was a clerk in the Straus and Meagher store until 1878, when he became a partner in a successor firm, Jacobs and Goldsmith. In 1883 the name of the firm was changed to E. Jacobs and Company, which it remained until Jacobs' death in 1927. 1883 was also the year the Jacobs brought his bride, Bette Hyman, to Ligonier from New York City. He apparently built this house in 1885, and lived here until 1908, when built a more stately home on Main Street (Property 26).

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Robert Hays Residence
701 South McLean Street

Photo 9

This 1½ story frame house was built in 1886 by Robert Hays, of whom nothing else is known. It is an example of one of the most commonly found types of cottage found in Ligonier other than the T-form noted above (cf. Properties 7, 8). The use of the gable end of a simple rectangular form as the facade is an innovation introduced by the Greek Revival and consolidated by the Picturesque styles as a part of the local vernacular. The pedimented caps of the windows have their faces cut out in the form of flattened ogee arches to add a medieval note, while the flattened ancons at their bases are cut out in a floral design. While the wide window in the left bay of the facade appears to be a later addition, the rectangular bay window on the north elevation with its bracketed mansard roof and panelled architrave, is more likely an original feature of the house.

Joseph Calbeck Residence
209 West Union Street

Photo 10

The local vernacular traditions are also illustrated by this house, which was built by Joseph Calbeck in 1889. The main block is a T with its base turned to the street. The clapboard siding is trimmed with a wide frieze and corner boards capped to serve as corner pilasters. The plain wide casings are topped by architrave moldings. These details are the basic vocabulary of local building established by the Greek Revival and continued by the Italianate style. The interior of the house is also indicative of the evolution of local building methods. It features beaded casings and head blocks probably made in a local mill, and a carved redwood mantel which may have been mail-ordered. The present Craftsman style porch was added in 1920 by John T. Pollack, the second owner of the house.

Charles Inks Residence
407 South Main Street

Photo 11

The Italianate style can be seen in this 2 story, four bay, brick house, which was built in 1875. The rectangular mass of the house is topped by a hip-roofed. Its broad eave is trimmed with pairs of sawn brackets set on a wide frieze. The four-over-four sash of the tall, narrow windows are set in openings capped with pedimented hood molds. Though the entrance has a transom and sidelights; these elements have the same verticality of proportion seen in the other openings, and wide parlor windows flank the entrance.

Charles Inks moved his granite and marble shop to Ligonier from nearby Wolf Lake in 1868. His trade was spread over a three-state area. When his son, A. J., became owner of the house in 1923, he replaced the original porch with the present one, and built the cobblestone retaining wall around the base of the bank on which the house stands.

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Harrison Wood Residence
701 South Main Street

Photo 12

Though the mansard roof appears as a detail on many bay windows and porches in the district, this is one of the few instances in which its use can truly be called an example of the French Second Empire style. The brick walls of the Wood Residence are topped with a deep dentilled frieze with pairs of elaborate panelled brackets. The roof itself is topped by a tall molded curb and punctuated by dormers capped with arched hoods. On a lesser scale, a concave mansard roofs a polygonal bay window on the side of the house. The arcuated trim, drop pendants, and stop-chamfered piers of the side porch provide an idea of the sort of porch which may have been used on the facade.

Harrison Wood was a Noble County pioneer. He had come from New York via Michigan, and had settled at Rochester, an early town east of Ligonier. He served two terms as county sheriff, starting in 1844, then was Probate Judge until 1851, when he returned to farming. He owned the first threshing machine in the county. In 1858 he platted Wood's Addition to Ligonier, an area between McLean and Smith Streets from Fourth to Sixth Streets. In that same year he bought this property, though he did not build this house until at least 1874, when he moved to Ligonier.

Charles C. Buchtel Residence
504 South Main Street

Photo 13

This two story, wood frame Italianate style house was built in 1877. The rectangular mass of the house is topped by a hipped roof which terminates in a flat deck. The pedimented window casings use the same depressed ogee arch motif seen at the Hays House (Property 9), and the south wall of this house also features a bracketed, mansard-roofed bay windows, whose polygonal form is echoed by a later addition on the west. The present Craftsman style porch was added about 1917. Though the roofline probably had a bracketed cornice, this element was apparently removed when the house was clad in artificial siding. Nonetheless, it is a typical example of the frame Italianate houses found in the district.

Dr. Edwin Knepper Residence
300 West Union Street

Photo 14

This house was built in 1883, and its design combines an Italianate form with Victorian Gothic details. The brick ell of the house is punctuated by a polygonal bay at the intersection of the wings. The low-pitched hip roof has broad eaves which are supported by brackets set between the panels of the frieze. A band of feather-edge trim appears above the panelling. The flat stone lintels of the windows are decorated with incised Gothic patterns, and the lower edges of the lintels are stop chamfered, as are the faces of the brackets. These same devices are used on the interior casings.

Dr. Knepper came to Ligonier in 1866 to join his brother, J. M. Knepper, a lumber dealer. Among the later owners of the house was Everett Mier, son of Abraham Mier (Property 22). Everett's brother Durbin was the last Jewish resident of Ligonier.

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Frederick H. Green Residence
404 South Main Street

Photo 15

This two story, brick Victorian Gothic style house was built in 1880, as noted by an inscription on the facade. The design creates a grouping of steeply-pitched gables by adding a gabled projection into the ell of the main wings. Each of the gables is embellished with a relief pattern of corbiestep work which suggests the presence of Gothic vergeboards. A smaller gable tops a rectangular bay window projecting from the front wing. This bay has a frieze of feather-edged vertical boarding. The flat stone lintels used over openings are trimmed with incised floral designs, as are the square shoulder blocks below the lintels. A porch with turned posts supporting a plain architrave wraps around the front of the house.

Mr. Green was a successful realtor who dealt extensively in farms and livestock before founding the Farmers and Merchants Trust Company in 1906. In public life, he served two terms as mayor, during which time the city water works were built. He was also president of the library board at the time the Public Library (Property 47) was built.

Albert Hardenbrook Residence
301 East Third Street

Photo 16

Though he originally came to Ligonier in 1835, Hardenbrook went west to be a trapper and prospector in Nevada and Montana before returning to Ligonier in 1866 to enter the livery business. When he built this Stick Style house in 1883, he was a grocer and saloonkeeper.

The house is the finest frame example of its style in the district. Its ell form is clad in a patterned slate roof. A porch set diagonally between the wings has turned posts under a gable that enframes the entry in the facade alcove. Bracketed shed canopies are used over all of the windows except those of the bay window on the front gable, which is trimmed with Italianate brackets. Except for the bay, the design strongly resembles those of architect George Palliser, of Bridgeport, Connecticut, who originated the idea of mail-order house plans.

H. M. Freed Residence
413 South Cavin Street

Photo 17

The Victorian design of this house has several features not seen on other examples in the area. Though the frieze of sawtooth trim, the shed canopy of the front window, and the turned posts of the porch are typical, the hip-roofed form with its end gables, and the corner porch tucked under the base of the front gable presage the Queen Anne style. The sawn trim and spindled galleries of the porch are especially fine. Though nothing could be learned of H. M. Freed, a picture of the house in the June 6, 1895, issue of the Ligonier Leader identified the property with him, and tax records show that a later owner of the home was Dora Freed Newton. The house was probably built about 1885.

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208 West Sixth Street

Photo 18

This house was built in 1892, and it is an example of the Stick Style. The gable is differentiated from the wall below by the courses of cut wooden shingles which terminate in a sunburst pattern of boarding at the top of the gable. The sunburst is repeated in the gable of the entry bay of the porch. Though only single bays of the porch survive on the front and side of the house, an historic postcard reveals that the porch originally wrapped both sides of the front of the house with its turned posts, sawn brackets, and spindled gallery.

Warren Newton Residence
202 West Third Street

Photo 19

In this two story modest frame example of the Queen Anne style, the characteristic differentiation of floor levels via changes in siding material can be seen. The first floor is clad in narrow clapboard, courses of plain shingles mark the spandrel between floors, and the second floor and gables are clad in courses of cut shingles. The simple form is also enlivened on the facade by a gabled diagonal bay which intersects the end of the front porch. Though the bay still has its panelled frieze and brackets, the turned posts and spindled gallery and rail seen in a photo of the house in the June 6, 1895, Ligonier Leader have vanished, as has any knowledge of Warren Newton, who apparently built the house in 1894.

Former Methodist Parsonage
108 South Martin Street

Photo 20

When the Methodists built a new Queen Anne style church in 1896 (cf. Property 46), they also built this house in the same style. The design may have been provided by Sidney J. Osgood, the architect of the church. The design strikes a dynamic balance between an end gable on the front and the projecting conical-roofed tower on the side, which contains the stair landing within. The interval between these two elements is filled above the porch by a Moorish-arched corner porch. Under the front porch, the location on the front wall usually used for a parlor window is instead filled by a molded panel of similar size, and a window is placed on the diagonal corner of the front bay. While the first floor is clad in lock siding, the second floor is covered with courses of cut shingles. The Tuscan columns of the porch replaced the turned posts and spindlework shown in a cut of the building in the June 6, 1895, Ligonier Leader.

Solomon Mier Residence
508 South Cavin Street

Photo 21

One of the largest houses in Ligonier is this mansion built in 1906 by the head of one of the two most prominent Jewish families in Ligonier. The form of the house is dominated by large end gables whose soffits and fascia form lancet-arched hoods to shelter shingled walls punctuated by windows with broken pediments. A round turret with conical roof is broken at the eave by steeply-gabled wall dormers.

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At the bases of these dormers and the front gable window, balcony platforms which were once balustraded are supported by trestle brackets. Larger versions of these brackets are used in pairs under the bases of the gables and at the tops of the rock-faced piers of the front porch. The total effect is a Queen Anne fantasy that combines elements of French Renaissance, Richardsonian Romanesque, and the Colonial Revival.

Mier had come to Ligonier in 1854. Though initially a merchant, he soon expanded his interests into real estate, livestock, and commodities trading. In 1874 he founded the Mier Bank (cf. Property 41). By the turn of the century he also had a bank in nearby Fort Wayne, was owner of the Mier Carriage Company (cf. Property 52), and had personally financed the construction in 1906 of the interurban railroad line which connected Wawaka and Ligonier with Warsaw.

Abraham B. Mier Residence
600 South Main Street

Photo 22

Solomon Mier's son built this Queen Anne house in 1898. The hip-roofed cubic mass defies designation as Colonial Revival only by its use of a round shingled turret tucked under a front corner of its modillioned eaves. The facade is dominated by a gabled dormer with a bell-cast roof. ~~The lancet pattern of the dormer window mullions~~ is repeated on the windows of the top of the turret and on the bay window next to the front door. Two round-arched windows with a sunburst pattern of mullions are used beneath the dormer, and two elliptical windows fill the left bay on the second floor. The front porch has pairs of Tuscan columns supporting a classical architrave.

Abraham Mier assumed leadership of the Mier Bank after his father's death in 1910; when the Mier and Straus banks were combined as the American State Bank in 1928, he was the new bank's first president.

Isaac Straus Residence
206 South Main Street

Photo 23

This mansion was the home of a member of one of the two most prominent Jewish families in Ligonier. Though originally built in 1900, much of the present appearance of the house dates from 1911, when the gambrel roofline and porch were added after a fire. The front gambrel gable is almost hidden behind the porch which wraps around the front of the house, and by the square tower which engages the gable on the front corner. The first floor of the porch has massive piers of granite rubble with Tuscan capitals; the second floor porch, which extends only across the front of the gable, has pairs of Tuscan columns. Both the porch and the top of the tower are surmounted by a balustrade with panelled dies and a rail whose pattern of diagonal Roman bracing is used on both registers of the porch, as well.

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Harriet Hays Residence
303 West Third Street

Photo 24

A more modest example of the combination of Queen Anne and Colonial Revival elements is provided by this house, which was built in 1905. The gambrel cross-gabled form of the house has its first floor clad in lock siding, and the faces of the gables are shingled. Colonial cornice returns punctuate the intersection of the two rakes of the gables, and a conical-topped end pavilion with finial asserts the presence of the front porch, whose Tuscan columns support the front gable. On the side wall, the windows are grouped beneath a fanlight to suggest a Palladian motif. Mrs. Hays was the widow of William D. Hays, a Perry Township farmer.

Buel Cowley Residence
206 West Third Street

Photo 25

The modified Queen Anne form is given Colonial Revival details in this 1902 design. The end gable and the hipped dormer beside it both have courses of cut shingles. The gable has a Palladian windows, and the dormer sash is leaded in a Tudor pattern. Swelling bays are used on the base of the end gable and beside it on the second floor. Colonial small pane sash are used for the tops of the second floor windows, and clear bevelled plate glass is used for the transom of the parlor window and for the large art glass window next to the front door. This window and the door are enframed in a surround with Tuscan pilasters and a dentilled entablature. The plain architrave cornice of the front porch is supported by Tuscan colonettes which stand on rock-faced piers, and the handrail has urnshaped balusters.

Second Eli Jacobs Residence
507 South Main Street

Photo 26

Eli Jacobs, whose earlier home was noted above (Property 8), built this house in 1908. The square mass of the house is topped by a tall gabled roof which is intersected by a polygonal end bay on a front corner. The sweep of the roof juts past this bay to form the front porch. The walls of the house are clapboarded and trimmed in narrow corner pilasters and a dentilled cornice. Colonial Revival six-over-one, nine-over-one, and twelve-over-one sash are used for the windows, which are set in narrow casings. A single gabled dormer with a dentil cornice breaks the plane of the roof above the porch. The result is a Queen Anne design which prefigures the simplicity of Craftsman style bungalows then being built locally.

By the time he built this house, Eli Jacobs was well established as a successful clothier in Ligonier. His store was located in what is now the south end of the Straus Brothers Block (Property 39).

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Jacob Straus Residence
210 South Main Street

Photo 27

Although it was individually listed on the National Register June 4, 1979, the prominence of its origins and its architectural significance make this house worth noting here. This 1898 design is the best example of the Colonial Revival style in the district, since it features the full vocabulary of that style without any of the Queen Anne nuances seen in most other examples found there. The house has a hip-roofed cubic mass trimmed with a wide dentilled frieze and large fluted Ionic corner pilasters. The loss of the broken pediment tops of the three gabled dormers, and of the balustrade at the top of the roof, are the only serious losses of the original design. The Tuscan front porch has retained its gooseneck rail and urn-topped balustrade.

Jacob Straus came to Ligonier in 1855. He and his brothers, Frederick and Mathias, formed a mercantile business, opened the Citizens Bank (cf. Property 39) in 1870, and operated a farm brokerage which had offices in thirteen Midwestern states. Jacob Straus was responsible for organizing the local school board, and he oversaw the construction of the city's first public school building in 1876.

Simon Schloss Residence
505 South Main Street

Photo 28

This 1912 Colonial Revival detail is the work of Fort Wayne architect Charles R. Weatherhogg, who had done an earlier Craftsman style design for the house in 1908. Both sets of drawings have been handed down to the present owners of the house. As built, the design is a two story hip-roofed cubic mass punctuated by a swelling bay on the left side of the facade. A gable dormer projects from the roof. The broad eaves of the roof and dormer have long shaped modillions and the Tuscan piers of the front porch support a plain architrave cornice. Urn-shaped balusters complete the porch design, and an elliptical art glass window occupies the center bay above. Simon Schloss was a successful Jewish clothier who is remembered as the donor of one of the windows of the Temple (Property 44), which stands next door to this house.

J. O. Slutz Residence
506 South Main Street

Photo 29

Another Fort Wayne architect, Alfred Grindle, was responsible for this 1904 Tudor Revival design. This was noted in an article in the Fort Wayne Journal-Gazette on January 11, 1905, which also reported Grindle's design of the Elisha McLallen residence in Columbia City (included in a National Register district in that city). For both designs, Grindle used a central half-timbered gable supported on brick piers for the Slutz Residence, he made that element the central feature of a front porch whose Tuscan piers support knee arches. The gable is balanced on the facade by a polygonal end bay whose beltcourses of cut shingles continue across the south elevation under another half-timbered gable.

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Slutz was a salesman for the Fort Wayne Drug Company.

Jonas Shobe Residence
204 West Lincolnway

Photo 30

This Craftsman style bungalow was built about 1915. The house displays the broad, low roofline characteristic of the bungalow, a new house form that was introduced locally about 1905. The sweep of the roof includes the porch, whose piers stand on rock-faced bases made of cast stone. The walls of the house are clad in wide lock siding, and the windows have plain wide casings. The design departs from the most typical type by having two rather than one dormer on the front, though their gabled roofs are trimmed with open rafters in the usual manner.

Catherine Raubert Residence
603 South Martin Street

Photo 31

This 1½ story, stucco house was built about 1919, the year that the area across the street was platted as a subdivision. With its single large gabled dormer above the porch, stuccoed walls, and open-raftered eaves, it is a typical bungalow. The vertical-mullioned upper sash used in the windows are an innovation made by the Craftsman style, as is the treatment of the porch as an arcade simply carved out of the stucco form of the walls.

Solomon Henoeh Residence
703 South Main Street

Photo 32

The Henoeh Residence is a tapestry brick, 1½ story bungalow with jerkin-head gables, trestle brackets, and segmental-arched gable and dormer windows. It was built in 1922, and its design represents the later development of the Craftsman bungalow.

Henoeh was one of the later leaders of the Jewish community. In 1915 he and Wilbur Wood took over the Ligonier Refrigerator Company and made it into one of the city's leading employers. In public life, he was city councilman from 1912 to 1918, then mayor from 1918 to 1921. He was also a member of the school board. In 1931 he served as a Democratic presidential elector for the fourth Congressional district.

Jonas Schloss Residence
603 South Main Street

Photo 33

Unlike most bungalows, this 1½ story, 1920 design has a projecting central entrance bay topped by a jerkin-head gable and flanked on either side by groups of vertical mullioned Craftsman style windows, rather than an open porch. The roof above has a broad, low, shed dormer. Jerkin-head gables, with long projecting timber rafters, are used on the side walls of the house. The segmental-arched gable windows and the tapestry brick used to clad the walls suggest the possibility that the house had the same designer as the Henoeh Residence (Property 32) cited above.

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COMMERCIAL BUILDINGS

Gentry Hotel
208, 210 South Cavin Street

Photo 34

This three story Italianate block was built about 1870 as a hotel. The facade is divided in the middle by a central bay which has a doorway enframed by a transom and sidelights on the second floor, and a triple-arched window on the third floor. The two bays of windows on the left side and the three bays on the right side of the facade are capped with hoods made of header coursing adorned with keystones. The wall is topped by a wide frieze with end returns. An historic view (Photo 60) shows that a one bay cast iron porch originally extended in front of the center bay, and a large Flemish gable, probably a later addition, once crowned the front.

Henry Hostetter Block
200, 202, 204, 206 South Cavin Street

Photo 35

This row of four identical Italianate fronts was built between 1878 and 1881 by Henry Hostetter, a local attorney who served as State Representative for Noble and LaGrange Counties after serving earlier as township assessor and justice of the peace. The block is largely intact above the first floor, with four-over-four sash set in round-arched openings under elaborate hood molds with large keystones and ancons on the second floor, which is topped by shaped brackets set on the wall under a broad eave. The side wall of the building is notable for the simpler segmental-arched header coursing of its windows and the lancet arches of the corbel table which tops it.

Sisterhen, Sack, and Dill Blocks
312, 314, 316 South Cavin Street

Photo 36

This group of three fronts illustrates the later development of the Italianate style. The Sisterhen and Sack Blocks, built as show store and grocery, respectively, are both topped by the same cornice design, which uses a frieze whose panels and modillions are grouped by brackets faced with acanthus leaves. The central bay of the cornice of each building is topped by a low pediment which contains the date 1883 and is crowned by an antefix. The wall area of each of these two facades is enframed by end piers and topped by a corbel table. The three segmental-arched windows of the Sisterhen Block have hood moldings with ancons; identical caps once graced the Sack Block, but have since been removed. The Dill Block, built in 1889 as a haberdashery, has a more elaborate treatment which shows the influence of later styles. The top of the building has a cornice which features fan designs inspired by the Japanese craze of the 1880's on its frieze, and a Queen Anne style oriel window trimmed with stylized colonettes instead of a row of second floor windows. The first floors of all three fronts are remarkably intact; they include cast iron pilasters and panelled wooden aprons. Modern awnings and signage have been added.

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203 South Cavin Street

Photo 37

John Green opened his meat market in this building in 1886, and in doing so founded a family business which continued for more than fifty years at this site.

Rather than a cornice and frieze made of wood or iron, the Green Block is topped by courses of brickwork which imitate the appearance of those elements. Round arched openings are used for both the second floor windows and the stairway bay on the end of the first floor. The intact first floor front has panelled cast iron pilasters on either side of a recessed entry, and flanking show windows with two large lights in each bay.

King Block
223 South Cavin Street

Photo 38

Although the segmental-arched upper floor windows of this building are drawn from the Italianate style, the treatment of the top of the wall as a frieze of lancet arches gives the design a Gothic character which is unusual among the commercial buildings in the district. The building was erected in 1877 as the home of the King and Weaver hardware store. The oriel windows on the side wall are later additions, as is the modern first floor front.

Straus Brothers Block
214, 216, 218, 220 South Cavin Street

Photo 39

This is the remaining north half of a block built in 1888 by the Straus Brothers, whose Citizens Bank was located in the south end of the building. The bank (Photo 39A) was demolished in 1969 to make way for the present American State Bank. That bank was formed in 1928 through the merger of the Mier and Citizens Banks (cf. Photo 39a, Properties 5, 22, 27, 41). The deep red pressed brick walls of the building are laid with buttered joints and rock-faced stringcourses which band the heads and sills of the openings. Each bay is defined by piers and topped by corbels beneath a narrow reeded cornice and a parapet in the form of a blind gooseneck rail topped by finials. The present south end bay has an oriel window whose segmental cap breaks through the line of the cornice. Next to the oriel, a stairway bay is expressed as a projecting gabled aedicule. Rock-faced stone piers define the bays on the first floor whose stone fronts have been greatly altered. This Queen Anne style block was designed by Chicago architect Cass Chapman. Chapman is otherwise notable for the reports in the Inland Architect and Building Record of his county infirmary projects in Elkhart and LaPorte Counties.

Regina Ackerman Block
303, 305 South Cavin Street

Photo 40

The Ackermans were one of the early Jewish families in Ligonier; Mrs. Ackerman was the widow of Solomon Ackerman, who had arrived in 1850. The design of this 1890 Queen Anne

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style block, like that of the building adjacent to the north, suggests that these may also have been designed by Cass Chapman, architect of the Straus Block (Property 39). The bands of rock-faced stringcourse which define the head, meeting-rail, and sill lines on the facade, and the treatment of the central stair bay as a projecting, pyramidal-roofed pavilion seem to support this theory. In the Ackerman Block, however, the facade is also enriched by the use of a broad oriel window in each bay (one has been removed), and by the wide metal frieze and cove cornice decorated with bands of anthemion and stylized triglyphs. The sunburst in the central bay's pediment was a popular Queen Anne motif. The foliated carving on the round-arched stair entrance is taken from the Richardsonian Romanesque vocabulary. Though both first floor store fronts have been altered, the south side of the Ackerman Block is the home of downtown's oldest existing business, Schlotterback's Grocery.

Mier Bank Building
310 South Cavin Street

Photo 41

This is the former home of one of Ligonier's two Jewish banks. It was originally built in 1873 as "The Banking House of Sol Mier." In 1905 it became the Mier Bank, and in 1907 the building was remodelled to its present appearance under the direction of Fort Wayne architect Charles R. Weatherhogg (cf. Property 28). Weatherhogg also designed a Fort Wayne building for Mier's Citizens Bank and Trust in that same year. This building whose facade is clad in limestone has Jacobethan detail. A column of polished red granite marks the diagonally placed entrance on a front corner. The rest of the first floor has been remodelled. The three bays of the upper wall have windows with ten-light transoms set beneath segmental reveals. Paired openings in the attic story above are separated by hanging diagonal buttresses which also break the blind trefoil arches of the parapet before terminating in ball finials. The side wall of the building has first floor windows with flat molded lintels and segmental-arched second floor windows beneath stringcourses which continue the lines that define the attic story of the facade.

Zimmerman Block
213, 215 South Cavin Street

Photo 42

Like the Mier Bank, this is an old building with a newer facade. When built in 1870, this was the home of J. C. Zimmerman's dry goods store. In 1905, as attested by the inscriptions atop the wall, he gave the building a new facade made of glazed yellow brick trimmed with rock-faced limestone stringcourses. The simplicity often favored in early 20th century commercial design can be seen in the way the window openings are simply cut into the smooth face of the wall, and the facade is topped by only a suggestion of a dentil frieze beneath a panelled parapet.

CHURCHES

Former Universalist Church
700 South Cavin Street

Photo 43

This is the earliest church building to survive in the district. When built in 1856, it was used by a congregation which included some of the most prominent Gentile families in the city. One member, Harrison Wood (cf. Property 12), who had loaned the

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church money, obtained a judgement for the balance owed after the church was unable to support itself. He then sold the property to the Church of Christ in 1863, though he kept a one-fourth interest in it, so that the Universalists could continue to use the church. After his death, his heirs sold this interest, and the Church of Christ used the building until 1984; it is now vacant.

The building has the temple form used by the Classical Revival style for public buildings. The facade has a full pediment above a Tuscan porch, and the side walls have bays with tall windows separated by pilasters. The stucco cladding of the walls is the result of a 1922 remodelling. Though a steeple was added in 1867, it has since disappeared.

Former Ahavas Shalom Reform Temple
503 South Main Street

Photo 44

Although it was individually listed on the National Register June 16, 1983, a description of the district would be incomplete without a mention of the structure that was the focal point of the life of the Jewish community in Ligonier. The temple was built in 1889, and its Victorian Gothic design combines a cross-gable form otherwise used for Christian churches with decorative details, chiefly in the windows, of Jewish and Middle Eastern iconography. As the Jewish population of Ligonier dwindled, the temple saw increasingly sporadic use. It was not until 1954, however, that it was finally sold to the first of several Christian denominations which have since used it.

First Presbyterian Church
407 South Cavin Street

Photo 45

This 1890 Gothic Revival church was created by drastically remodelling an Italianate house originally built by J. B. Stoll in 1872. The house had a hip-roofed cubic form topped by a belvedere; traces of the house walls can still be seen in the brickwork on the south elevation. The church is a gabled rectangular mass intersected by a pyramidal-roofed square corner tower and a steeply-raked central gable on its facade. The lancet-arched art glass windows have hoods of header coursing, as do the belfry openings, and the walls are topped by corbelled brick brackets. A notable feature of the interior is its Lancashire-Marshall tracker action pipe organ, which was installed in 1909. Modern additions were made to the rear of the church in 1948 and 1965.

Trinity Lutheran Church
205 West Fourth Street

Photo 46

This was the site of the city's first church, which was erected by the Methodist congregation in 1846. That structure was superseded by newer ones in 1858 and 1896 (cf. Property 20), before a fire in 1933 led to the construction of this building in 1934 as the last home of the Methodist congregation on this site. The present Lutheran congregation has owned this church since the early 1970's. The simplified Gothic Revival design consists of a gabled rectangular mass clad in yellow brick and trimmed in limestone. A square tower with a crenellated top intersects the main wing on its side, and the bays of the nave are expressed by a

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series of false-pointed wall arches on the side walls. The windows are flat-topped openings with steel sash glazed in opalescent glass. The entrance is a pair of large wooden doors with strap hinges which are set in a modified Tudor arch in the base of the tower. Though it does use some historical details, the design has a spareness which reflects the influence of the contemporary Art Deco style, which reduced most ornament to flat geometric patterns. The church is the work of Fort Wayne architect LeRoy Bradley, whose firm is still in business under the leadership of his son.

PUBLIC BUILDINGS

Ligonier Public Library
300 South Main Street

Photo 47

Andrew Carnegie provided a \$10,000 grant for the construction of this Italian Renaissance Revival building in 1908. The site, originally intended as a part of the public square, had been occupied by a school until the construction of this building. The hip-roofed symmetrical rectangular mass is balanced around a pedimented vestibule. The main entrance is a segmental-arched aedicule on this frontispiece. Though the grey glazed brick of the walls is trimmed with some cut stone trim, patterns in the masonry are used to create the impression of more extensive stonework. The raised basement is banded with courses which suggest four rusticated tiers broken by pairs of jack-arched basement windows. At the corners above, projecting courses suggest quoins, and bands of corbelling define a wide dentilled frieze along the tops of the walls. The smooth planes of the walls have flat-topped windows each flanked by brick pilasters supporting a stone entablature. These are surmounted by round-arched transoms whose molded hoods have shaped keystones. A cornice with square modillions supports the eaves of the ceramic tile roof. The building is the work of Fort Wayne architect Charles E. Kendrick, who designed similar libraries for Delphi (1904), and Crown Point (1908). Other known works by him are public and commercial buildings in Fort Wayne, Ossian, Columbia City, and Gary. He relocated to the latter city in 1909 to take part in its early growth. A semi-circular rotunda addition was made to the rear of the Ligonier library in the early 1970's to expand the stack area.

Ligonier City Building
101 West Third Street

Photo 48

Ligonier's City Hall was built in 1914 on what had originally been part of the public square. A city jail stood here until that time. Cosmo C. Elwood of Elkhart designed the building in the Italian Renaissance Revival style then popular. The three part composition of the facade has a square pyramidal-roofed pavilion on either side of a recessed bay in which the entrance doors are set beneath a round-arched loggia whose arches are supported by stone colonettes with cushion capitals. The spandrel at the base of the loggia bears the name of the building, and a tablet on the shaped parapet above, the date of construction. Though the entrance bays and window openings on the first floor have plain brick reveals, the second floor windows of the towers have wide shouldered stone surrounds. The main wing of the building is a wider rectangular mass

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set behind these elements; the alcoves which would have originally been at the front corners have been filled with modern flat-roofed additions whose brick walls match the color of the original building; a similar addition was made to the rear to expand the firehouse.

U.S. Post Office
201 South Main Street

Photo 49

This 1935 Colonial Revival structure was the first one built as a post office in Ligonier; before that time, the service had been in various commercial buildings, such as the Gentry Hotel (Property 34) the home it had immediately preceding this one. The elements of the simplified Georgian design include wide projecting piers at the corners of the brick walls to form corner pilasters, a wide frieze with a narrow band of dentils, and windows with twelve-over-twelve sash set in plain reveals with flush flat stone lintels. The most elaborate details are the entrance and the octagonal cupola on the roof. The former is set in a segmental-arched reveal and features a carved American eagle surmounting the entablature of a doorway enframed by a fanlight and engaged Doric columns. This building is in a mode which has come to be called "starved classicism" because of its stylization of period detail to approximate the spareness of the contemporary Art Deco style. The design is apparently a standard one in use by the Supervising Architect of the Treasury at the time, since identical post offices were built in Indiana at Boonville and at Eaton, Ohio.

INDUSTRIAL BUILDINGS

Lyon and Greenleaf Flour Mill
106 West Richmond Street

Photo 50

Though it is a business that was originally founded in Wauseon, Ohio, in 1861, this flour mill relocated to Ligonier in 1886. It is the city's oldest continuously operated industry. The company's current president is a direct descendant of Marcus Lyon, who bought the mill in 1866. The company moved to Ligonier and built the present mill in order to enjoy both the local red wheat supply and the advantage of a direct rail line to Chicago (then the New York Central Railroad). Though now surrounded by later additions, the original mill of 1886 is a simple three story hip-roofed rectangular mass whose walls are punctuated by piers which define bays of segmental-arched windows. The roofline has shed dormers whose tops meet the flat deck which terminates the roof. The concrete elevator to the northwest of the mill was built in 1954; the two large metal bins to the west of it were added to the complex in 1972 (cf. Photos 54, 55). Until 1929 the mill had a plant to generate its own electricity, and it also provided power for street lighting.

Former Wirk Garment Factory
Water Street and Pigeon Road

Photo 51

This mill was built in 1904 to house what became one of the city's largest employers during the 1920's and 1930's. The mill is a three story flat-roofed structure whose

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brickwork is laid to represent pilasters standing on a raised base and supporting a panelled parapet. The regular fenestration pattern consists of pairs of segmental-arched window openings with twelve-over-twelve sash in each of the bays defined by the pilasters. The design is a reflection of the Neoclassical styles then popular.

Wirk Garment Industries was a manufacturer of work clothes for the George Master Garment Corporation, a direct sales corporation which moved to Ligonier from Chicago in 1930. Consolidation of its operations here led the company to buy the former Mier Carriage factory (Property 52) in 1932, and further expansion continued through the decade. The operations were liquidated in 1959 by a subsequent corporate owner, and this building was used as a foundry until recent years.

Former Mier Carriage Factory
Cavin Street and West Lincolnway

Photo 52

The oldest portions of this building were built by Solomon Mier (cf. Properties 21, 41) in 1891 as a carriage works. Later the firm made automobiles before ceasing operations in 1920. The original mill is a three story structure whose plain brick walls have a regular pattern of segmental-arched openings. After use as a refrigerator factory in the 1920's (cf. Property 32), the building was bought by the Wirk Garment Company (cf. Property 51), who added the 1936 office wing shown in Photo 52. This wing has a simplified Neoclassical design in which the first floor is treated as a podium for the pilasters which define the bays of windows on the upper floors; the parapet above has diaper panels which correspond to the bays. The tapestry brick walls are decorated with stringcourses and panels of alternating stretcher and header courses, as well as diamonds of cut stone which occur in the caps of the pilasters and the centers of the diaper panels. The windows are multi-lighted industrial steel sash with hopper panels in their centers. After the refrigerator plant moved to St. Louis, Missouri about 1945, Essex Wire Corporation used the building until the late 1970's. It is now vacant.

PUBLIC PARK

Triangle Park
Cavin and Union Streets

Photo 53

The land for this park was owned by the Christian Church (Property 43) until 1896, when the congregation deeded it to the city for a park. A two-tiered cobblestone fountain had been built in 1894, and is still operating. The clock now located at the north end of the park was originally erected in memory of Isaac Cavin, the founder of Ligonier, in 1924 as a bequest to the city by his grandson, John Cavin. The clock stood in front of the Citizens Bank (cf. Property 39) at Third and Cavin Streets until 1969, when it was relocated to Fifth and Cavin Streets. After being badly damaged by a truck collision, the clock was repaired and moved to its present site, where it was rededicated in 1985 as a part of the city's sesquicentennial celebration. The clock's design features large illuminated faces on four sides of a globe which

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is topped by an elaborate finial; the globe is supported by a fluted Corinthian colonette which stands on a panelled plinth. Triangle Park is one of the most pleasant open spaces in Ligonier; the historic buildings which surround it with their tree-lined front yards, give the park the character of a New England common.

Throughout the district, other examples of the architectural styles discussed here can be found. The majority of the district is composed of structures built within the district's period of significance, the years 1835 to 1937. Although the presence of new buildings testifies to the area's continued vitality (Photos 64, 65, 85-88), the most common forms of intrusion found in the area are unsympathetic alterations made to the historic structures themselves. The most ubiquitous forms this takes are the replacement of windows and installation of artificial siding on houses (Photos 77-78) and the remodelling of the first floors of commercial buildings to reduce the size of show windows or to consolidate as one ground level front the facades of what were initial-
separately owned buildings (Photo 83).

ENUMERATION OF DISTRICT RESOURCES

Contributing Resources: 255 buildings
0 structures
2 objects

Non-contributing Resources: 299 buildings (of which 95 are garages)
2 structures
0 objects

¹Ligonier was incorporated as a town in 1864 and incorporated as a city in 1872.

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Among the early towns of Perry's Prairie, Ligonier, platted in 1835, was not an early leader. The town was initially overshadowed by Rochester, another Elkhart River settlement which was founded two miles to the southeast in 1836. Ligonier's location on one state road and just north of another, however, led to its prosperity at the expense of Rochester, which had disappeared by 1850. Even so, the early growth of Ligonier only resulted in a population of about three hundred by 1855. In 1854, however, the construction of a railroad through the town had been assured, and new additions had been laid out on all sides of the existing plat. These included H. C. Fisher's Addition (1854) to the east of Cavin Street, Wellman's Addition (1854) to the south of Sixth Street, Miller's Addition (1854) to the west of Grand Street, Richmond's Addition (1855) and Pancake's Addition (1859) both to the north of Lincoln Way on the banks of the Elkhart River. By 1857, when the railroad actually arrived, the boom was well underway. By 1865 Ligonier's population had more than doubled, to 1,100, and still more lots had been platted as Harrison Wood's Addition (1858, cf. Property 12) had been made to the east of McLean Street, and George Chapman's Addition (1865, cf. Property 4) and Banta's Addition (1866) had been made to the south of Union Street. Several of the oldest buildings included in the district survive as reminders of this early burst of growth (cf. Properties 1-5, 34, 43).

Still greater growth has yet to come. In the economic boom which followed the Civil War, local growth was spurred by the availability of a direct rail connection to Chicago and Toledo. This not only enhanced Ligonier's role as the center of the local rural community, since it became a shipping point for local agricultural produce; it also attracted industries to the town which were not solely dependent upon local markets (cf. Property 50). The railroad has remained a primary factor in the city's industrial development ever since (cf. Properties 51, 52). As the speculation which had accompanied the coming of the railroads was translated into the reality of the city's growth into a prosperous community, this was reflected in the construction of residential and commercial buildings which are some of the best local examples of the earlier Victorian styles, including variants and combinations of the Gothic Revival, Italianate, French Second Empire, and Victorian Gothic styles (cf. Properties 6-18, 35-38, 50), and by the turn of the century, further consolidation of the city's economic base was finding expression in the local construction of examples of late Victorian styles, such as the Queen Anne and Colonial Revival, as well as the host of eclectic styles which had succeeded them by World War I (cf. Properties 18-31, 39-42, 44, 45, 47, 48, 51, 52). Much of the wealth responsible for creating the latter examples, however, had resulted from a combination of social and ethnic factors which give Ligonier's later development a unique measure of significance.

During the late nineteenth century the growth of Ligonier's Jewish community became a factor of both economic and social significance. The first Jewish settlers, the itinerant peddlers Frederick William Straus (cf. Properties 23, 39) and Solomon Mier (cf. Properties 21, 22, 41) arrived in 1854 after hearing rumors of railroad construction. Both men established themselves so successfully as local merchants that they founded the town's two major banks, the Banking House of Solomon Mier (1862), later renamed the Mier Bank, and the Citizens Bank (1868) which Frederick Straus opened in partnership with his brothers Jacob and Mathias. Jews came to

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Ligonier as a part of the general wave of settlers who arrived in northern Indiana in the mid-nineteenth century from Germany via Pennsylvania and Ohio. Apparently their similar nationality and a generally tolerant attitude on the part of the German Mennonite settlers in the immediate area had led to the establishment of a dispersed Jewish community in Noble and DeKalb Counties by 1858. In that year these settlers had organized the Congregation Ahavas Shalom (Lovers of Peace), which initially met in nearby Auburn, the seat of DeKalb County. But it was Ligonier which was the place where these immigrants apparently found the greatest tolerance and freedom to pursue their business ventures and were also most able to play a prominent role in the social and political life of the community. Congregation Ahavas Shalom soon began holding its meetings in the Jewish homes of Ligonier. The group built its first permanent home, a wooden structure, in 1871. In spite of the conspicuous absence of virtually any but the most condescending references to them in the late nineteenth century county histories, Ligonier's Jews played a major role in the growth of the city. By 1889, when the Ahavas Shalom Temple (Property 44) was dedicated on the site of the first structure built to house the congregation, the membership had grown to include some sixty Jewish families (some 600 persons of Ligonier's total population of approximately 2,200) whose members were prominent not only in the local economy, but in most of the city's social, political, and cultural institutions as well (cf. Properties 8, 13, 21-23, 26-28, 32, 33, 39-42, 51, 52). Ligonier's Jews could count among their number virtually all of the city's merchants, bankers, and professionals, as well as most of the city's wealth.

Though the physical size of Ligonier expanded only modestly at the turn of the century, through additions which Jacob Straus made west of Grand Street in 1890 and to the north of Fourth Street and the east of McLean Street in 1900, both Straus and his chief rival, Solomon Mier, must be recognized as having had an influence over a much wider area than Ligonier. Solomon Mier's banking interests extended to Fort Wayne, where he started the Citizens Trust Company (whose name curiously mimicked that of the Straus family's bank in Ligonier). Mier also played an important role in the growth of transportation systems in northeastern Indiana: he personally financed the construction of trolley lines across Noble County, thus incorporating Ligonier into a state-wide system of electric railroads. As late as World War I, the prominence of Ligonier's Jewish residents was still such that their names even appeared in the regular listings of the city directories issued for Fort Wayne, thirty miles away. But a still broader economic impact must be ascribed to the Straus brothers, whose Straus Quality Farms, a farm brokerage business begun in 1860, became the largest such firm in the United States, with offices in thirteen Midwestern states. The Straus brothers also established banks in six states and Ontario, Canada.

The success of the Ligonier Jewish community seems to have been its local undoing, since the later generations of its families moved to larger cities, such as Chicago, South Bend, Fort Wayne, and Toledo both to receive higher education and pursue business or professional careers. By 1904, the services in the temple were provided by a rabbi who traveled there weekly from South Bend. By 1920, the number of Jewish families in Ligonier had dwindled to twenty-four. Jewish social organizations also reflected the gradual dispersal of the community. The Jewish Social Club, which served as a community center, closed in 1915; the charter of the local B'nai B'rith

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Lodge, founded in 1878, was revoked in 1936 for lack of sufficient membership. After 1932, services were held in the temple only on High Holy Days.

Though the Jewish community had passed its prime by the 1920's, its remaining members continued to play a prominent role in the local economy. Among the later Jewish business leaders were Solomon Henoch (cf. Property 32) and Jonas Schloss (cf. Property 33). Jewish capital operated both Henoch's Ligonier Refrigerator Company (which was located in the former Mier Carriage Factory, Property 52) and the Wirk Garment Company (cf. Property 51) as two of the city's major employers during the 1920's. Jewish ties to Chicago resulted in the relocation of the George Master Garment Corporation from Chicago to Ligonier in 1930 (cf. Property 52). By the 1930's most of the city's remaining Jewish residents had become assimilated as members of such Gentile organizations as fraternal lodges and service clubs (e.g., Elks, Lions, Daughters of the American Revolution; though it is notable that Jewish members of the local Masonic lodge resigned en masse in the 1920's when they learned that many members of that lodge were also local Ku Klux Klansmen). Though the congregation did not sell the temple building to a Christian church until 1954, and the last local Jewish resident, Durbin Mier, died only in 1981. By 1937, the date chosen for the end of the district's period of significance, Jews had largely ceased to play a significant role in the life of the city. But even in the manner of their eventual dispersal, the Jews of Ligonier can be said to have simply become significant to the still larger area over which their descendants made their influence felt.

While concentrating on the importance of the Jewish community, it should not be forgotten that there was also a typical rural community in Ligonier of which the Jewish congregation was only one element. Aside from the Jews, Ligonier also had other inhabitants who left their mark on the economic and social development of the city (cf. Properties 1-6, 11, 14-16, 20, 31, 35-38, 43, 45-48, 53). The city was also the commercial center for the farmers in the surrounding area, and was the place where many of them came to build retirement homes (cf. Properties 7, 12, 24). Once the Jewish community had faded from prominence, these earlier roles of the community once again came to the fore, and have remained important to the present day.

Nor should the architectural significance of the properties in the district be neglected. The properties cited here represent only a sampling of the city's architectural wealth. Representatives of all of the major styles of historic Victorian architecture are here: Greek Revival (Properties 1-5, 43), Picturesque cottages which combine Greek Revival with Gothic and Italianate features (Properties 6-10), Italianate (Properties 11, 13, 14, 34-37), Gothic Revival (Properties 38, 45, 46), French Second Empire (Property 12), Victorian Gothic (Properties 15-17), Queen Anne (Properties 18-26, 39, 40, 44), Colonial Revival (Properties 27, 28), Tudor Revival (Properties 29, 41), Neoclassical styles (Properties 47-49), Craftsman style (Properties 30-33, 42) and industrial structures (Properties 50-52). Among the structures in the district are some which have already been identified as the works of architects from Fort Wayne and other nearby cities (Properties 20, 27-29, 39, 41,

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46-48) and one standard government design (Property 49) which was used elsewhere. Much further research has yet to be done to establish a better knowledge of the city's architecture, especially the identities and works of the local builder-architects who were no doubt present (cf. Properties 7, 8), let alone the possible influence of such phenomena as mail-order designs (cf. Property 16). Even the little that is known is enough to substantiate the assertion that the Ligonier Historic District includes structures designed by architects of importance to the architectural history of northeastern Indiana, as well as some of the most outstanding examples of the historic styles of architecture to have been produced in this part of the state.

For all of these reasons, the Ligonier Historic District is of local and state significance in the fields of history and architecture.

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Morning Journal (Fort Wayne, Indiana), January 30, 1897, no pagination.

Ligonier Leader, June 6, 1895, no pagination.

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DISTRICT BOUNDARY METHODOLOGY

The process of boundary selection began with the desire to include in the district at least the commercial area along Cavin Street and the major historic residential area along Main Street. These two neighborhoods contain the greatest number of structures whose historical significance was already generally known and accepted. The next problem to be solved was that of determining the most acceptable way to define the district boundary beyond that area, since it was noted that many more historic structures also exist in the remainder of the city. A Preliminary Survey map (see copy attached) was made on which all structures were evaluated according to the following criteria for contribution to the district:

Commercial structures: retention of most original detail above the first floor

Residential structures: if clad in artificial siding, original details (casings, frieze, cornice, porches) must either remain visible or have been concealed, not removed, during siding installation

These measures of minimum architectural integrity needed for a building to be included in the district were then applied by surveying the city in all directions away from Cavin and Main Streets until areas were reached where historic structures were no longer found. At the same time, photographs were taken at each intersection to create a comprehensive visual record of the area (see attached contact sheets numbered to correspond to locations shown on the Preliminary Survey map).

The boundary of the district was then determined. In order to avoid having a boundary that could easily be rendered obsolete by such possible future events as the demolition or unsympathetic remodeling of a building on the edge of the district, the use of individual property lines as the basis for the district boundary was avoided. The quarter block was adopted as the smallest land unit for inclusion in the district. In order for any given quarter block at the edge of the area to be included, at least half of its structures (excluding minor ones such as sheds or garages) had to be rated as potential contributors to the district. This rule was applied with one notable exception: a quarter block would usually not be excluded if the quarter blocks on at least two sides of it were candidates for inclusion. In practice, this meant that a condition not be created in which the district completely surrounded an area not also included within it, nor would a quarter block on the edge of the district be excluded in a way that it would create a boundary which returned upon itself across a single street intersection. This criterion was intended to be as conservative as possible of the desire to have a boundary which would not split the streetscape faced by structures on adjacent quarter blocks. The resulting polygon which describes the district boundary should be interpreted primarily as the sum of a series of streetscapes which extend parallel to one another. This approach was adopted as a means of discriminating among the otherwise homogeneous parts of the residential area of the city,

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in the absence of such natural or man-made features (e.g., major thoroughfares, railroads, rivers, changes in topography) usually used to define the edges of historic districts. The only area where the conventional approach was applicable was the historic industrial area on the north side of the district, where two visual and geographical features, the railroad corridor and the river, were used as part of the district boundary, since they not only visually define that area, but also do mark the separation of the historic area from more recent areas of development. For the most part, the goal of ensuring that the district represent the most compact collection of properties having the highest level of architectural integrity was met.

The boundary also correlates well with the city's pattern of historical development. Ligonier initially grew within the limits of the original plat along Main Street, the intended principal street, and Cavin Street, which coincided with the early state road. When the arrival of the railroad brought a more rapid pace of the growth, the limits of the city plat were extended by additions made in all directions. With the exception of the laterally-oriented streets on the west edge of the grid (West Lincolnway, Second, and Third Streets), where the connection to the township road system occurred, the additions to the city consisted of direct extensions of the existing grid or the creation of new streets parallel to it. Actual building on these additions was sporadic at the fringes; this is reflected by the architectural diversity found in the edges of the district, and by the pockets of historic structures surrounded by modern development which exist today at the edges of the historic district.

VERBAL BOUNDARY DESCRIPTION

Commencing at the point where an extension of the east line of Martin Street meets the south right-of-way line on the property of the Consolidated Rail Corporation, then southeasterly along that right-of-way to its intersection with an extension of the west line of Water Street, then south along that line to its intersection with the north line of Pigeon Road, then southwest and west along that line to its intersection with the west line of Cavin Street, then south along that line to its intersection with the south line of an alley running east and west between West Lincolnway and Second Street, then east along an extension of that line to its intersection with the line of the south bank of the Elkhart River, then south and east along the river bank to the point where it is intersected by the east line of the house at 400 East Third Street, then south along that property line to its intersection with the north line of Third Street, then west along that line to its intersection with an extension of the west line of an alley running north and south directly to the east of McLean Street, then south along that line to its intersection with the north line of Fourth Street, then west along that line to its intersection with the west line of McLean Street, then south along that line to its intersection with the north line of an alley running east and west between Fourth and Fifth Streets, then west along that line to its intersection with the west line of an alley running north and south between Cavin and McLean Streets, then south along that line to its intersection with the south line of Fifth Street, then east along that line to its intersection with the west line of McLean Street, then south

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along that line to its intersection with the south line of an alley running east and west between Fifth and Sixth Streets, then east along that line to its intersection with the east line of an alley running north and south between McLean and Grant Streets, then north along that line to its intersection with the south line of Fifth Street, then east along that line to its intersection with the west line of Smith Street, then south along that line to its intersection with the south line of an alley running east and west between Fifth and Sixth Streets, then east along that line to a point one hundred feet beyond the east line of Smith Street, then south along a line parallel to the east line of Smith Street to the point where that line is intersected by the extension of the north line of Jackson Street, then west along that line to its intersection with the east line of Grant Street, then north along that line to its intersection with the north line of an alley running east and west between Sixth and Jackson Streets, then west along that line to its intersection with the west line of an alley running north and south between McLean and Grant Streets, then south along that line and its extension to a point one hundred feet south of the south line of Union Street, then west along that line and parallel to the south line of Union Street to intersect an extension of the west line of McLean Street, then north along that line to its intersection with the north line of Jackson Street, then west along that line to its intersection with the west line of South Lincolnway, then southeast along that line to its intersection with an extension of the north line of an alley running east and west between Union and Joy Streets, then west along that line to its intersection with the west line of Cavin Street, then south along that line to its intersection with the north line of College Street, then west along that line to its intersection with the east line of Main Street, then south along an extension of that line to a point one hundred feet south of the south line of College Street, then west along a line parallel to the south line of College Street to its intersection with an extension of the east line of an alley running north and south between Main and Martin Streets, then north along that line to its intersection with the south line of Joy Street, then east along that line to its intersection with the east line of Main Street, then north along that line to its intersection with the north line of an alley running east and west between Union and Joy Streets, then west along that line to its intersection with the west line of Martin Street, then south along that line to its intersection with the north line of College Street, then west along that line to its intersection with the east line of an alley running north and south to the west of Martin Street, then north along that line to its intersection with the north line of Union Street, then west along that line to a point one hundred and twenty-five feet west of the west line of Grand Street, then north along a line parallel to the west line of Grand Street to its intersection with the extension of the south line of the northernmost of the alleys running east and west between Sixth and Union Streets, then east along that line to its intersection with the east line of an alley running north and south between Martin and Grand Streets, then north along that line to its intersection with the south line of Sixth Street, then east along that line to its intersection with the east line of Martin Street, then north along that line to its intersection with the north line of an alley running east and west between Fifth and Sixth Streets, then west along that line to its intersection with the east line of an alley running north and south between Martin and Grand Streets, then north along that

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line to its intersection with the north line of Fifth Street, then west along that line to its intersection with the east line of an alley running north and south between Fourth and Fifth Streets, then north along that line to its intersection with the south line of Fourth Street, then east along that line to its intersection with the west line of Grand Street, then north along that line one hundred feet, then west along a line parallel to the south line of Third Street to its intersection with an extension of the west line of Bowery Street, then north along that line to its intersection with the north line of Third Street, then west along that line to the east line of an alley running north and south between Bowery and Oak Streets, then north along that line to its intersection with an extension of the south line of an alley running east and west between Second and Third Streets, then east along that line to its intersection with the east line of Center Street, then north along that line to its intersection with the south line of West Lincolnway, then east along that line to its intersection with the west line of an alley running north and south between Grand and Center Streets, then south along that line to its intersection with the south line of an alley running east and west between West Lincolnway and Second Street, then east along that line to its intersection with the west line of Grand Street, then south along that line to its intersection with an extension of the south line of an alley running east and west between Second and Third streets, then east along that line to its intersection with the east line of an alley running north and south between Martin and Grand Streets, then north along that line to its intersection with the south line of an alley running east and west between West Lincolnway and Second Streets, then east along that line to its intersection with the east line of Martin Street, then north along that line and its extension to its intersection with the point at which this boundary line description commenced.