

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Purviance, David Alonzo and Elizabeth House

other names/site number 069-288-21228

2. Location

street & number 809 North Jefferson Street N/A not for publication

city or town Huntington N/A vicinity

state Indiana code IN county Huntington code 069 zip code 46750

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

*Patrick R. Roberts*

2/7/94

Signature of certifying official/Title

Date

Indiana Department of Natural Resources

State of Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.  See continuation sheet.
- determined eligible for the National Register  See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

Signature of the Keeper

Date of Action

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Purviance, David Alonzo and Elizabeth House  
Name of Property

Huntington, Indiana  
County and State

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**  
(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

N/A

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

DOMESTIC: Single Dwelling

**Current Functions**  
(Enter categories from instructions)

Vacant

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

OTHER: Chateausque

LATE VICTORIAN: Romanesque

**Materials**  
(Enter categories from instructions)

foundation STONE: Limestone

walls BRICK

STONE: Limestone

roof STONE: Slate

other METAL

WOOD

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions)

Architecture

**Period of Significance**

1892

**Significant Dates**

1892

**Significant Person**

(Complete if Criterion B is marked above)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Ufheil Brothers, Contractors

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Huntington City Township Public Library

Purviance, David Alonzo and Elizabeth House  
Name of Property

Huntington, Indiana  
County and State

### 10. Geographical Data

Acreage of Property less than one acre

#### UTM References

(Place additional UTM references on a continuation sheet.)

1 

1	6
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0	0	2	6	8	6	0
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Zone Easting Northing

3 

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Zone Easting Northing

See continuation sheet

#### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

#### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

### 11. Form Prepared By

name/title Cynthia Brubaker, Jean Gernand, Linda Parker and Ray PeGan

organization c/o Linda Parker date December 15, 1993

street & number 1034 Oak Street telephone 219/356-9577

city or town Huntington state IN zip code 46750

#### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

#### Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

#### Photographs

Representative **black and white photographs** of the property.

#### Additional items

(Check with the SHPO or FPO for any additional items)

#### Property Owner

(Complete this item at the request of SHPO or FPO.)

name J. Nicholas Tudesque and Elma M. Joey Tudesque

street & number 10150 West 200 North telephone \_\_\_\_\_

city or town Kokomo state IN zip code 46901

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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**Narrative Description**

Summary

The David Alonzo Purviance House is a two-and-one-half story brick and stone house with a modified rectangular plan, hipped roof with a large flat section on top, a front porch and a side porte cochere (photos 1- 7). The Chateausque and Victorian Romanesque styles are characterized by the combination of semi-circular arches, brick finish with rock-faced stone trim, effusive decoration and varied window shapes and sizes found on the house. The walls and chimneys are brick, the foundation and parts of the first floor are rock-faced limestone, surface decoration is pressed galvanized steel and the roof is slate. The interior is highly decorated in wood, plaster, glass and tile (photos 8 - 12). The house fills most of the front two-thirds of its lot and is sited on a flat plateau high above Jefferson Street, the main thoroughfare through Huntington in Huntington County, Indiana (photo 1). Many original residences on this once completely residential section of Jefferson still remain giving the house its urban residential environment (photo 3). Despite a period of vacancy resulting in deterioration and vandalism, the house still retains a great deal of integrity.

The foundation around the entire perimeter of the house is rock-faced cut limestone laid in random courses with a smooth-faced stone watertable. This same stone treatment is found on the first floor of the northwest and southwest corner towers and their extensions to the east. All of the window openings on the first floor are rectangular and have smooth-faced stone sills and rock-faced stone lintels although they are of various sizes. Most of the first floor, all of the second floor and portions of the attic level that protrude above the main cornice line are constructed of red brick. The protrusions include the corner towers, a central balcony on the front facade, chimneys and projecting bays on the north and south facades, the latter with an additional tower. The majority of window openings on the second floor level have semi-circular arches in the brick with smooth-faced stone sills and lintels of brick voussoirs. These arched openings also have (or had) a beaded stone ogee arch trim that culminates in a tripartite arabesque of pressed galvanized steel. The second floor window openings are also of various sizes. The small window openings in the brick at the attic level also have smooth-faced stone sills and most have semi-circular arches with brick voussoirs. The brick chimneys are trimmed in stone. All of the windows are wood frame and set deeply into the masonry walls. A wood molded cornice runs around the perimeter of the house broken by the various protrusions described above. The slate roof is capped at the tops of the towers and the ridge lines of the hips with metal coping.

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Front Facade

The front facade faces west onto Jefferson Street (photos 1 and 2). The center section has three bays and is flanked by the corner towers. The northwest corner tower is rounded while the southwest tower is octagonal. Both towers have three evenly spaced window openings on each floor level that fit the descriptions outlined above. The openings on the northwest round tower are wider than those on the southwest octagonal tower. The first and second floor windows on both towers are double-hung with one-over-one sash. The upper sash on these windows is sized smaller than the lower sash and has a beaded trim across the meeting rail. The attic level windows on both towers have single-pane fixed sash. The northwest round tower has a conical slate roof capped by a metal finial.

The symmetrical center section of the front facade has a wide central entrance bay flanked by identical narrow windowed bays. The narrow flanking bays consist of one almost square, basement level window in the foundation (due to a southward downslope, the window in the lefthand bay is smaller), one almost square first floor level window with the same lintel height as the first floor level windows of the towers, and one almost semi-circular second floor level window with a lintel height slightly lower than the second floor level windows of the towers. The two lower level windows are currently boarded up with plywood and the second floor level windows have single-pane casements.

A wide central stair leads up from the ground level sidewalk to the large square entrance porch of the central entrance bay. Rock-faced stone walls with smooth-faced stone coping enclose the porch and the sides of the stairs. Delicate columns with smooth stone shafts and Romanesque capitals support the porch shed roof that slopes out from the facade of the house. The front entrance is a large centrally located opening in the brick with a segmental arch lintel. The double-leaf, wood paneled door has beveled leaded glass upper lights on both leaves and narrower sidelights of the same wood paneled and leaded upper light composition. The porch roof supports a semi-circular second floor balcony. The outer wall of the balcony was originally finished with slate shingles that are now covered with roofing paper and a dentiled pressed metal coping trim. A large semi-circular opening is centered at the back of the balcony. The wood frame structure within the opening is composed of a double-leaf glass door with rectangular glass transom flanked by glass sidelights each with triangular transoms. This central arched opening has a large version of the same beaded stone ogee arch trim with the tripartite arabesque

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pressed metal found on the other second floor windows. The brick facade extends above the cornice line to form the walls of an attic level balcony with smooth-faced stone coping. A hipped roof section extends out from the main slope of the roof to cover the balcony and is supported by three short wood columns and a wood cornice. Carved Romanesque wood capitals are now missing from the three columns. A central wood and glass door leads out onto the balcony and is flanked by sets of two wood frame single-pane windows.

The southwest octagonal tower has six square openings cut into the foundation below its other windows behind which are wood frame single-paned basement windows. The roof of this tower has an octagonal base and eight sides rising to a peak. The other significant detail that distinguishes this tower from the northwest round tower is a small round turret that surmounts the intersection of the west and southwest planes of the octagon (photo 6). The turret rises from a corbeled pressed metal base, has a brick shaft and two narrow rectangular window openings with smooth-faced stone sills, jack arched brick lintels and wood frame, single-pane, fixed sash. The lower window faces southwest and its sill is level with the sills of the other attic level windows. The higher window faces west and its sill is above the level of the tower's cornice. The turret has a wood molded cornice and a conical slate roof capped by a metal finial.

South Facade

The south facade is an asymmetrical conglomeration of seven separate bays (photo 3). The first bay from the left is composed of two planes of the southwest corner octagonal tower. One plane faces south and contains the same fenestration as the three planes of the tower on the front facade. The other plane faces southeast and has no fenestration. The second bay is a large chimney that acts as an extension of the corner tower. The first floor stone treatment of the towers continues around the tower and returns with the chimney to the main facade of the house. The chimney narrows in two stages above the cornice line of the tower with chamfered edges on both ends. Rock-faced stone is randomly laid among the brick as quoins at and above the chamfers. The third bay is a narrow recessed section with a first floor level door opening with rock-faced stone lintel and no other fenestration. The door is currently boarded with plywood.

The fourth bay projects out from the main facade of the house and has windows at each level that conform to the primary fenestration pattern described above. The pressed metal arabesque of the second floor window is missing and the first floor window is

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currently boarded with plywood. This bay rises above the main cornice line of the house and a section of hipped roof extends out from the main slope of the roof to cover it. A narrow round tower surmounts the southeast corner of this projecting bay and extends from the ground to the height of the turret on the front facade. Two small rectangular windows face south on this tower: one at the second floor level and one at the attic level. This tower has the same wood cornice, slate conical roof and metal finial as the turret on the front facade. Behind this tower is a small chimney that rises above the peak of the tower. A small one story extension is attached to the side of the projecting bay and the front of the fifth bay. It has one first floor level door opening with a rock-faced stone lintel and bricked-in opening. Originally a one-story porch was located in front of the third, fourth and fifth bays that was accessed by the two doors and a stair off the porch to the west.

The fifth and seventh bays have no fenestration and are in the plane of the main facade of the house. The sixth bay between them is a three-sided projecting bay with a basement level window like those described elsewhere above and pressed metal sheeting between the first and second floor windows and above the second floor windows (photo 7). At each level is a set of three rectangular windows with wood sash like that described on the front facade. Decorative floral patterns are pressed into the metal at both levels and the ogee arches and arabesques are in the metal above the second floor windows. This bay projects above the main cornice line with a wood molded cornice and slate hipped roof extension with a metal cap and final at the peak.

East Facade

The rear facade faces east and has five bays (photo 4). The first bay from the left has no fenestration. The second bay projects out from the main facade with a large chimney at the front. On both levels and sides of the projecting bay are small rectangular windows with smooth-faced stone sills and plywood over the window frames. The first floor windows have rough-face stone lintels and the second floor windows have brick lintels. The chimney narrows at the main cornice line and again in two stages above the cornice line with smooth-faced stone chamfers. The third bay has a basement level window and door with steps leading down to it and side walls like the foundation walls. There are two windows and a door opening on the first floor level and two windows on the second floor, all of which conform to fenestration patterns described above. The pressed metal decoration above the second floor windows is currently missing. Two attic level dormers project out of the slate roof. The dormers are faced with slate and have their own



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hipped slate roofs. The first floor and dormer windows are currently covered with plywood. The fourth bay is an unadorned brick chimney that projects above the level of the main cornice line and above the attic dormers. This chimney has simple stone coping. The fifth bay has one typical first floor window and a small rectangular window opening on the second floor. Both are currently covered with plywood. Originally a one story porch was located in front of the door and the last two bays.

North Facade

The north facade has four bays, the first with two typical window openings at each level and an attic level dormer like those found on the rear facade (photo 5). All of the basement and first floor level windows on this facade are currently covered with plywood. The second bay is asymmetrically arranged and projects out slightly from the main facade. The first floor has one typical window opening and a single door opening with a rock-faced lintel. The door is wood paneled with a single light glass above. A one-story porte cochere extends out from the house in front of this window and door. The walls of the porch and porte cochere are of rock-faced stone like the foundation with smooth-faced stone coping. The roof of the porte cochere is hipped with a center flat section and is supported by four narrow wood columns with wood carved Romanesque capitals. The wood cornice of the porte cochere has evenly spaced brackets, but original metal decoration and the roof slates are currently missing. To the right of the porte cochere on this projecting bay is a one-story, three-sided projecting bay with three typical window openings, a metal molded cornice and slate hipped roof. On the second floor of this bay is one typical second floor window and one large window opening similar to the large opening on the front facade. The righthand section of this bay projects above the main cornice line to envelop two small typical attic level window openings on either side of and above the large second floor opening. The two projections of this second bay create two hipped roof extensions with metal ridge coping. The third bay has one typical first floor window opening and one attic level dormer. The fourth bay is an extension of the northwest round corner of the front facade. The tower rounds the corner to encompass a large chimney similar to the large chimney on the south facade. The first floor stone treatment of the front facade is carried around the corner, across the chimney and returns to the main facade. There are two small rectangular window openings on the first and second floor levels with smooth-faced stone sills. Those on the first floor have rock-faced stone lintels and plywood over the windows. Those on the second floor have brick lintels and a single-pane fixed sash.

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Interior

The imposing main entrance of the David Alonzo Purviance House is fashioned of heavily paneled oak that extends from floor to ceiling. Its large paired doors feature leaded beveled and cut glass panels. Leaded beveled glass lights are also found in the paneled sidelights on either side of the doors.

The exterior doors open into a vestibule (7' X 6') with mosaic tile pavement featuring a Greek key border. The vestibule is separated from the main hall by a second entranceway of paneled oak double-leaf doors much like the exterior set. The second set of doors has been removed.

The first floor of the house is characterized by numerous large rooms opening onto a T-plan grand hall. The grand hall is formed by an initial corridor (12' X 16') that intersects with a second transverse (north-south) hallway (40' X 15') in the center of the house. The initial corridor features two unusually wide doorways fitted with paired pocket-doors, one to the north, one to the south. These open onto the formal parlor and the living room, respectively. The intersection of the initial corridor with the central transverse hallway is accented by a large ball and dowel fretwork grille with dentiled cornice which runs the width of the hall (photo 12). This grille is supported by sixty inch tall Doric columns atop pedestals with paneled dadoes. The whole is flanked by fluted pilasters of oak. An additional door to the living room opens onto the west wall of the central transverse hallway. Paired pocket-doors in the south wall of the transverse hallway lead into the music room and a door on the east wall leads into the dining room.

The northernmost area of the transverse hallway features a dramatically lowered ceiling, resulting from its location under the second landing of the staircase (photo 9). Centered in this area are paired oak doors with leaded beveled glass lights. These open into a small vestibule with mosaic tile pavement. A single massive oak door with leaded beveled glass light opens onto the porte cochere. To the east of the doorway a hall extends to the service area of the house. A door in the north wall of this hallway leads to an original bathroom. Wainscoted walls, marble floor inserts and decorative tiles are features of this room.

To the west of the north exterior doorway and occupying space described by a bay, is a sitting area (8' X 8'). It is separated from the rest of the grand hall by delicate oak columns atop oak pedestals with paneled dadoes, surmounted by a dentiled cornice.

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The sitting area is fitted on three sides with oak paneled lift-top benches. A large window in the center of the bay, flanked by narrow double-hung windows, provide a clear view of the porte cochere area. This gave family and guests a place to sit while waiting for the carriage to appear.

The formal parlor (20' X 20') in the northwest corner of the house features an inglenook centered on its north wall (photo 8). The inglenook area is made visually distinct by a ball and dowel fiefwork grille supported by columns atop pedestals with paneled dados. The ball and dowel motif is repeated on the overmantel of the fireplace as well as in the arm supports of the lift-top benches in the inglenook. An additional ball and dowel grille runs along the west side of the sitting area, separating it visually from a rounded area formed by the north tower. The fireplace features an onyx surround with art tile hearth. Historic photographs indicate that the woodwork of poplar and birch was originally painted white or off-white. Vandalism has resulted in the loss of the overmantel mirror and frame. Much of the ball and dowel trim on the benches has suffered damage as well.

The living room (16' X 21') located in the southwest corner of the house features a floral carved mirrored mantelpiece of oak. The tiles of the surround feature birds in flight in relief. The west wall features an arched leaded glass window. The southwest corner of the room has an polygonal bay-like area resulting from the facades south tower.

The music room (12' X 16') on the south side of the hall has a mirrored mantelpiece and woodwork of butternut. The original art tile in the fireplace surround depicted minstrels in the vertical members, a pastoral scene in the horizontal. These have been lost to theft. A single pocket door in the east wall features ball and dowel portiere work.

The dining room located in the southwest corner of the house features a large three-sided bay window with a deep, raised sill and paneled ceiling on the south wall. A doorway located in the west corner of the same wall, formerly led to a small tiled vestibule, thence to the south verandah. The floor of the vestibule is now gone and the exterior doorway bricked up. In the center of the east wall a shallow bay is found. This bay is pierced to the north and south, by small hinged casement windows glazed with textured glass. The bulk of the bay is occupied by a mirrored mantelpiece. The art tiles of the surround depict a buck and doe. The horizontal tiles depicting a hunt scene have been lost.

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Occupying the bulk of the east wall of the central transverse hallway is the magnificent oak staircase (photo 9). The sides of the staircase are of paneled oak with beaded and molded trim work. Though now seriously damaged by vandals, the balustrade of the staircase comprises twelve newels and over one hundred and fifty balusters. The balustrade rises to the second floor and borders the east side of the second floor central hallway which overlooks the foyer. Each of the newels has a maximum diameter of ten inches and features large fluted vase turnings. The upper portion of the newels have classical sunburst carvings and are surmounted by heavy beehive-turned finials. The newel posts on the second floor terminate in massive beehive-turned pendants in the foyer below. The posts flanking the first flight of stairs were originally topped by massive wrought iron gasoliers, now lost to vandals.

The staircase itself turns 270 degrees as it rises to the second floor through a series of three flights and two landings. A short flight rise towards the east to the first landing (7' X 5') with its heavily carved mirrored mantelpiece of oak. The fireplace surround uses the same art tile as the landing's pavement, turning it into an over-sized hearth. A cast iron fireback depicts an English family in Tudor setting. The first landing also features an oak paneled lift-top bench.

The second flight of stairs is the longest. It rises towards the north and terminates at the large second landing (15' X 12'). One of the home's most remarkable features is found here (photo 10). Oak pedestals with paneled dados support octagonal colonnettes surmounted by an intricate fretwork screen (15' X 6'). Executed in a Moorish manner it is replete with multi-pointed stars and fretwork interlaces surrounding a central ogee arch (photo 10 and 11). The usually flat panels of the pedestals are alive with wood-tone composition appliqués of Moorish design. Behind the screen is found a large sitting area with oak and teak parquet floor. The east and west walls are fitted with oak paneled lift-top benches. The area is dominated by a large plate glass picture window (7' X 8') with leaded glass side lights surmounted by a leaded glass lunette.

A final short flight of stairs rises to the south of the landing and leads to the large central hall of the second floor (photo 12). The east side of the hall is bordered by the balustrade of the staircase and overlooks the foyer. The west side is bordered by a massive oak entablature with dentiled cornice supported by two fluted oak pilasters and

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a column with Corinthian capital. These rest on paneled pedestals to the north and south of the hall. Five rooms, four bedrooms and a sitting room, may be accessed from this hall - three to the west and two to the south.

The northwest bedroom (16' X 18') boasts a rounded sitting area in the tower, as well as a ball and dowel trimmed inglenook much like the one in the parlor directly below. The room has two closets and a marble sink with corresponding marble inset in the floor.

The center sitting room to the west is dominated by a large glass doorway that occupies most of the west wall. The door leads to a porch created by the parapeted roof of the west porch.

The southwest bedroom (16' X 18') features a polygonal area formed by the south tower. It has an unusual carved oak mantelpiece with mirror that also incorporates a full-length beveled dressing mirror into its design.

The middle room to the south of the hall features an obliquely positioned mantelpiece with hinged over mantel mirror in its southeast corner. When opened it exposes a space within a decorative tower on the house's south side. The southwest corner features a door set on the bias that formerly led to a porch atop the south verandah, which has subsequently been removed. The woodwork in this room is sycamore.

The southeast bedroom is directly above the dining room. Two features in common with the dining room are the large three sided bay window with deep, elevated sill and the mirrored mantelpiece set in shallow bay with sidelights. The woodwork in this room is of butternut.

All five "front" rooms are connected by doorways or closets in common so that one may move from the northwest bedroom to the southeast without entering the central hall.

A short hallway to the southeast of the central hall leads to a north/south service hall. This hallway accesses the attic staircase, as well as the upstairs bathroom, which boasts original wainscoting on three walls. Many of the original fixtures of the bath have been lost to vandalism. This hallway also leads to the servants area with its two rooms and the servants' back staircase. The woodwork in this area is poplar and pine. Descending the back staircase of cherry one enters a north/south hallway which accesses the butler's

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pantry to the south, a large kitchen to the north and the basement entrance. It also intersects with the hall that leads one back to the porte-cochere entrance.

The full attic of the house dramatically reflects many of the house's architectural features. A remarkable open space is created by the steeply pitched roof as it rises to the large central flat area twenty-five feet above the attic floor.

Small rooms illuminated by floor level arched windows are formed by the large north and south towers. The center of the attic's west wall is highlighted by a large paneled and glazed entrance onto the third story porch.

The ten-room basement has exterior walls of native limestone and interior walls of brick. The large rooms have ceilings of seven to eight feet. A laundry room to the north is outfitted with a two basin stone work sink. The room is illuminated by tall double-hung windows made possible by deep window wells.

The woodwork throughout the Purviance House is a mixture of classical, Moorish and other late nineteenth century design influences. Doorways and windows are trimmed by six inch wide milled moldings with rosette-trimmed corner blocks. Arched windows feature paneled spandrels within the rectangular molding and corner block frame. Except where specifically stated otherwise, all woodwork is of high grade quarter sawn white oak. Parquet floors of oak and cherry are featured throughout the formal areas of the downstairs. All other floors are of narrow tongue and groove white oak.

Decorative plaster work figured very prominently in the historic wall and ceiling treatments. The ceiling of the foyer is treated with plaster molded reticulations suggesting coffering. Each rectangular panel boasts a plaster floral appliqué.

The dining room had a heavy classical cornice with raised decorations about its perimeter. In the formal parlor plaster appliqué in the rococo manner created frames in which were painted floral panels. The panels have been painted over. Much of the plaster work throughout the house has been lost or badly damaged as a result of roof leaks. Excepting the onyx surround of the parlor fireplace, all surrounds and hearths are of art tile made by "Trent Art Tile Company" of Trenton New Jersey. Numerous leaded window panels incorporating opalescent glass and beveled plate glass originally filled the house. Many of these are still available, but have been removed as a protection against theft and vandalism.

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**Statement of Significance**

The David Alonzo and Elizabeth Purviance House at 809 North Jefferson Street, Huntington, Indiana, is architecturally significant for its distinctive late Victorian architecture. The architecture blends elements of the Chateausque style with those of the Victorian Romanesque style. This majestic house has served as a landmark in the county since its construction in 1892. Home to the Purviance family until World War II, the house then had a succession of owners until it became vacant in the mid-1980's. Despite its period of vacancy and deterioration due to vandalism, neglect and the weather, the magnificence of the house is still readily apparent in its massive scale, sturdy masonry construction, plethora of decorative detail inside and out, and position of importance on a primary residential street in this northwest Indiana city.

Historical background and significance

Huntington County was officially organized in 1834. In 1848, Huntington was incorporated as a town. The development of the Wabash and Erie Canal in the 1840's contributed significantly to the town's growth. The arrival of the Wabash Railroad in the 1850's further contributed to the town's expansion. The town then incorporated as a city in 1873. By the 1890's the city boasted many fine homes, churches and commercial buildings, and had a network of well-built streets and county roads. It was in this era of thriving commerce that the David Alonzo and Elizabeth Purviance House was built. The house was one of the last houses built reflecting the excesses and exuberance of the Victorian Age. On the main street in Huntington, it sits impressively on a hill above the downtown commercial district, that is listed on the National Register as the Courthouse Square Historic District. Shortly after this home was built in the 1890's, styles changed toward the less ornate and more functional. However, being built in a Mid-Western town, the Victorian tastes remained for a longer time than they did in the urban areas.

The city of Huntington was known as "Lime City" because of its quarries and kilns. In 1843-1844 Michael Houseman built the first kiln. By 1885 Huntington had thirty-one kilns: eight perpetual kilns and twenty-three occasional kilns. The limestone was burned in the kilns to produce lime for mortar or crushed into gravel for building railroad beds and for other projects. The local limestone was not used primarily for building. The foundation, facade of the first floor, front porch columns and window lintels and sills of the David Alonzo and Elizabeth Purviance House are made of imported limestone. Local

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limestone was used only in unseen parts of the foundation under the former south and east porches.

North Jefferson Street became the preeminent residential street in Huntington with large stylish homes built along both sides in the blocks above and north of the downtown commercial area beginning in the 1860's. The land at 809 North Jefferson Street was deeded to Elizabeth Purviance by her father, Samuel McCaughey, in 1890. David Alonzo and Elizabeth had been married at her parents home in Clear Creek Township in 1874. It is not known whether another house existed on the lot before the current Purviance House was built but, the Purviances did reside nearby on North Jefferson Street before building on the lot at 809. Although there is no documentation of an architect, it is known that the construction went out to bid and that the David Alonzo and Elizabeth Purviance House was constructed by local contractors, the Ufheil Brothers, in 1892. The style of the house is similar to houses seen in contemporary architectural publications such as *American Architect*. and interior architectural detail is similar to that available in contemporary architectural catalogues however, no exact match was found.

David Alonzo Purviance, known as "Lon", was one of the pioneer businessmen of the city, and was prominent in civic and community affairs. He was born in 1851 in New Paris, Preble County, Ohio, and came to Huntington, Indiana, with his parents six years later. "Lon" was involved in the dry goods business, and later became involved in insurance and real estate until his death in 1934.

Elizabeth Purviance was also prominent in civic and community affairs. She was a charter member of the Huntington chapter of the Indiana Sorosis, a literary club that formed in 1893. In 1895, the Indiana Union of Literary Clubs held its sixth annual convention in Huntington. During the week of meetings, the Indiana Sorosis held "the most important social function in connection with the federation at the palatial home of D.A. Purviance."<sup>1</sup> The home of the hostess, Mrs. D.A. Purviance, was said to be "a house that in size, sumptuousness and grandeur assumes the air of a castle . . . [t]he halls and the grand staircase are so capacious and generous that one easily imagines he is in a public building." The music, refreshments and hostesses were also lauded. Elizabeth Purviance was also active in her church, the First Presbyterian, and held membership in

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<sup>1</sup>Contemporary newspaper accounts.



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the Women's Christian Temperance Union and the American Legion auxiliary. She lived in the house until her death in 1943.

Historic Context

The David Alonzo and Elizabeth Purviance House can be evaluated in the context of the Chateausque and other late Victorian architectural style houses built in Huntington County between 1880 and 1900. The house is one of the most unique residential blends of these two styles built in the county and still in existence today. The Purviance House is located in the North Jefferson Street Historic District that was identified in the *Huntington County Interim Report, Indiana Historic Sites and Structures Inventory* published in 1982 (069-288-21228). This district, especially the corridor along North Jefferson Street, is composed of many high style homes built for and lived in by Huntington's prominent families. This cluster of homes built for the wealthy citizens of Huntington is unparalleled in the county.

Several houses built in the 1850's, 1860's and 1870's still remain on Jefferson Street and were built in the Italianate style. Three good examples are the 1853 Loughridge/Grayston House at 708 (069-288-21192), the 1865 William McGrew House at 804 (069-288-21194) and the 1871 John Roche House at 939 (069-288-21232). Several different and very ornate architectural styles appeared during the 1880's and 1890's. Jacobethian Revival influence was present among houses at 1046 (the Julius Dick House built in 1882, 069-288-21208), 1068 (the Jacob Dick House built in 1890, 069-288-21209) and at 1110 (the Wesley Hawley House built in 1895, 069-288-21210). Queen Anne and Eastlake influence was present at the circa 1890 Will Ewing House at 850 (069-288-21197) and at the 1883 Herman H. Arnold House at 1140 (069-288-21212).

There were also other examples of the Chateausque and Victorian Romanesque styles built very near to the Purviance House. The Taylor-Zent House at 715 North Jefferson Street (069-288-21227) was built in 1898 and was individually listed on the National Register in 1982. It also exhibits elements of the Chateausque style with its steeply pitched roof, dormers, large round tower, semi-circular arches and use of stone masonry. It also blends elements of the Victorian Romanesque with its mix of brick and stone, short columns supporting semi-circular arches and rock-faced stone foundation. The Taylor-Zent House and the David Alonzo and Elizabeth Purviance House stand side by side and are equally outstanding in their architectural significance. To the north of the

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Purviance House is the Victorian Romanesque Saint Mary's Church built in 1896 (069-288-21231). Although a different type of structure, the church compares architecturally with its brick and stone masonry, columns with foliated forms in the capitals and rounded towers.

Architectural Significance

The David Alonzo and Elizabeth Purviance House is eligible for the National Register under Criterion C for its embodiment of characteristics of the Chateausque architectural style. The house also displays elements of the Victorian Romanesque style. The dominant Chateausque features of the house are its massive and somewhat irregular silhouette, steeply pitched roof with complex roof shapes, dormers, tall decorative chimneys and cylindrical towers. The emphasis is on height and verticality. A mix of decorative elements, also characteristic of the Chateausque style, include the hood mold with ogee arch trim over the windows and use of semi-circular arches. This style demanded the use of stone masonry and a large scale in order to give a specific impression of wealth and opulence.

Most Chateausque style houses were built entirely of stone masonry. The mixture of red brick and rock-faced limestone on the Purviance House is more indicative of the Victorian Romanesque style popular during the 1890's. The combination of the two masonry materials and the pressed steel decoration with their divergent colors and textures gives a polychromatic exterior finish, which, although usually more pronounced, is typical of Victorian Romanesque buildings. Other typical elements are the use of semi-circular arches, short columns with foliated forms in the capitals, foliated forms and arabesques in the pressed steel hood mold and a variety of window shapes and sizes. This style also required a large scale to integrate the characteristic heavy stonework.

The exuberance of interior detail contributes to the architectural significance of the Purviance House. Typical of the often exotic interiors of late Victorian architectural styles, the Purviance House's interior is resplendent with classical, Moorish and other high Victorian detailing. Decorative features are carved and turned in wood, applied in plaster and carried out in leaded glass.

An historic alteration to the grounds took place soon after its construction when North Jefferson Street was lowered to the dismay of the Purviance's and others. Elizabeth

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Purviance filed an unsuccessful lawsuit in 1894 against the City of Huntington to prevent the road work that would make the house tower uncomfortably above the street. A new flight of stairs down to the new, lower street level was added. The David Alonzo and Elizabeth Purviance House remained in the Purviance family until 1943.

After the house was sold from the family, it experienced at least ten different owners and was converted into nine apartments at one time. In 1969, an exterior renovation included sandblasting and repointing the brick, removing a porch with a second floor balcony on the south facade facing John Street and removing a portion of the front stairs on the front lawn. At some point, a rear porch was also removed. In the 1980's the house became vacant. Since that time, it has experienced neglect and deterioration causing damage to sections of the exterior brick walls and interior floors, walls and trim, due to a damaged roof. The home has also suffered interior damage to wood balustrades, portiere work and other molding due to vandalism. In 1991, the house was placed on Historic Landmarks Foundation of Indiana's list of the ten most endangered buildings in Indiana. The house was removed from the list when a developer purchased the house with plans to restore it. That restoration failed to materialize and deterioration and vandalism continued to the point where the City of Huntington condemned the building in 1993.

A structural engineering investigation conducted in the fall of 1993 reported that the house was structurally sound and architecturally salvageable. The architectural and cultural significance of the house to the community was demonstrated by the forming of an ad hoc committee of local citizens to save the house. They have recognized that despite alterations, deteriorations, vandalism and a heavy cost of restoration, the David Alonzo and Elizabeth Purviance House does continue to convey its importance to the local architectural history of Huntington.

The David Alonzo and Elizabeth Purviance House is outstanding for its Chateausque and Victorian Romanesque architectural style that is in evidence inside and out. The house has endured some changes, negligence and vandalism over the years but, still retains sufficient integrity to portray its architectural significance. Its style and demanding physical presence make the house a unique and important resource for Huntington.

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History of Huntington County, Indiana. Chicago: Brant & Fuller, 1887.

Huntington Democrat. March 1890 - July 1893.

Indiana Historic Sites & Structures Inventory: Huntington County Interim Report.  
Historic Landmarks Foundation of Indiana. 1982.

Purviance Family Scrapbook

The Taylor Family History: the Purviances Book 4-1 by Paul Moore Taylor.

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### **Verbal Boundary Description**

A part of Out Lot No. 3 on the Original Plat of the town (now City), of Huntington, Indiana, bounded as follows: Beginning at the southwest corner of said lot the same being the intersection of the east line of Jefferson Street and John Street in said City; thence northward along the east line of said Jefferson Street 7 rods to the south line of an alley; thence eastward along the south line of said alley 8 1/2 rods to the northwest corner of Lot No. 4 in Butler's Samuel Moore Addition to said City; thence southward along the west line of Lots 4, 5 and 6 in said Butler's Samuel Moore Addition 7 rods to the north line of said John Street; thence westward along the north line of said John Street 8 1/2 rods to the place of beginning.

### **Boundary Justification**

The nominated property includes the entire parcel historically associated with the David Alonzo Purviance House.

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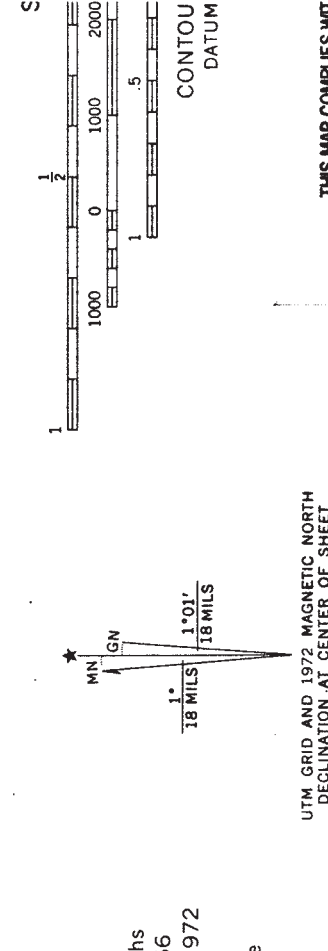
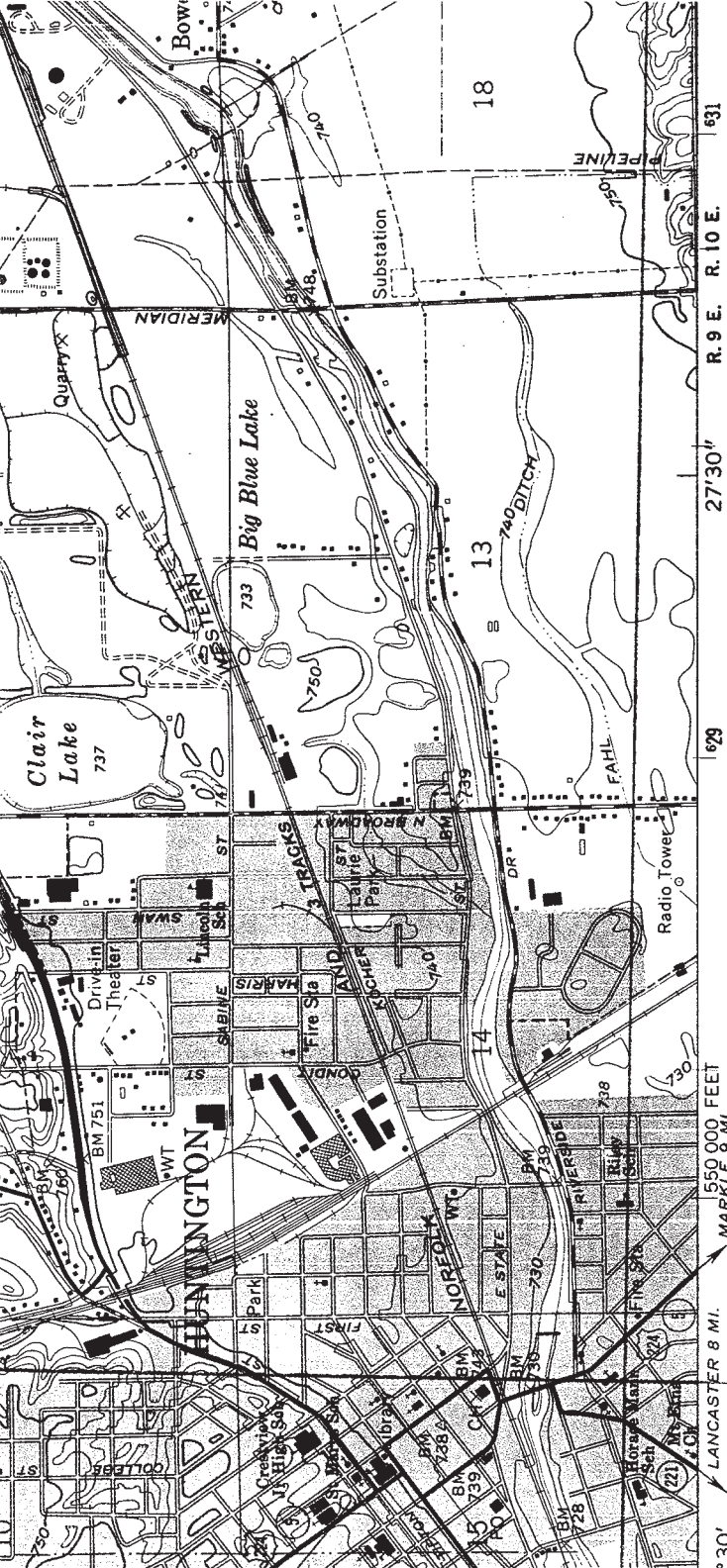
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**Photographs**

The following information is the same for all of the photographs:

Purviance, David Alonzo and Elizabeth House, Huntington County, Indiana  
Joel Erickson, photographer  
November 30, 1993, date of photograph  
Location of negative: Huntington Historic Review Board  
Huntington City/County Planning Department, County Courthouse Room 208  
Huntington, Indiana 46750, (219) 356-4836

1. Exterior, front or west elevation; camera facing east
2. Exterior, north and west elevations; camera facing southeast
3. Exterior, south elevation; camera facing northeast
4. Exterior, east and north elevations; camera facing southwest
5. Exterior, north and east elevations; camera facing southwest
6. Exterior, west elevation detail - turret; camera facing southeast
7. Exterior, south elevation detail - pressed metal bay; camera facing north
8. Interior, first floor formal parlor; camera facing northwest
9. Interior, first floor transverse hall; camera facing north
10. Interior, second landing, main stair; camera facing north
11. Interior, second landing detail - grillwork; camera facing northwest
12. Interior, main stair hall, first and second floor halls; camera facing southwest



THIS MAP COMPLIES WITH  
 FOR SALE BY U.S. GEOLOGICAL SURVEY, DEPARTMENT OF THE INTERIOR  
 AND INDIANA DEPARTMENT OF NATURAL RESOURCES  
 A FOLDER DESCRIBING TOPOGRAPHIC MAPS

UTM GRID AND 1972 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

DAVID ALONZO PUEVALLANCE  
 HOUSE  
 HUNTINGTON, INDIANA

UTM REFERENCE:  
 16 Q26 600 0026 860

1 230 000 FEET  
 40° 52' 30" 85° 30'  
 LANCASTER 8 MI.  
 DECATUR 32 MI.  
 MARKLE 9 MI.

Mapped, edited, and published by the Geological Survey Control by USGS, USC&GS, USCE, and Indiana Flood Control and Water Resources Commission  
 Planimetry by photogrammetric methods from aerial photographs taken 1948. Topography by planetable surveys 1955 and 1956 Revised from aerial photographs taken 1971. Field checked 1972  
 Polyconic projection. 1927 North American datum  
 10,000-foot grid based on Indiana coordinate system, east zone  
 1000-meter Universal Transverse Mercator grid ticks, zone 16, shown in blue  
 Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked  
 Red tint indicated areas in which only landmark buildings are shown  
 Map photoinspected 1984  
 No major culture or drainage changes observed

3883 1 SE  
 (ANDREWS)

