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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 Recker, Carlos and Anne, House
other names/site number Recker-Aley-Ajamie House 097-295-70876

2. Location

street & number 59 North Hawthorne Lane N/A not for publication
city or town Indianapolis N/A vicinity
state Indiana code IN county Marion code 097 zip code 46219

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 36CFR 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.)

Pat R. Kalata
Signature of certifying official/Title

9-23-96
Date

Indiana Department of Natural Resources
State or 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

Name of Property

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
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		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)

DOMESTIC: Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

19th & 20th c. AMER.: Bungalow/Craftsman

Materials

(Enter categories from instructions)

foundation BRICK

walls METAL: aluminum

roof ASPHALT

other 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

1908

Significant Dates

1908

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Craftsman Home Builder's Club

Narrative Statement of Significance

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

9. Major Bibliographic 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:

Irvington Historical Society, Indianapolis

10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	16	579960	4402650
	Zone	Easting	Northing
2	16		
	Zone	Easting	Northing

3	16		
	Zone	Easting	Northing
4	16		
	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 Paul C. Diebold, President

organization Irvington Historical Society date 2-28-96

street & number 312 South Downey Avenue telephone 317-353-8874

city or town Indianapolis state IN zip code 46219

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 available upon request to Irvington Historical Society

street & number telephone

city or town state zip code

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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**Carlos and Anne Recker House
Marion County, Indiana**

Section 7-Description

The Carlos and Anne Recker House stands in the eastside residential section of Indianapolis known as Irvington. A National Register historic district includes most of Irvington, and the house is located within the boundaries of the district. It was rated non-contributing to the district; one assumes that the house was thought to have been more altered than is now known. Also, the information presented in this nomination was not then available.

The site is roughly one block north of Washington Street (U.S. 40) and about four miles due east of Monument Circle. Hawthorne Lane is a narrow street running due north and south, cut through the area in about 1905. It contrasts somewhat with other streets in the original sections of Irvington, which follow a meandering path in the garden landscape manner. The yard is a small knoll which rises sharply from the street and falls away gradually behind the house. Concrete steps cut into the center of the terraced yard and a concrete walk is flanked by two old trees at the crest of the hill. A driveway has been cut into the yard on the north edge.

The Recker House was built in 1908 to plans provided by Gustav Stickley through his Craftsman Home Builder's Club. It is a one and one-half story wood frame house with a steeply pitched side gable roof. Exterior walls are covered in green, wood textured aluminum siding. Originally, lower walls were of wide, rough-sawn wood siding laid with a wide exposure and upper walls were covered in wood shingles. Portions of the original weatherboard are visible inside the rear porch and sunroom. The boards were butt-lapped at the corners with the exposed end boards staggered. The thickness of the original boards is also evident (about one-half inch at the narrowest point of exposure). The house rests on a brick foundation. The upper course of brick is laid soldier style.

The front elevation is dominated by the massive roof, which sweeps forward to shelter the dining room to the left and a recessed front porch to the right (photo 1). The porch has a tongue and groove wooden floor, and sided knee walls enclose it. Two simple heavy piers support the exposed roof corner. Under the porch roof is the main entry, a glazed replacement door (c.1950) with steel security storm door (photo 4). Left of this is an additional entry, leading straight to the dining room. A previous owner converted two windows into this doorway for his home business. Right of the front door is a pair of original double hung wood sash with multi-paned upper sash. The dining room front wall to the left has a triple group of wood, double hung windows with

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multi-paned upper sash. The asphalt shingled roof is punctuated by three shed roofed dormers, which, recessed into the roof, are the only hint of a second level on the front facade. The dormers have multi-paned wood casement windows.

The south elevation is next in prominence due to its visibility (photos 1 and 5). Centered roughly on the first story is a band of four wood windows detailed similar to the others previously described. Further east, to the rear, is a sunroom area now enclosed with aluminum storm windows, apparently originally enclosed with multi-paned windows. A small addition was placed over this in about 1950, creating a second level sunroom. Two individual double hung windows are on the main body of the house on the second floor. The attic level has a small wood casement window.

The north elevation is similar to the south elevation (photos 3 and 6). The basement has two windows evenly spaced across the foundation, and an outside basement entrance with concrete steps. On the first story, toward the west, is a bank of triple wood multi paned casement windows set high on the wall. These light the dining room. Next to the east is a single wood double hung window, then a pair of double hung windows. A metal storm door opens to the rear kitchen porch at the extreme east corner. The second floor echoes the south second floor design, with two individual double hung windows, and a small wood casement in the gable end. A small chimney breaks the roof ridge at this end. Several round metal ventilators are above first floor windows; interior vent exhaust fans are connected to these.

The rear elevation is utilitarian (photo 5). It is a full two stories high, the gable roof being offset to leave the second floor openings visible. The southeast corner sunroom has been mentioned; it projects out of the east elevation about ten feet and rejoins the rear wall about one-third of the distance across the rear wall. Another glazed in area is at the northeast corner of the first floor on this elevation. It is a recessed kitchen porch which was enclosed with aluminum storm windows in about 1950. Inside the porch, the original heavy weatherboard siding of the exterior is visible. On the second story are three typical wood windows. So scant is the second story that these window headers are actually under the plain eaves. Two chimneys are visible. One is an original brick chimney piercing the east pitch of the main roof, just behind the sunroom area. It has brick necking courses at the top. The other small chimney is nearly flush with the north gable.

The interior of the Recker House is organized around a central stair hall which divides the first

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**Carlos and Anne Recker House
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floor into living and dining areas. On the second floor, the hall is turned ninety degrees and accesses three large bedrooms in front and a small one to the north side. An intermediate landing level room, visible from the stair hall and from the second floor hall, is a unique but typically Craftsman feature of the plan.

Common finishes of the interior include pebble-textured plaster walls and ceilings, one inch board oak floors, and simple one-half inch thick quarter-sawn oak board woodwork. Carpeting covers much floor area in the house, with the wood floors intact underneath.

Entering via the front door leads one to the stair hall (photo 7). It is a spacious, squarely proportioned room. A short run of stairs with knee wall descends into it. The stairs reach a landing, then turn ninety degrees north and continue up to intermediate landing level. The longer stair run is masked by another knee wall with end post, the resulting square opening is cased with oak boards. Through this opening one can see into the intermediate level. Right, or south of the stair hall is the living room. Openings to rooms off of the stair hall are cased, but have no doors to impede the visual continuity of the space.

The living room is a bright, open space stretching across most of the south side of the house with banks of cased windows on the south and west walls (photo 8). An additional feature here is the picture rail, a simple board matching those of the surrounds and baseboards. At the east end of the living room is the hallmark of Stickley's living rooms-the fireplace. It is a free standing brick mass. Originally, it had the typical hammered brass fireplace hood. In about 1975, the fireplace hood was removed, and a brick veneer and simple mantel installed in its place. Although descriptions of the house in 1909 mention fireplace seating, none is evident today, nor does any physical evidence suggest that any ever existed. The seats described may have been furnishings rather than built-ins. Flanking the fireplace, which projects deeply into the room, are pairs of original French doors leading to the sunroom. The sunroom walls have the original exterior wood siding.

A small study is located behind the stair hall, and can be reached from the living room, sunroom, and from a doorway, added later, from the kitchen.

Turning left or north from the stair hall leads one to the dining room (photo 10). Original finishes are more evident in this room, which has a high wainscot of vertical boards with sturdy chair rail

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**Carlos and Anne Recker House
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capping it. Underneath the wallpapered panels of the wainscot are the original wood veneered panels. Careful observation of the wainscot reveals the Craftsman attention to detail: the panels are progressively wider on either side of a center line on each wall, avoiding the awkward appearance of even panels which fall short at one corner, a feature seen on lesser Craftsman homes. The windows have heavy wood valances which appear to be original. The plaster ceiling has oak veneered cased beams running east-west.

One may enter the kitchen from the stair hall via a small combination closet / hall. Originally, this space had rows of Craftsman hooks and so served as both a hallway and a closet (photo 11). Sliding doors were added across the north end to create a closet in recent years, but several distinctive Stickley hooks still remain in place. The kitchen has been modernized through the years, although window and door casings remain intact. Most cabinetry dates from the 1950s. A small room marked "refrigerator" on historic plans is east of the kitchen, adjacent to the porch. It is now a one-half bathroom. The pantry between the kitchen and dining room has several original built-in cupboards, although it now serves as a laundry room as well.

The intermediate level previously mentioned is described in 1909 as a library, measuring ten by fifteen feet. Simple one-inch square balusters with square newels and molded handrails divide this area from the stairs (photo 12). A short run of stairs leads up to the north-south hallway, which is screened from the stairs and intermediate level by another set of balustrades. This complex space adds much to the Craftsman feeling of the house; it ingeniously links the first and second floors. Hallway doors are of a rich dark hardwood, probably walnut. Moldings and other details are similar to those of the first floor. The hall and intermediate level have masonite wood paneling sheets installed over the plaster walls.

The original master bedroom fills the area over the living room. Although the published plans of 1909 indicate two rooms in this area, no physical evidence indicates an alteration. The room has a Craftsman partition wall dividing it into two areas (photo 13). Most likely, the area toward the dormer was a "morning room", while the area accessible from the hall directly was the bedroom proper. A small dressing room is behind (east) of the bedroom. It was expanded when a second level was added to the sunroom. Two other bedrooms line the front (west) wall of the second floor. The plan takes full advantage of the dormer space by having large closets between the dormers. The dormer areas become inviting corners for placing furnishings out of the way.

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Moving north down the hallway, a small bedroom with closet is in the northeast corner of the house, and the bathroom is to the east side of the hall's end. The bathroom has the original claw-foot cast iron bathtub, but other features have been modernized over time. Beside the bathroom door is a small linen closet which was added later, judging from its multi-paneled pine door and cheaper casings. Two small closets at the end of the hall are indicated in the 1909 plans; it would appear that at an early date, these two closets were converted into an enclosed stair to the attic. The attic is unfinished, but is floored for storage use.

The basement is unfinished. The solid brick foundation walls are revealed in the basement.

Interior hardware of the house varies. In 1909, the house was said to have lighting fixtures and other hardware ordered directly from Stickley's workshops. Only two original wall sconce fixtures survive in the intermediate level space. Brass doorknobs and sash pulls appear to be original. On the first floor, door knobs and plates are simple Art Nouveau fittings, while those on the second floor are heavy oval knobs and oval plates. Distinctive Craftsman heat grates are found throughout the house. Octagonal-patterned Gothic grates are found in some rooms, while basketweave patterns are used in others (photo 14).

While certainly altered from Stickley's and the Recker's intentions in 1908, the house is still easily identified as a good example of a Stickley design.

Section 8-Statement of Significance

The Carlos and Anne B. Recker House meets Criterion C because it is a rare example of high-style Craftsman domestic architecture. Available evidence indicates that Gustav Stickley designed the house through his Craftsman Home Builder's Club in 1908. Stickley, an entrepreneur, furniture designer, architect, and interior designer, is widely acknowledged as a leading figure in the Arts and Crafts movement in the United States. This house is his only known design in Indianapolis, and is one of two known examples in Indiana. The house, though altered, still conveys Stickley's advocacy of tasteful homes for progressive minded middle class families. Acknowledgement of the architectural merit of this house provides new insight into the nature of the Arts and Crafts architectural movement in Indianapolis and places Irvington in a leading role in the early 1900s. Carlos Recker, the patron and first owner, operated a furniture and interior decorating store along with his brother, Gustav Recker. Sander and Recker Furniture

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Company sold craftsman and mission furniture in the early 1900s. Although included in the Irvington Historic District (NR, 5-29-87) the Recker House was rated non-contributing. Further research presented here verifies that the rating was not only unfounded, but that individual listing is warranted for such a locally unique property.

Arts and Crafts Architecture in Indianapolis

The Arts and Crafts movement began in England as a form of interior design. It was, therefore, primarily an architectural movement, an attempt to rid households of the machine-produced bric-a-brac of the Victorian industrial age. William Morris and others in England began the movement in the 1850s. Foreign influence played a role in the development of the most recognizable American Arts and Crafts housing form, the bungalow. Adapted from the houses of India by the British, the bungalow first saw use in England as vacation cottages. The idea of vacation bungalows spread to the United States before the turn of the century. In the climate of California, the Greene Brothers were experimenting with simple architectural forms in the late 1890s and by 1900, the "California bungalow" was widely recognized as a revolutionary new housing type. Very nearly at the same time, Gustav Stickley was promoting mission furniture and Arts and Crafts houses. In Chicago, Frank Lloyd Wright and the Chicago School were active. Under the influence of Louis Sullivan, Wright and his followers created a unique facet of the American Arts and Crafts movement known as Prairie Style. Swept by the progressive era need for reform at all levels of society, Americans were open to the idea of a modern house, designed with only vague historical references. Periodical literature played a key role in the acceptance of the bungalow and other Art and Crafts housing forms.

Indianapolis is the closest major city to Chicago to not commission Wright during his Prairie Style phase (nor did he design any building in the city). Yet, several of his more conservative proteges did receive commissions in Indianapolis. Robert Spencer, Jr. designed a house on North Meridian Street in c.1905. Charles Fairbanks commissioned Howard Van Doren Shaw to plan his mansion just north of Fall Creek on Meridian Street (1913). Shaw also designed a home for the Huesman family nearby on Pennsylvania Street (1908). No other Chicago School architects worked in Indianapolis. East coast Arts and Crafts architects Price and McLanahan designed the sprawling Wheeler Estate on Cold Springs Road in about 1910. All of these are large homes for the wealthy few.

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Indianapolis did not reject the Arts and Crafts movement. The movement was manifested in many ways locally. For a time in 1905, Indianapolis had an Arts and Crafts Society. Local high schools held Arts and Crafts pottery exhibits, a local china-making firm produced fine designs, and several graphic artists produced Art Nouveau and Arts and Crafts inspired works. But domestic architecture of the period 1905-1930 is the single most lasting contribution of the Arts and Crafts era in Indianapolis. While the radical designs of the Chicago School were not favored, the more conservative bungalow and four-square became immensely popular in Indianapolis. In 1910, the Indianapolis Star noted:

The bungalow has come to stay. It is no longer an architectural fad or fancy. It has become necessity. From one end of Indiana to the other, in city, town, hamlet, in the broad, open country, the bungalow has nestled down. ("Are You Bungalowing")

As a point of reference, the Star published plans for a "Queen Anne Cottage" in December of 1908. Talented local architects quickly assimilated the precepts of the Arts and Crafts movement, and Indianapolis were, for the most part, content to have them provide convincing examples in this latest style. Frank Hunter, Adolph Sherrer, and Charles Edgar Bates among others designed a number of fine examples of Craftsman architecture. Even within Irvington itself, Hunter designed a stuccoed bungalow for author Kin Hubbard on Pleasant Run Parkway in 1910. Sherrer planned the estate of banker James Dissette not far away in the same year. Hunter also designed a number of craftsman-inspired homes on the northside of town. Within Warren Township, as many as 20 Arts and Crafts style houses were rated outstanding or notable by the Indiana Historic Sites and Structures Inventory. But, as noted earlier, designs from out-of-town architects were rare. The Recker House is the only known example of Stickley's work in Indianapolis, and is one of two in Indiana. It was an early example of a fully developed bungalow in Indianapolis and would likely have contributed much to the acceptance of this architectural form.

Stickley and the Craftsman Home Builder's Club

Gustav Stickley (1858-1942) was a leading figure in the spread of the Arts and Crafts movement in the United States. He began his business in Syracuse, New York and after 1905, he operated out of New York City. Known first for his outstanding furniture designs starting the late 1890s

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and early 1900s, Stickley first became involved in interior design and domestic architecture in 1902-3. He called his type of furniture and architecture "Craftsman", recalling the days of Medieval hand-crafted goods and buildings. To spread the Arts and Crafts philosophy, Stickley published a magazine, The Craftsman. Stickley was concerned with middle-class domestic architecture, and he published plans for homes both by his company and those of sympathetic architects. After an unsuccessful house plan published in The Craftsman in 1902, Stickley hired architect E.G.W. Dietrich to assist him. From June 1903 to January 1904, erratic but brilliant architect and draftsman Harvey Ellis was a principle architect for Stickley. Ellis contributed much to the formation of Craftsman style. Stickley maintained a staff of draftsman and architects to assist in his plans for homes until his bankruptcy in 1916.

In 1904, Stickley published a new regular feature in his magazine called the Craftsman Home Builder's Club. Each issue featured at least one house plan, sometimes several were printed. Subscribers to The Craftsman could order plans free of charge. Owners could modify the plans themselves if they wished, or, Stickley and his architects would provide alterations. Local contractors could easily erect a house from the designs, and Craftsman fittings could be ordered directly from Stickley's workshops. In 1909, Stickley began the Craftsman House Building Company, a firm which specialized in custom house design and building. This enterprise folded within the year, but did execute several fine homes, most in the New York City metropolitan area. The Home Builder's Club was farther reaching. Although no records exist of those who ordered plans or architectural services, it is thought that thousands of Craftsman homes were built to the plans offered in the magazine. In 1915 alone, Stickley claimed that twenty million dollars had been spent to build his designs throughout the nation. Since the average Craftsman home cost between ten and five thousand dollars to build, this would translate to about three thousand three hundred homes. Clearly, Stickley's magazine played an important role in spreading bungalow and Craftsman style housing. (Information in this heading condensed from Smith).

The Recker House

In September, 1908 Carlos Recker obtained a building permit from the City of Indianapolis to erect a two story, wood frame, dwelling valued at three thousand five hundred dollars at 54 (sic) North Hawthorne (Record of Building Permit). No contractor or architect is given. In January of 1909, an article in the Indianapolis Star indicates that the Reckers have lived in the house for

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several weeks ("How Others Have Built"). The article credits Stickley with the design, and states that the Reckers received personal advice and attention from Stickley during its construction. Furthermore, the article indicates that the Reckers chose the design from The Craftsman. Examination of pre 1908 issues has revealed that No. 8, series of 1905 was obviously the precedent for the Recker House (The Craftsman, July 1905, volume 8, p. 673-see additional documentation pages).

Comparing this design to the Recker House demonstrates several differences. Most obvious, the Recker House substitutes heavy weatherboard for the rough stone first story suggested in the magazine and the dormers all have double casements, whereas the magazine design has single window dormers flanking a double window dormer. Both the newspaper article plans and The Craftsman plans show a small bedroom in the southeast corner of the second floor, but the Recker House has a "morning room" divided from a larger bedroom by flanking knee walls; there is no physical evidence of an alteration. It is possible that the newspaper article plans were derived from the magazine, or that they are simply in error about this feature. Some other details differ from the magazine plans and illustrations. For example, the magazine indicates no wainscot or beamed ceiling in the dining room, but these elements are obviously original to the house. It is unlikely that details such as the staggered overlapping heavy weatherboards and others described would have been specified by a local contractor. It would appear, therefore, that a number of custom variations on plan 8 were requested from Stickley. Aside from the statement in the newspaper article, and the obvious similarity of the house to the Stickley-published plans, hardware known to have been in the house links the house to Stickley. Existing are hallway coat hooks, and a hammered brass fireplace hood once stood on the chimney breast. No other known Arts and Crafts style homes in Indianapolis had fittings or hoods such as this, which are distinctive of Stickley's interiors.

The Owners and Irvington

The Recker House stands in Irvington, a distinctive planned suburb of Indianapolis. Planned in 1870 by Jacob Julian and Sylvester Johnson of Wayne County, Indiana, Irvington features winding streets and a pastoral setting. Provisions for a public park and a "female college" were highly progressive for an Indiana community of this era. Deed restrictions against "offensive" buildings and the sale of alcoholic beverages were unusual as well. The town soon passed ordinances against bird hunting and to require lot owners to plant trees and build sidewalks.

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Although the "female college" was never built on the north circle, Northwestern Christian University—a small college associated with the Christian Church and founded by Ovid Butler—was enticed to move from the northside of Indianapolis to Irvington. The first classes were held in 1875. Both Johnson and Julian were learned men and they hoped to make Irvington an intellectual community. Butler flourished during its 53 years in Irvington attracting students, professors, and artists to settle.

Hilton U. Brown, publisher of the Indianapolis News, moved to Irvington in 1892 and he called for persons of cultural, literary, intellectual interest to follow suit. Kin Hubbard (creator of "Abe Martin" newspaper cartoon), George Cottman (Indiana historian), Demarcus Brown (state librarian), were residents of Irvington in the early 1900s. A colony of artists later called the Irvington Group were active in the community. Noted painters William and Connie Forsyth and Clifton Wheeler were among them. Clearly, by 1900, Irvington was the leading cultural community of the Indianapolis area. Annexation to Indianapolis came in 1903, and with it came a surge in home construction.

Portions of Irvington which were not previously built upon soon became developed. The site of Recker House was in Ritter's Addition to Irvington (1871), and was to have a long, winding street, part of which became a segment of Irvington Avenue. By 1906, the west and north loop of the street was abandoned and Hawthorne Lane was cut straight through to Lowell Avenue. The Reckers were the second or third family to build on North Hawthorne Lane.

Carlos and Anne (Butler) Recker were one of many creative-minded people attracted to Irvington at this time. Carlos Recker (1875-1951) was a well known interior decorator in Indianapolis. Carlos was a graduate of Butler University. He was the secretary-treasurer of Sander and Recker Furniture Company, a furniture sales and interior decorating business. His brother Gustav Recker was the president of the company. The firm began with the help of their father Gottfried Recker, a German immigrant who also founded the Western Furniture Manufacturing Company. It would appear that Gustav was the businessman of the operation, and Carlos was the designer and creative figure. In conjunction with Sander and Recker, Carlos is credited with a number of interior designs, including the Circle Theater, Indiana Theatre and Ballroom, Lincoln Hotel, Columbia Club, buildings on the I.U. campus and interiors of many prominent homes (Indiana Biographical Service, v. 36, p. 48). Sander and Recker sold mission and craftsman style furniture at their downtown store. No doubt, their Irvington home was a showplace for Carlos' decorating

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skills and various craftsman furnishings which they carried.

Anne (Butler) Recker (1877-1973) was one of six children of Scot Butler and a granddaughter of Ovid Butler, founder of Butler University. Scot Butler was Professor of Latin at Butler for over thirty years and served two terms as president, one from 1891 to 1904 and another from 1906-1907. Mr. Butler would have been in retirement from the school at the time the Reckers were building on Hawthorne Lane—a brief walk from his house at 124 South Downey. This house would also have been Mrs. Recker's childhood home. Anne graduated from Butler, and it is probable that she met Carlos while there. She was active in the Indianapolis Flower Mission, Dramatic Club, Progressive Club, Indianapolis Women's Club and other interests. It would seem likely that Anne greatly influenced the decision to build in Irvington, where her family was so prominent.

The Reckers moved from 59 North Hawthorne in 1922 to a house in the 3900 block of North Pennsylvania Street. Gustav Recker, who had lived in Woodruff Place, also moved to the northside at about this time. Carlos and Gustav appear to have continued the Sander and Recker firm until Gustav's death in 1935. After that time, Carlos seems to have specialized in estate liquidation and antique appraisal. His son, Carlos P., Jr, moved to Alexandria, Virginia where he founded his own antique appraisal firm. He was also a member of the Alexandria Board of Architectural Review.

Robert J. Aley (1863-1935) and Nellie (Archer) Aley were the second owners of the house. Robert was also connected to Butler University. Aley was born in Coal City, Indiana. He received degrees from Valparaiso University, Indiana University, Stanford, and a PhD. from University of Pennsylvania. After holding professorships in Mathematics at these various institutions, he returned to Indiana and became the state Superintendent of Public Instruction from March 1909 to November 1910.

In 1910, Aley was sought out by the University of Maine for their presidency. He accepted the post and remained there until 1921. During his term as president, he was a trustee and later president of the National Education Association. He was also secretary and served three years as president of the National Council on Education.

In 1921, Butler University in Irvington was in a state of transition. The Board of Directors had

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decided that the school had outgrown-both physically and intellectually-the Irvington campus. Thomas Carr Howe had ended his term as president of Butler, and the Directors contacted Aley to serve as president. Aley accepted, and returned to Indiana in 1921, having purchased 59 North Hawthorne from the Reckers. Aley is credited with leading Butler through a period of transition from a nineteenth century school to a modern institute of higher learning. Besides guiding Butler through a crucial relocation in 1928, Hilton U. Brown credited Aley with giving the school a new outlook on education. The Aleys moved from Irvington in 1929 to a house near the new Butler campus. Robert retired in 1931, donated his new house to Butler for use as the president's house, and moved to New York City where he died in 1935.

The third owners were Harvey and Bess Hartsock. Harvey was an attorney with offices downtown, and he became involved in a significant dispute in Irvington in the 1930s and early 1940s, during the period when he lived at 59 North Hawthorne. The dispute centered on the sale of alcoholic beverages at Sorrentino's restaurant at 5533 East Washington Street. As noted earlier, sale of alcohol for other than religious, medicinal, or mechanical purposes was forbidden within the original 1870 plat of Irvington. In 1922, Philip Sorrentino purchased 5533 East Washington and opened a restaurant which served beer and wine. In 1933, Sorrentino obtained a liquor license (prohibition had ended) and allowed Fred Kline to operate a package liquor store. Irvingtonians protested at the hearing for Sorrentino's permit in 1933, but it was granted.

A group of Irvington residents, including Charles L. Cunningham and others, filed suit to enjoin Sorrentino from selling alcoholic beverages at his Washington Street building. After appeals and a change of venue to Boone County, Judge Ernest Stewart ruled that the deed restriction was still applicable, and restrained Sorrentino from selling package liquors from his building (Filed February 13, 1942). To this day, "original" Irvington has no package liquor stores, and *Sorrentino v. Cunningham* is still cited as a classic deed restriction case. The attorney representing Irvington on the courtroom floor was Harvey Hartsock, assisted by Parr, Parr, and Parr of Lebanon.

59 North Hawthorne passed through several families through the years, from the Hartsocks to the Lawson family, then to the Methods, and the Norris family. The Ajamie family, the current owner, has lived here for over thirty years. Samuel Ajamie is a retired accountant from Western Electric Corporation. Through the years, the significance of the house and its connection to Gustav Stickley was forgotten. In December 1995, the Irvington Historical Society was

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conducting research on an architectural publication when they found the January 1909 Indianapolis Star article crediting Stickley with the design of the house. The Society conducted additional research to verify the find and has authored this nomination. The Ajamies have generously allowed the Society to study their home, and requested its nomination to the National Register of Historic Places.

Although somewhat altered, the Recker House still retains significant design elements. The interior of the house in particular conveys Stickley's ideal of simple yet tasteful housing for progressive American middle class families.

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Section 10: Geographical Data: Verbal Boundary Description

Part of lot 28 in Ritter's Addition to the Town of Irvington, now in the City of Indianapolis, recorded in Plat Book 3, page 201, in the office of the recorder, Marion County, Indiana, more particularly described as follows:

Beginning at a point on the West line of said lot, 50 feet South of the Northwest corner thereof; thence running East parallel with the North line of said lot, 225 feet; thence South parallel with the West line of said lot, 100 feet more or less to the South line of said lot; thence running West along the said South line of said lot, to the Southwest corner of said lot; thence running North along the West line of said lot to the place of beginning. Subject to such right as the public may have in and to a strip of ground 25 feet more or less in width off of the West end of the land herein described, said strip being part of the highway known as Hawthorne Lane.

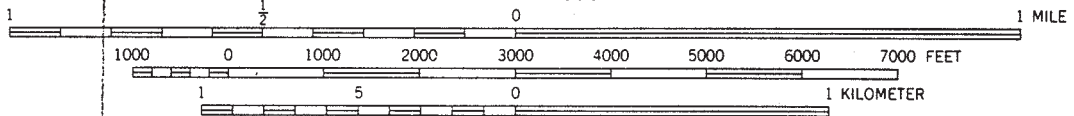
Boundary Justification

This is the legal property description of 59 North Hawthorne Lane.



INT. 465 5' 579 580 (BEECH GROVE) 581 582 2'30"

3763 11 NE
SCALE 1:24 000



0°36'
1 MILS

CONTOUR INTERVAL 5 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929

MAGNETIC NORTH
TER OF SHEET

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092
AND INDIANA DEPARTMENT OF NATURAL RESOURCES, INDIANAPOLIS, INDIANA 46204
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

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