

United States Department of the Interior
National Park Service

FILE

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 Old Plat Historic District

other names/site number _____

2. Location

street & number Roughly bounded by Warren, John, Wilkerson, Lincoln, Washington, Second, and Court Streets N/A ☐ not for publication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 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.)

Signature of certifying official/Title

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:

Signature of the Keeper

Date of Action

- ☐ 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:) _____

Old Plat Historic District

Huntington IN

Name of Property

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
☒ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
177	16	buildings
0	0	sites
2	0	structures
0	0	objects
179	16	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
DOMESTIC: Multiple Dwelling
COMMERCE/TRADE: Department Store
COMMERCE/TRADE: Specialty Store
SOCIAL: Clubhouse
RELIGION: Religious Facility
AGRICULTURE/SUBSIST Storage

Current Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling
DOMESTIC: Multiple Dwelling
COMMERCE/TRADE: Department Store
COMMERCE/TRADE: Specialty Store
SOCIAL: Clubhouse
RELIGION: Religious Facility
INDUST/PROC/EXTR: Manufacturing Facility

7. Description**Architectural Classification**

(Enter categories from instructions)

MID-19th c.: Greek Revival
MID-19th c.: Gothic Revival
LATE VICTORIAN: Italianate
LATE VICTORIAN: Queen Anne
LATE VICTORIAN: Stick/Eastlake

Materials

(Enter categories from instructions)

foundation BRICK
walls WOOD: Shingle
WOOD: Weatherboard
roof STONE: Slate
other SYNTHETICS

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.

Narrative Statement of Significance

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1860 - 1920

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

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:

Old Plat Historic District
Name of Property

Huntington IN
County and State

10. Geographical Data

Acreage of Property 130

UTM References

(Place additional UTM references on a continuation sheet.)

1

1	6
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6	2	7	1	1	0
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4	5	2	7	0	6	0
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Zone

Easting

Northing

3

1	6
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6	2	7	0	3	0
---	---	---	---	---	---

4	5	2	6	4	2	0
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Zone

Easting

Northing

2

1	6
---	---

6	2	7	3	2	0
---	---	---	---	---	---

4	5	2	6	7	1	0
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4

1	6
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6	2	6	6	1	0
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4	5	2	6	8	8	0
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☐ 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 John Warner

organization Weintraut and Nolan date 3/12/99

street & number 800 Sugarbush Ridge telephone 317-873-6692

city or town Zionsville state IN zip code 46077

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

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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SECTION 7 DESCRIPTION

Narrative Description

Huntington's Old Plat Historic District contains a wide variety of buildings and residences that reflect the architectural characteristics of nearly 12 different styles. In some cases, architectural stylistic details have blended through a process of evolution that is typical of a neighborhood in transition during a dynamic period of growth. Located east of the Courthouse Square, which is a designated historic district, the Old Plat district's long axis is generally northwest/southeast. The district's boundaries are John Street on the north, Court Street on the south, Warren Street on the west and by two doglegs on the east side that extend to Wilkerson Street in one instance and First Street in the second instance. All addresses on John Street, Tipton Street, Park Drive, Washington Street, Market Street, Franklin Street, and Court Street are east of Jefferson Street, the 0-line for district addresses. The predominant architectural styles in the district are Queen Anne followed by Italianate, American Four Square, and Craftsman in that order. Scattered among the more numerous residences are examples of Vernacular, Colonial Revival, Greek Revival, Dutch Colonial Revival, Shingle, and Stick style residences, a number of Commercial Vernacular buildings, and two examples of Gothic Revival architecture. The district's period of significance is 1860-1920.

When taken in the context of Huntington's larger history, the district has experienced, since the closing of the Wabash and Erie Canal, little change. Although currently there is a large number of rental properties in the district, much of the occupational mix is similar to that found in the post-1875 era; that is, a sprinkling of the more affluent and a majority of middle-class business or lower management level families. Historical evidence indicates few laborers lived there. However, there have been some changes in the mix of small single-owner businesses that now occupy space in the district. An examination of early city directories reveals those businesses such as a vulcanizing works, Thomann's cabinet shop, Hall's Garage, Lipinsky's Grocery, and the Young Brothers (shoemakers) once existed in the district. Often, it appears that the owners lived on the premises or next door to the shops where they earned their livelihood. Today, the number of businesses in the district have decreased, but businesses such as Bechstein's Super Value grocery, Doc Dancer Plumbing, and Deal-Robbins Van Gilder Funeral Home still serve the community.

The Mathew Luber House at 338 Washington Street (photo 1) is a notable example of a Queen Anne residence, circa 1895, that has been converted into commercial building. Now occupied by the Deal Robbins-Van Gilder Funeral Home and modified by the addition of two modern wings, the building retains many of the architectural details and common forms found in high style Queen Anne residences. A front porch with limestone foundation, brick balustrade, and two round support columns provides entry to the building via the south façade. Faced in yellow brick veneer the exterior walls display the original fenestration. Tall window openings with limestone sills and lintels are present in both stories. The windows are double-hung with one-over-one glazing. The door is centered in the three-sided cutaway bay in the south façade. The wide, open eaves contain decorative rafter ends. Simple wooden brackets support the lower eave ends of the cross gables. Each gable has wood shingle in-fill and a window opening. The window in the south gable is Palladian style and the other gables have simple paired, fixed sash windows centered in the gable. A tall single brick chimney penetrates the steeply pitched roof near the peak of the roof.

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The Queen Anne residence, also built around 1895, at 462 Park Drive (photo 2) is another fine example of the more high style Queen Anne of the period. Although it has been modified by addition of a concrete front porch (in lieu of the traditional wooden porch with classic columns) and modern metal awnings, the two-story residence retains the basic characteristics of its style. From a limestone block foundation, the exterior walls of clapboard siding rise to a hipped roof with lower cross gables and a round tower. Typical of the Free Classic sub-style, the residence has a pedimented porch roof, cutaway bays in two façades, and a Palladian style window in the front gable. The house retains its original fenestration; the tall window openings have wooden sills and lintels. The windows have double-hung sashes with one-over-one glazing. The main entry door is situated between the round tower and the south bay. The paneled door is wooden, single glazed, and appears to be original. The round tower has an octagonal, steeply pitched roof capped with a finial.

The house at 323-325 Tipton Street (photo 3), circa 1895, is another example of the variability of the two-story Queen Anne style that appears throughout the district. While probably not designed as a two-family dwelling, the building has obviously undergone some exterior and surely interior modification; however, the addition of an entry and small porch on the west side of the house does not significantly detract from the overall integrity of the house. The limestone block foundation supports exterior walls sheathed in composition asbestos shingle that rise to meet a steeply pitched, hipped roof with lower cross gables. The fenestration of the north (main) façade appears to reflect its original design. The right bay is cutaway in the first story. The windows in the ground floor differ from those in the second. While all window openings have wooden sills and lintels, the ground floor windows are double-hung but with a fixed, leaded glass transom light in the upper third and a single glazed sash in the lower portion. The windows in the second floor are double-hung with one-over-one glazing. The most eye-catching detail in this façade is the pent roof design of the front gable. The shingled peak of the gable is extended forward over a small Palladian-style window centered in the gable. The center of the window is double-hung, glazed one-over-one with smaller fixed sash windows flanking each side.

The Queen Anne-style houses at 435 Market Street (photo 4), circa 1905 and 251 Tipton Street (photo 5), circa 1895, are less modified examples of the same style. The exterior walls of clapboard siding on the 435 Market Street house rise to meet a steep hipped roof with lower cross gables facing east and north. Scroll brackets and pendants are present at the roof-wall junction. Each gable has shingle in-fill and a small square, fixed sash window. Seven turned wooden posts support the pedimented roof of the L-shaped front porch. Decorative scroll brackets support the extended lower corners of the pediment. With the exception of a single glazed window in the north façade, all the windows and doors appear to be original. The windows are double-hung and glazed one-over-one. The windows in the north facing cutaway bay are different in size but not in functional terms. Two entries appear in the building; one at the rear of the porch and one in the front bay. The entry in the rear differs slightly and has a transom light above the door. Both doors are wood, paneled, and single glazed in the upper half.

Similar in basic design, hipped roof with lower cross gables, the house at 251 Tipton Street has markedly different architectural details to demonstrate another variation of the Queen Anne style. The porch steps, deck, and supports are not original, although the roof may well be. From the limestone block foundation the exterior walls, sheathed in composition asbestos shingle, extend upward for two stories to a hipped roof with slate shingles. The shingles, fish

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scale and square in shape, are grouped by horizontal courses to form wide bands around the entire roof surface. Decorative wooden brackets appear at the roof-wall junction on the front bay. The peak of the hipped roof is flattened to resemble a small widow's walk. A tall, red brick chimney penetrates the roof over the rear cross gable. The fenestration is generally the same as seen before in example of the style with the following exceptions; the windows are paired in the second floor of the front bay and the entry doors are double. All other windows are double-hung and glazed one-over-one. The double doors are wooden, paneled, and single glazed in the upper half.

The two-story Queen Anne houses at 700 (photo 6) and 734 Guilford Street (photo 7), both built circa 1895, have the same traditional hipped roof with lower cross gables as those previously mentioned. With the exception of the 1920s porch the house retains its architectural integrity. The house has a limestone rough faced block foundation, brick exterior walls, somewhat narrow open eaves, with wooden scroll brackets, and the usual roof arrangement. A single tall brick chimney penetrates the roof near the peak. The roof is sheathed in slate shingles laid in the same pattern as those at 251 Tipton Street. The lower cross gables have shingle in-fill and paired fixed sash windows centered in the gable end. The cement block foundation and square brick columns of the replacement porch actually blend well with the house proper and in themselves are well within the 50-year historic criteria. The fenestration appears original, sill and lintels are limestone, and the windows are typically double-hung with one-over-one glazing. The door is wooden with a full-length single glazed central light. A small three sided, one-story bay graces the south façade of the house.

Like its neighbor across the street and down the block, the house at 729-731 Guilford Street (photo 8), circa 1895, possesses most of the characteristics of the Queen Anne style but has lost some integrity through the addition of vinyl siding. In addition to the hipped roof with lower cross gables, and double-hung windows glazed one-over-one, the house evinces a touch of Colonial Revival details in the portico-style front porch and pedimented door surround on a second entry on the north side of the house. The front porch has a gable front roof supported by two round wood columns. The door is paneled wood with 2 x 3 divided lights in the upper third of the door. The second entry door surround has half-round fluted columns supporting a plain frieze and closed pediment. The door is wood paneled with a small square light in the upper portion.

The house at 431 Park Drive (photo 9) is an example of Queen Anne style house, circa 1890, that has some common architectural detail. The two-story brick house has tall narrow double-hung windows, glazed one-over-one, that are reminiscent of the Italianate style. The simple unadorned limestone sills and lintels may be found on either Queen Anne or Italianate house of the period. The slate roof and gable roof are more typically Queen Anne and seen throughout the district. A modern enclosed porch has been added in the angle of the basic T plan but the remainder of the house retains integrity.

The residence at 336 Franklin Street (photo 10) is clearly a transitional house that captures detail from both Italianate and Queen Anne styles and may indicate its construction during a period when the "in style" was changing. The house, built circa 1890, has a multitude of Italianate style architectural details including pediment crowns over the windows, a prominent frieze with less ornate brackets than normally associated with Italianate styling, and low pitch, hipped roof. The front porch with its pediment over the steps, wooden balustrade, and round

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wooden columns adds a touch of the Queen Anne style. Although the window openings are proportionally more Queen Anne, the limestone sills, double-hung windows glazed one-over-one, and brick exterior walls may be found in either style. The house is in excellent condition and the hybrid nature of its visual image adds significance rather than detracts.

Ranked numerically second in the district are residences of the Italianate style prominent in the 1870s and 1880s, a period of brisk commercial activity and economic growth in Huntington. In the district, this was the same period that builders were filling in the old Wabash and Erie Canal bed and putting up fine homes for the more affluent in the community.

The house at 340 Market Street (photo 11), built circa 1880, is an example of a very plain variation of the Italianate style with limited ornamentation. Constructed on a simple square plan with wings extending north and south, the two-story brick building demonstrates the barest of architectural details. The stone block foundation supports brick exterior walls that meet a wood outward-sloping frieze and projecting cornice at the roof-wall junction. The roof is hipped with a low pitch. The wood cornice is embossed with raised vertical bars interspersed with flat panels similar to the metope and triglyph arrangement used in Doric architecture. Centered in the flat panel is a raised oval detail. The fenestration of the building appears to be original throughout. The single glazed window in the south façade with its limestone sill and lintel dominates the entire first floor exterior wall. The small single windows in the rest of the house have limestone sills, flat lintels and are double-hung with one-over-one glazing. The wooden door in the small entryway appears to be of a style more often seen on Queen Anne or Craftsman houses. A modern covered carport extends out from the east wall but does not significantly affect the overall integrity of the residence.

The George W. Humbert house at 337-339 Market Street (photo 12) is an example of the other end of the architectural scale from the house at 340 Market Street. Built circa 1880, the two-story brick house, regardless of its Queen Anne style front porch, retains its integrity. From the limestone block foundation and stone water table to the richly ornamented bracketed cornice and upward to the wide eaves with dentils and low pitch hipped roof, the building demonstrates many of the architectural elements of the style. A two-story rounded bay on the West Side of the building includes a tall brick chimney and large windows with limestone sills and lintels on both levels. The tall narrow single windows in the rest of the house have limestone sills, pedimented hoods, and are double-hung with one-over-one glazing. The residence has two entries; a single wooden door with an "X" panel in the lower half and diamond-shaped lights in the upper half and sidelights, and a single paneled door with an oval-shaped light in the offset near the rounded bay.

Down the street at 518 Market Street (photo 13) and 528 Market Street (photo 14) are Italianate houses, both circa 1880, that present side-by-side examples of alternative stylistic detail without loss of the primary elements that define the style. The more traditional porches on the south side dominate that façade. Although the decks are now concrete, the relatively simple square columns, wide eaves, and almost flat roof correspond to the visual image of the main house wide eaves, and low pitch roof. The limestone block foundations support exterior walls clad with composition asbestos shingles in the case of 518 Market Street and clapboard siding on 528. The prominent frieze and cornice on 518 Market Street are plain, without brackets, and the wide eaves are closed. The brackets supporting the eaves of 528 Market Street add an upscale architectural detail. The fenestration is original. The tall, narrow window openings are trimmed

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with plain wooden sills, sides, and a small simple cornice/drip cap. The windows are double-hung with one-over-one glazing. The wooden doors on both houses are wood paneled with a single glazed light in the upper half. A single-glazed transom light appears above both doors.

The Italianate house at 330 Guilford Street (photo 15), built circa 1875, demonstrates a more minimalist view of the style than does the Humbert House. Irrespective of the non-traditional porch, the two-story brick building retains the detail elements of traditional Italianate styling such as tall, narrow window openings, segmental arch lintels, and a low pitch roof. The windows are double-hung with eight-over-eight glazing. The two entries are single doors with single-glazed lights in the upper portion and transom lights.

Although much grander and nearly half a century younger, the Prairie/Italian Renaissance house at 303 Market Street (photo 16) offers a fine example of the variability and longevity of Italianate styling that is readily apparent in the detail of the house. Built circa 1925, the two-story brick house has the same wide eaves, low pitch hipped roof, and the use of arched detail often seen in nineteenth-century Italianate houses. Different from earlier traditional styles this house has a large brick porch and attached carport and a barrel tile roof over the porch and the main portion of the house. The window openings have limestone sills and the first floor openings have limestone lintels. The three-unit ribbon windows in the second floor are reminiscent of earlier styling, and the arched window centered in the second floor of the north façade reflects similar return to earlier times. The window sashes are double-hung with irregular glazing. Brick pilasters on each side frame the door opening. A stone pediment forms the lintel of the opening. The wooden door is single glazed in its upper two-thirds.

As one of only a few indigenous architectural styles on the American scene, the American Four Square, circa 1915, at 236 Park Drive (photo 17) combines some of the detail elements that characterize the style. The massive one-story front porch, typical of many Four Square designs, dominates the front façade. The foundation of limestone block, the same as that for the house, supports a brick balustrade and three large square brick columns. The clapboard siding on the exterior walls rise to narrow open eaves, and a steeply pitched, hipped roof. A single brick chimney penetrates the roof near the peak. The fenestration is original with the main (south) façade arranged in two bays of windows and the entry door to the far right. The original windows are double-hung with one-over-one glazing. The door, which is also original, is wooden with a single glazed central light through three-fourths of its length.

The American Four Square at 221 Tipton Street (photo 18), built around the same time as the 236 Park Drive residence, has some architectural variants that create individuality in homes that otherwise suffer from the ills of mass production. The house possesses the usual massive two-story brick presence with a subordinate non-standard porch on the north façade. Although the roof, with its pediment on the far left, may be original in line and construction, the wrought iron supports and balustrade indicate replacement during the life of the house. The main façade is arranged in two bays with an entry and large window on the First Street floor. The steeply pitched, hipped roof has a hipped dormer on the north side and a tall brick chimney penetrates the roof near the peak. The sidewalls of the dormer are clad in wood shingle, probably original to the house. The window openings have limestone sills and lintels and contain double-hung sashes with one-over-one glazing. The original wooden door has a single glazed

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light through three-fourths of it length. The windows of the dormer reflect the same construction and glazing as those in the rest of the house.

The house at 430 Market Street (photo 19), circa 1905, is an interesting hybridization of the Queen Anne and American Four Square styles. The two-story building retains Four Square mass, actually a square main section with a slightly narrower front wing that creates two small off sets on the east and west sides, while incorporating the more delicate styling of Queen Anne detail elements. The roof mirrors the foot print of the house, a large section of hipped roof with a smaller hipped roof in front and a gable extending forward from the front hip. The clapboard siding on the exterior walls extends upward to wide closed eaves. The main façade contains a full-width, one-story front porch common to both styles and has a wooden deck, a shingle clad balustrade, and three similarly clad square columns. The fenestration of the house is original. The first floor contains a double-hung window with a large single glazed lower sash and a smaller upper sash. A three-sided, second story bay and prominent shingled gable dominate the façade and is reminiscent of Queen Anne architectural styling. The bay has tall narrow double-hung windows with one-over-one glazing.

The Four Square houses at 524 (photo 20) and 647 Byron Street (photo 21), both circa 1915, are classic examples of the style that may be found, by the thousands, throughout the Midwest. With minor exceptions, both two-story brick residences have large brick porches (the porch at 647 Byron Street is enclosed) steep pitched, hipped roofs, and dormers. The dormers on 525 are gabled and have Palladian style windows. The dormers on 647 Byron Street are hipped with square fixed sash windows. Both houses have double-hung windows with one-over-one glazing but the sills on 647 Byron Street are limestone rather than wood as on 524 Byron Street. Both houses retain their architectural integrity and highlight the variability of the design. The Four Square at 541 Byron Street (photo 22) is a high-end example of the same style with differences in the barrel tile roof, nine-over-one window glazing, and a large side porch on the north side. The architectural variability of the style was limited only by the imagination of the builder/designer.

The district includes another early twentieth century house style made popular by the well-known California architects Charles Sumner Greene and Henry Mather Greene, Gustav Stickley, and others. Although relatively simple when compared with the Italianate or Queen Anne styles, the Craftsman style offers many details that once combined in a single house give it distinctive characteristics. Certain characteristics such as side-gabled roofs, large porches with massive piers, columns, or balustrades that begin at ground level, exposed rafter ends in wide eaves, and dormers are benchmarks of the style. The residence at 310 Park Drive (photo 23), circa 1920, includes a number of the typical Craftsman details. The side entry, full-width brick porch with its stone-capped balustrade and two brick half columns supporting a wooden semi-elliptical arch at the lower edge of the roof may be found in many Craftsman homes in the Midwest. The brick exterior walls of the 1 1/2 story house extend upwards to wide, in this case, closed eaves and steeply pitched roof. The roof has a front shed dormer and a tall brick chimney on the west side. The fenestration is original. The double-hung windows have irregular glazing, nine separate panes with different length muntins, in the upper sash and single glazed in the lower sash. The four small double-hung dormer windows are irregularly glazed, six panes with different length muntins, in each sash. The paneled wooden door is single glazed in the upper half. Likely not original to the house design but within age criteria, the residence includes an

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attached brick, single-car garage, with a wooden roll-up door. The cornice of the garage is capped with halved terra cotta drainpipe.

The Craftsman bungalow, circa 1915, at 408 Park Drive (photo 24) is typical of the style variants visible in the district. Similar to 310 Park Drive, this residence has a full-width, brick front porch with a massive stone-capped balustrade and two square brick columns. The sloping, side-gabled roof has a front gabled dormer that dominates the main façade. The brick exterior walls of the 1 1/2 story house meet with wide, open eaves at the roof-wall junction. Plain, wooden, triangular knee braces or brackets support the eaves at various points along their length. The windows are original, as is the fenestration. The double-hung windows are glazed ten-over-one. The wooden door is paneled with a single glazed light in the upper half. The dormer is truly an architectural highlight of the house. The front and sidewalls are clad with composition shingles. The wide eaves have exposed rafter ends and two triangular knee braces support the front overhang. The gabled roof of the dormer has a jerkin head peak. The three-unit ribbon window, which is covered by a metal awning, contains double-hung sashes with ten-over-one glazing. A square louvered ventilator is centered above the windows of the gable.

The house at 452 Park Drive (photo 25), circa 1915, possesses some architectural details uncommon to the other Craftsman houses in the district. The full-width front porch has a concrete block foundation, a concrete deck, and much more finely crafted balustrade and roof support columns. The balustrade is constructed of staggered, cast concrete block in lieu of solid brick or wooden balusters; the top rail is a solid precast slab extending between the upright columns. The columns are precast concrete and combine two separate column shapes into a single architectural element. The lower one-third is square with plain base and capital, and embellished with impressed rectangles and flutes. The upper two-thirds of the column consists of a plain base, a fluted section, a round shaft, and a plain square capital. The roof of the porch has wide, open eaves with visible rafter ends. The exterior walls of this one story house are variegated brick. The eaves are open and include exposed rafter ends. The hipped roof has two hipped dormers with exposed rafters and wide, open eaves. The two front windows that face the front porch are fixed sash with a leaded glass transom light over a single glazed light in the lower three-fourths of the sash. Other windows in the house are double-hung with three-over-one glazing. The wooden door is flush with a single glazed light through three-fourths of its height.

The house at 647 Guilford Street (photo 26), circa 1910, likely started its architectural life as a Vernacular style building with very little distinguishing detail. Constructed on the gable front and wing plan, the two-story frame house has a wrap porch similar to those found on Queen Anne style homes at the turn of the century. The house lacks the cornice brackets, shingle ornamentation, and spindlework common to the Queen Anne style. At some time early in its life, the house acquired stucco clad exterior walls and the front porch took on the visual image of a Craftsman style porch with its massive balustrade and column supports. The double-hung windows are glazed one-over-one and the wooden door is paneled with a single glazed light in the upper third.

The Gothic Revival residence at 320 Franklin Street (photo 27), circa 1875, is one of the oldest houses in the district. Although added in the angle of the asymmetrical plan of the original house, the front porch and entry hall, likely accomplished in the 1920s, blends extremely well with the architectural characteristics visible in the rest of the building. The two-story brick exterior

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walls join enclosed rafter ends and purlins at the roof-wall junction. The multiple steeply pitched gables do not have the traditional vergeboards seen in many examples but a plain cross brace appears in one gable. The south (main) façade is the most architecturally significant. The fenestration is original. The sills and lintels are plain stone and the double-hung windows are glazed two-over-two. This façade also contains a single lancet-shaped window in the second story. The window opening has a stone sill and a pointed-arch stone crown that accentuates the height of the small gable rising above the window. The double-hung sashes are glazed two-over-two. The small, open, front porch with its iron railings, a small gabled overhang supported by decorative brackets and is not original but clearly meets integrity criteria. The flush wooden exterior door dates from the late 1910s or early 1920s and has a divided light through three-fourths of its height.

The Greek Revival house at 237 Franklin Street (photo 28) is also one of the oldest houses, circa 1860, in the district. Although subjected to many changes such as the addition of vinyl siding and a modern door, the house retains modest integrity in its stone block foundation, its window shapes and proportion, and in the cornice returns on the gable ends of the roof.

The double Vernacular style house at 504-508 Franklin Street (photo 29), circa 1870, is a fine example of typical late nineteenth-century residence found in ever-decreasing numbers throughout the Midwest. This style offered minimal housing requirements in the pre-indoor plumbing years in the second half of the century. Simply constructed and bearing few architectural embellishments, this house has a full-width, single story front porch that allows access to both doors of the double. The porch has a wooden balustrade with individual balusters, and five square wooden columns support the shed roof. The exterior walls are clad with asbestos shingle. The window openings are finished with plain wooden sills, stiles, and heads. The double-hung windows are glazed four-over-four and the wooden doors are paneled with single glazed lights in the upper half.

The Stick style residence at 544 Market Street (photo 30), circa 1890, is an example of transitional phase architecture spanning the gap between Italianate and Queen Anne style houses. The house has a large one story wrap porch, clapboard-clad exterior walls, open eaves with exposed rafter ends, and a moderately pitched hipped roof. The dominant feature of the house is the porch that consists of a limestone block foundation, wooden deck, a wooden balustrade, eight turned wood post supports, and a shed roof with a gable element over the concrete steps. The support posts have decorative braces that join with the spindlework around the frieze on the porch to give it visual image grander than the rest of the house invokes. The gable end, on the porch roof, has a semicircular sunburst pattern impressed in the middle. The fenestration is original. The tall, narrow Italianate windows are double-hung and glazed one-over-one. The door, with its original transom light obscured, is wooden with a flush panel in the lower one-half and single glazed in the upper.

The Colonial Revival house at 642 Market Street (photo 31), circa 1900, has the front facing gambrel and rear cross-gambrel roof lines associated with Dutch Colonial Revival styling. The full-width one story front porch has a concrete block foundation, wooden deck, a wooden balustrade with turned balusters, and four round, tapered wooden support columns for a flat roof. The exterior walls are clad with asbestos shingle. The fenestration is original. The south (main) façade has a large single glazed picture window and a door. The second story has three-

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unit ribbon window in the gable end with a diamond shaped ventilator centered in the peak. Windows are double-hung and glazed nine-over-one. The door surround has sidelights and the door is wooden with a divided light.

The Colonial Revival house at 321-323 Market Street (photo 32), circa 1920, demonstrates many of the high-end design elements of the style. The most eye-catching elements in the main (north) façade are the entry porch with its roofline balustrade of wrought iron and the second story Palladian window centered over the main entrance. The brick deck of the porch supports two round wooden columns that in turn carry the semicircular roof and corresponding wrought iron balustrade. The stuccoed walls of the two story, side-gabled building meet wide closed eaves of the low-pitched roof. One story wings extend out to the east and west sides of the large center section. A small gable, architectural detail only, is centered in the façade above the main entrance/Palladian window bay and adds visual height to the front façade. The first floor windows of the main section are styled to resemble French double doors with three-by-six glazing in each half. A Georgian-inspired fan created with red terracotta tiles and a prominent keystone rises above each window opening. The second floor window openings have sills embellished with terracotta tile and plain lintels. The windows are double-hung with nine-over-nine glazing. The door surround has sidelights and a flat transom light. The door is wooden, paneled and has no light.

The house at 447-449 Market Street (photo 33), built circa 1900, is an example of the Shingle style that incorporates simple architectural elements of the Stick and Queen Anne styles with the extensive use of wood shingles on any or all parts of the house. It was often constructed using stonework to provide varied textures in a single building. Built on a limestone block foundation, this two-story house has clapboard siding clad exterior walls, and the gable ends are clad in wood shingle. Decorative wooden brackets are used to accentuate the gable ends at the roof-wall junctions. A full-width, one story porch dominates the north façade. The fenestration appears original and the tall narrow double-hung windows are glazed one-over-one. A three-unit ribbon window is centered in the front gable end. Both doors are wood paneled.

In addition to the residences in the district are a number of churches, a Masonic Lodge, and commercial style buildings that enhance the character of the area.

The Methodist Episcopal Church at 250 Market Street (photo 34), built in 1914, is one of five active churches in the district. The church combines the angularity of the Gothic style with the massiveness of the Tudor or Romanesque styles imparted through the use of rustic stone blocks for the exterior surface. The south or main façade contains a large crenellated bell tower at the right limit, a gabled central bay and a subordinate tower on the left limit. The center bay has a concrete foundation wall above grade, a semicircular ground floor exterior wall that defines the apse, a Gothic arch leaded stained glass window, and a three-unit ribbon window near the peak of the gable. The exterior wall of the apse contains four square leaded stained glass windows. The bell tower, constructed of the same stone block, rises two and one-half stories above grade. The belfry of the square tower has arched openings on each side reminiscent of Romanesque style. The cornice of both towers has crenellated parapets.

Once known as the First Church of Christ Scientist, the Neo-classical building at 204 Tipton Street (photo 35) now is home to the Dan Quayle Center and Museum. Built in 1919 with

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pale yellow brick, the building's main (south) façade is dominated by the massive columns and portico typical of the style. The main façade is divided into three unequal bays; plain wall surfaces with single rectangular windows on each side of a large highly styled center bay containing the entry point for the building. The center bay is bounded on both sides by flat pilasters that extend upward through two-thirds the building height. The pilasters visually support a full entablature with plain architrave, a frieze with dentils, and projecting cornice. Two fluted columns with Ionic capitals are in antis in the center of the portico. Above the cornice is a massive closed pediment with an unadorned tympanum. Between the lower cornice and the pediment is a panel announcing the "Dan Quayle Center and Museum." This panel, fastened with adhesive, covers the original incised name of the church.

The Commercial Vernacular building at 711-719 Warren Street (photo 36), built in 1917, is one of two commercial buildings in the district that employs minimal architectural detail and utility in its two-story brick construction. Although there is evidence of changes in the storefront windows and doors, the building possesses significant integrity. Each of the primary facades (north and east) is divided, by flat pilasters, into a series of bays that contain street level storefronts on the east and a combination of storefronts and garage on the north. The pilasters extend upward from limestone bases past intermediate limestone belt courses to plain projecting capitals level with the tops of the second story window openings. Midway between the capitals and the plain cornice is a broad, horizontal, variegated, brick belt course that extends the full width of both facades. The second floor, likely used for residential living or office space, is defined by a row of window openings with stone sills and double-hung windows glazed two-over-two.

The less architecturally detailed Commercial Vernacular building at 250 Court Street (photo 37), circa 1915, is equally significant as an example of the other end of the commercial building spectrum. Constructed as an industrial building, the Kreigbaum Tractor Repair Shop, the utility aspect of the building's design is readily apparent in the broad open interior bays and the extensive use of metal sash industrial windows to increase the light available to workers. In addition to the windows at mid-wall height in the east and west facades, the designers included glass surface in the upper one-fourth of the exterior walls to take advantage of the maximum amount of natural sunlight. The south (main) façade contains what little architectural detail may be found in the building exterior. Two large mid-wall windows (boarded up) have brick sills and limestone lintels. Above the door opening is a rectangular, horizontal, corbelled design element that visually relieves the stark aspect of the limestone-capped parapeted cornice. The building retains significant integrity.

Designed by architect Robert W. Stevens in 1926, the Masonic Temple at 400 Franklin Street (photo 38) includes many of the architectural details evident in simpler renditions of the Neo-classical style. The exterior walls are clad in limestone block on the first story and yellow brick on the second, third, and fourth story. The main (south) façade is divided into three bays; two relatively plain bays flanking a larger recessed central bay that contains the main entry for the building. The flanking bays have a single narrow rectangular window opening with a limestone sill in each story. The windows have double hung sashes, glazed one-over-one. The large central bay has three recessed single doors with square, etched glass lights positioned at ground level. Access to the doors is provided across a broad limestone forecourt that has two tall limestone lampposts flanking the first step and short limestone retaining walls on each side. The

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door surrounds are plain limestone. The doors have divided lights glazed one-by-three. Above the doors and separating the first and second stories is a projecting limestone water table that extends around the perimeter of the building. Rising from the water table and extending through the recessed portion of the second and third story exterior wall are four round, tapered limestone columns with Ionic capitals. The columns support an entablature consisting of a limestone architrave, yellow brick frieze, and a projecting limestone cornice. Between the columns and in each story are window openings with limestone sills and double-hung windows glazed one-over-one. The exterior wall surface above the cornice has a course of corbelled brick rectangular panels between each window opening in the story. The top of the wall is coped with limestone.

Photographs 39 and 40 are views south of the district showing the physical and visual separation of the district from its adjacent neighborhoods.

Once the scene of intensive commercial trade focused on the Wabash and Erie Canal, the Old Plat Historic District now contains a wonderful assortment of buildings that documents the architectural and historical transition of the area. Spanning six decades of growth, the homes and businesses that survive today in the district offer physical testimony to the ever-changing face of the community.

SECTION 8 Statement of Significance

The Old Plat Historic District is significant to the history of Huntington because it is one of the two original plats that established the core of the community. It embodies more than 150 years of development and redevelopment in the city. The Old Plat Historic District includes fine examples of residential, religious, institutional, and commercial structures from a broad period. The district is eligible under Criterion C.

Organized in 1834, Huntington County, the location of the City of Huntington, is a rectangular political division comprising 384 square miles and situated in the northeastern quarter of Indiana. Traversed by many rivers and streams, the region offered a number of positive incentives for settlement. First, the abundance of watercourses which enhanced transportation enterprises, and the waterpower available could turn the waterwheels engaged in various milling operations. The larger watercourses were believed to be capable of moving people and things by large boats but this did not prove true. However, the streams and rivers of the region played an important part in the history of the county and the City of Huntington. The second positive incentive was the sale of government land in the region for \$1.25 an acre; this alone eventually drew thousands of settlers and numerous land speculators to the county and the region. The speculators did not stay long but the settlers became the farmers, businessmen, and artisans that formed the backbone of Huntington County's successful economy.

The City of Huntington started its life as Flint Springs, a name logically derived from the Miami Indian's designation Wa-pe-cha-an-gan-ge or "place of flint", for the site. The first white settlers to establish residence here were the Brothers Helvey, Joel and Champion, who after removing from their home in Tennessee in 1831, set about building a log structure that acquired the grand name "Flint Spring Hotel."

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Economic opportunity, in the form of a federal land grant for a canal through Indiana, stirred interest in developing the area around Flint Springs and the Forks of the Wabash. General John Tipton, a landowner of great repute and resident of Lafayette, Indiana, sent his agent, Elias Murray, to Flint Springs. Murray's positive report to Tipton resulted in acquisition of the patent for the Helvey's land. Murray platted the town in 1833 and named it Huntington in honor of Samuel Huntington, a signer of the Declaration of Independence. Tipton donated land for the purpose of establishing Huntington as the county seat.

While Tipton and Murray were attending to the birth of Huntington, other forces/factions in the state were moving forward with plans for Indiana's canal system. In 1827, Indiana accepted a federal grant for the purpose of building a canal across the state that would eventually connect the Ohio River, via the Wabash River Valley, with Lake Erie at Toledo, Ohio. Ground breaking for this project occurred at Fort Wayne, Indiana, and first water reached Burke's Lock, at the northeast corner of the city, on 3 July 1835. Burke's Lock was situated just outside the district boundary near the intersection of present-day Byron Street and Tipton Streets. With the coming of the Wabash and Erie Canal, Huntington experienced its first economic boom. Even before the canal boat *Indiana* reached the city, canal workers and local contractors were spending wages and buying goods from the few local merchants in business. Entrepreneurs such as Dr. George A. Fate enjoyed early success in his general store by virtue of satisfying the basic needs of those brought to the area by the canal.

The availability of land and the promise of accessible, inexpensive transportation opened the Wabash River Valley for settlement and greatly accelerated the rate of development of area agriculture and business. Slow to start but advancing rapidly throughout the 1840s and 1850s, agricultural production and canal-support activities became the mainstay of Huntington's economic and financial success. In the late 1840s, the hardwood forests in the region, especially the dense stands of black walnut, oak and ash, began to furnish the raw material that supported a growing lumber and wood products industry. Men such as John Lewis and John Kenower, who started his first sawmill in 1852, were instrumental in developing this industry. Others seeing his success rushed to take part in what might be considered Huntington's second boom. Saw, planing, and bending mills employed hundreds of men involved in transforming the raw wood into lumber, staves and heads for barrels, rims for wagons and buggies, furniture, and plow handles and barrel hoops. One local factory on the eastside shipped 6 million barrel staves a year. Until the 1860s, when railroads became efficient and achieved viability in the costs of bulk shipment of grains and other regional products, the Wabash and Erie Canal remained the major means of transportation to move goods to large Eastern markets.

Other Huntington businesses relied on the canal for their livelihood. Centered around the canal locks and basins in the city were: canal stores that supplied the needs of the canal boats; elevators that stored grain awaiting shipment; warehouses that held packaged agricultural products like pork or beef awaiting better Market Street prices; and mills that depended on inexpensive transportation to move their barrels of flour to hungry local and distant Market Streets. There is evidence that two large warehouses and many smaller commercial buildings such as the Drummond Brothers foundry, all no longer extant, existed within the Old Plat Historic District in the vicinity of Warren, Guilford, and Byron Streets from Tipton Street to Washington Street.

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While commercial enterprises were steadily growing, the community, in the 1840s and 1850s, also experienced growth in other facets of its life. Additional eastside plats were initiated in the city about the time of its incorporation in 1848.

Religion, a constant in the everyday life of Huntington citizens, came early to the community. The First Street Methodist congregation was active in 1839 and the First Street Baptist church followed soon after in 1841. A Presbyterian Church was organized in 1843, but the Catholic Church did not establish a diocese until 1857, choosing instead to service the community from Fort Wayne. There is some local belief that Catholics also attended services in Lagro, Indiana.

As the Huntington community developed its commercial and religious identities during these decades, the population, after a modest beginning, grew rapidly. The Census of 1850 enumerated 594 souls in the town; by the Census of 1860 that figure had almost tripled and at the end of the nineteenth century the population was 9,491. The next two decades experienced a leveling off at approximately 11,000 citizens. Profiles of commercial growth and population growth would be nearly identical. The density of Italianate, Queen Anne, American Four Square, and Craftsman homes in the Old Plat Historic District reflects the prosperity during this period of peak commercial and population growth. As sections of the defunct Wabash and Erie Canal were left to dry up, local developers and contractors began to build homes in the district that supplanted the early commercial buildings and factories.

The arrival of the first passenger train service to Huntington signaled two impending significant events; the expansion of Market Streets for regional agricultural and manufactured goods, and the death of the Wabash and Erie Canal. Although initial construction began in 1853, the Lake Erie, Wabash & St. Louis Railroad did not bring a train into Huntington until January 1856. Later renamed the Wabash, St. Louis & Pacific Railroad, the company was the sole source of rail transportation until the Chicago & Atlantic Railroad entered the scene in 1882. With the demise of the Wabash and Erie Canal in 1874, the majority of the commercial and manufacturing facilities originally sited in the district moved south of Court Street to be near the "new" railroad freight and passenger facilities located there. Residential housing replaced the commercial and industrial buildings vacated and the Old Plat Historic District on its present character.

The direct economic impact of railroads was felt again in the latter part of the nineteenth century. The Chicago & Atlantic Railroad established significant maintenance facilities on the eastside of town in the early 1880s. A roundhouse, car shop, and back shop offered employment to many of Huntington's workers. By the 1910, this facility employed close to 2,000 men and women.

Farmers increased production and shipped their surplus to distant markets. Plank roads, built in the 1850s and later in the 1870s, gravel roads enabled farmers to transport wagonloads of grain, corn, potatoes, timothy grass, and clover to central locations to ship, via canal or railroad. Local flouring mills, with their raw material at hand, shipped flour in barrels by the same means. By the early 1910s, county farmers were involved in surplus production including 1.8 million bushels of corn, .5 million of wheat, and 1.3 million of oats. They raised livestock by the thousands (50 thousand hogs, 6.5 thousand cattle, and 7.8 thousand sheep) for sale to meat packers around the state and in other markets such as Cincinnati and Chicago.

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With its broad economic base, Huntington generally enjoyed economic prosperity even during periods of limited commercial growth. Widely diversified companies producing marble building and memorial items, flax and jute bags, potash, lime, and last but not least a brewery that shipped 2,000 barrels of beer a year, provided employment to hundreds of Huntington citizens.

Around the turn of the century, depletion of the local hardwood forests caused a reduction in the number of wood products firms, but a Factory Fund Association was formed to undertake the task of shifting the focus of local manufacturing efforts. Established in 1907, the Fund recruited businesses to "fill in the holes" generated by market forces and raw material shortages. Firms like Caswell-Runyan, a producer of cedar chests and burlap; the Majestic Furnace Company, maker of furnaces and coal chutes; Orton and Steinbrenner, builders of steam shovels, locomotive cranes, and coal crushing equipment; and the Huntington Machine and Foundry Company took advantage of a friendly financial environment and a disciplined workforce by moving their operations to Huntington.

Ingenuity and adaptability were applied to many situations in Huntington at the turn-of-the-century. When, in 1891, the county commissioners decided to replace two wooden covered bridges, over Little River at Jefferson Street, with steel bridges, they disposed of the old wooden structures by accepting bids for their removal. Dr. G. H. McLin bid \$19.00 for the removal job and his offer was accepted. After hiring local carpenter L. C. Mitten to dismantle the wooden bridges, abutments and all, McLin instructed Mitten to haul the material to his lots at the corner of Second and Market Streets. The bridge timbers and other lumber were reworked on a portable sawmill to achieve the appropriate dimensions needed for constructing houses. The result of all this activity was three Queen Anne style double houses at the northwest corner of the Second and Market Street intersection.

Huntington in the 1880s began to acquire the infrastructure and social trappings of a city on the move. In 1885, Huntington gained the distinction of being the first city to have a publicly owned electric power plant. That same year, Huntington Gas and Light, an investor-owned company, instituted service for gas street lights and lights in some public buildings. By 1890, the natural gas boom in eastern counties prompted the formation of Huntington Light and Fuel and occasioned the laying of pipeline to introduce natural gas to its customers. In 1886, Flint Creek (that today runs between Franklin Street and Market Streets) was enclosed and became a storm sewer. As progress was made on the downtown area, sidewalks and graded streets began to appear in the district. In 1887, the local fire department consisted of four separate companies totaling 130 men, steam pumpers, and four hand-operated pumpers. The city got into the commercial lighting business in April 1914.

As the city grew, social organizations took on a prominence in the everyday lives of the citizenry. Early on, chapters and lodges of the Masons, the Independent Order of Odd Fellows, the Woodsmen, and similar secret society organizations formed to provide a means of personal identification with the framework of the larger community. By 1898, the city directory listed more than 40 social and religious organizations that ran the gamut from the Ancient Order of Hibernians to the Women's Christian Temperance Union.

In 1901, the introduction of interurbans mix improved commercial opportunities for the business community in Huntington. The Fort Wayne & Southwestern Traction Company offered

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service for passengers and light freight throughout the county and into adjacent counties. In 1901-2, this company joined in partnership with the Wabash River Traction Company to become the Fort Wayne & Northern Indiana Traction Company. They petitioned and received authority to extend their service to Lafayette using the old towpath of the Wabash and Erie Canal for the roadbed. By December 1902, full service between Fort Wayne and Lafayette was established through Huntington.

Agriculture was the mainstay of the local economy through the years prior to World War I; after that the economy of the Huntington was more likely to reflect outside forces. For example, the city's largest employer, the Erie Railroad, underwent operational and organizational changes after 1926 that reduced the need for some employees and caused the shifting of others to consolidated maintenance and freight centers. Business slowed or terminated during the Depression and the building trade almost ground to a halt. The ages and architectural styles prevalent in the newer homes in the district reflect the results of the cyclical phenomenon.

That is not to say that Huntington feared the end of prosperity and growth. Older, solidly entrenched businesses that served the community such as Caswell-Runyan, D. Marx & Son (a retailer since 1874), Our Sunday Visitor (the largest Catholic publishing house which was started in 1912), Huntington Labs (1919), and the Huntington REMC (started in 1936) survived the hard times.

The buildings and homes in the Old Plat Historic District reflect the high water marks of the economic and commercial life of the City of Huntington. Gone are the canal locks, the warehouses, and the small factories that once occupied this land, but the homes of the owners and operators of the many successful commercial ventures in the past still stand as evidence of the prosperity and social consciousness of their owners. Combined with the religious buildings and social organization lodges still extant in the district, they form a visual image of bygone days that characterizes an important time in Indiana's history.

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SECTION 10 Geographical Data

Verbal Boundary Description

From the start point at the southeast corner of Warren and John Streets, proceed northeast along the south side of John Street to Byron Street; turn southeast and proceed along the west side of the street to Tipton Street; turn northeast and proceed along the property line behind 857 Byron Street to an intersection with the alley between Tipton Street and Park Drive; continue northeast along the alley to Wilkerson Street; turn east and proceed across Park Drive to the alley behind 471 Park Drive; turn southwest and proceed along the alley between Park and Washington Streets to the property line behind 426 Washington Street; turn southeast and proceed to Washington Street; turn southwest and proceed to Byron Street; turn southeast and proceed along the west side to mid-block; turn northeast and proceed northeast along the property lines behind the 500 and 600 blocks of Market Street to Second Street; turn south and proceed to Market Street; turn west and proceed along the north side of Market Street to First Street; turn south and proceed south along the property lines behind 613-444 First Street, including 504 Franklin Street, and follow to the south side of Franklin Street; turn east along Franklin Street to the east property line of 515 Franklin Street to the east property lines of 449-411 First Street to the south side of Court Street, and proceed along the south side of Court Street to the alley between Guilford and Warren Streets; turn northwest and proceed along the alley across Franklin Street, Market Street, and Washington Street to Park Drive; turn southwest and proceed along the north side of Park Drive to Warren Street; turn northwest and proceed along the east side of Warren Street to close on the start point.

Boundary Justification

The boundaries were chosen based on the architectural congruity of the homes vis-à-vis the change over time in these blocks relative to the demise of the Wabash and Erie Canal and the movement of business south of the railroad tracks in Huntington. The architectural styles and mixture of styles in the district define the boundaries. The contiguous neighborhoods evince a totally different view of the community throughout the historical continuum.

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Contributing

Non-contributing

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East West Streets

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2.	335 E. John	X	
3.	204 E. Tipton	X	
4.	216-220 E. Tipton	X	
5.	234-236 E. Tipton		X
6.	240 E. Tipton		X
7.	205 E. Tipton	X	
8.	221 E. Tipton	X	
9.	233 E. Tipton	X	
10.	239 E. Tipton	X	
11.	251 E. Tipton	X	
12.	303 E. Tipton	X	
13.	306-308 E. Tipton	X	
14.	311 E. Tipton	X	
15.	316-318 E. Tipton	X	
16.	323-325 E. Tipton	X	
17.	324-326 E. Tipton	X	
18.	331-333 E. Tipton	X	
19.	336-338 E. Tipton	X	
20.	339-341 E. Tipton	X	
21.	350 E. Tipton	X	
22.	236 E. Park Drive	X	
23.	239 E. Park Drive		X
24.	310 E. Park Drive	X	
25.	319 E. Park Drive	X	
26.	320 E. Park Drive	X	
27.	333 E. Park Drive	X	
28.	334 E. Park Drive	X	
29.	339 E. Park Drive	X	
30.	340 E. Park Drive	X	
31.	347 E. Park Drive	X	(Also 748 Byron)
32.	352 E. Park Drive	X	
33.	408 E. Park Drive	X	
34.	411-415 E. Park Drive	X	
35.	416 E. Park Drive	X	
36.	420 E. Park Drive		X
37.	421 E. Park Drive	X	
38.	430 E. Park Drive	X	
39.	431 E. Park drive	X	
40.	440 E. Park Drive	X	
41.	443 E. Park Drive		X
42.	452 E. Park Drive	X	

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43.	455 E. Park Drive	X	
44.	461 E. Park Drive	X	
45.	462 E. Park Drive	X	
46.	469-471 E. Park Drive		X
47.	470 E. Park Drive	X	
48.	232 E. Washington	X	
49.	244 E. Washington	X	
50.	250 E. Washington	X	
51.	251 E. Washington	X	(Also 540 Guilford)
52.	306 E. Washington	X	
53.	314 E. Washington	X	
54.	331 E. Washington	X	
55.	335 E. Washington	X	
56.	338 E. Washington	X	
57.	426 E. Washington	X	
58.	241 E. Market		X
59.	250 E. Market	X	
60.	303 E. Market	X	
61.	321-323 E. Market	X	
62.	334 E. Market	X	
63.	337-339 E. Market	X	
64.	340 E. Market	X	
65.	345 E. Market	X	
66.	349 E. Market	X	
67.	352-354 E. Market	X	
68.	408 E. Market	X	
69.	421 E. Market		X
70.	426 E. Market	X	
71.	427 E. Market	X	
72.	430 E. Market	X	
73.	435 E. Market	X	
74.	436 E. Market	X	
75.	446 E. Market		X
76.	447-449 E. Market	X	
77.	502-504 E. Market	X	
78.	505-507 E. Market	X	
79.	508 E. Market	X	
80.	515 E. Market	X	
81.	518 E. Market	X	
82.	521-525 E. Market	X	
83.	528 E. Market	X	
84.	531 E. Market	X	
85.	544 E. Market	X	
86.	614 E. Market	X	
87.	632 E. Market	X	
88.	642 E. Market	X	

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89.	648 E. Market	X
90.	652 E. Market	X
91.	664-668 E. Market	X
92.	670-674 E. Market	X

93.	237 E. Franklin	X
94.	243 E. Franklin	X
95.	245 E. Franklin	X
96.	246 E. Franklin	X
97.	308 E. Franklin	X
98.	313 E. Franklin	X
99.	317 E. Franklin	X
100.	320 E. Franklin	X
101.	335 E. Franklin	X
102.	336 E. Franklin	X
103.	343 E. Franklin	X
104.	348 E. Franklin	X
105.	351 E. Franklin	X
106.	352 E. Franklin	X
107.	400 E. Franklin	X
108.	405 E. Franklin	X
109.	409 E. Franklin	X
110.	417 E. Franklin	X
111.	425 E. Franklin	X
112.	431 E. Franklin	X
113.	434 E. Franklin	X
114.	444 E. Franklin	X
115.	450 E. Franklin	X
116.	503 E. Franklin	X
117.	504-508 E. Franklin	X
118.	509 E. Franklin	X
119.	515 E. Franklin	X

120.	250 Court	X
121.	320 Court	X
122.	332 Court	X
123.	338 Court	X

North South Street

124.	711-719 Warren	X
125.	721-725 Warren	X
126.	727-729 Warren	X
127.	737 Warren	X
128.	865 Warren	

X

129.	307 Guilford	X
130.	317-319 Guilford	X

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131.	321 Guilford	X	
132.	330 Guilford	X	
133.	417 Guilford	X	
134.	540 Guilford	X	
135.	547 Guilford		X
136.	618 Guilford	X	
137.	637 Guilford	X	
138.	646 Guilford	X	
139.	647 Guilford	X	
140.	700 Guilford	X	
141.	703 Guilford	X	
142.	710 Guilford	X	
143.	711 Guilford	X	
144.	718 Guilford	X	
145.	721 Guilford	X	
146.	722 Guilford	X	
147.	729-731 Guilford	X	
148.	734 Guilford	X	
149.	812 Guilford	X	
150.	821 Guilford		X
151.	822 Guilford	X	
152.	405 Byron	X	
153.	406 Byron	X	
154.	413 Byron	X	
155.	414 Byron	X	
156.	424 Byron	X	
157.	425 Byron	X	
158.	432 Byron	X	
159.	443 Byron	X	
160.	524 Byron	X	
161.	538 Byron	X	
162.	541 Byron	X	
163.	618 Byron	X	
164.	630 Byron	X	
165.	637 Byron	X	
166.	638 Byron	X	
167.	641 Byron	X	
168.	646 Byron	X	
169.	647 Byron	X	
170.	715 Byron		X
171.	730 Byron	X	
172.	736 Byron	X	
173.	747 Byron	X	
174.	810 Byron		X
175.	825 Byron	X	
176.	830 Byron	X	

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177.	836 Byron	X	
178.	837 Byron		X
179.	847 Byron		X
180.	848 Byron	X	
181.	857 Byron	X	
182.	916 Byron	X	
183.	922 Byron	X	
184.	411 First	X	
185.	443 First	X	
186.	444 First	X	
187.	449 First	X	
188.	514 First	X	
189.	518 First	X	
190.	521 First	X	
191.	529 First	X	
192.	541 First	X	
193.	613 First	X	

Paving Brick

194. Court Street between Warren and First
195. North-south alley in 300 block between Tipton and Park Drive

