

FINAL

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 St. Mary Historic District

other names/site number 157-333-31000

2. Location

street & number Roughly bounded by Main, South, 10th and 14th Streets not for publication

city or town Lafayette vicinity

state Indiana code IN county Tippecanoe code 157 zip code 47901

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.)

J. C. St D-SHPO 4.30.01
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:

- 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

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

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

- building
- district
- site
- structure
- object

Number of Resources within Property		
Contributing	Noncontributing	
75	18	buildings
1	0	sites
0	0	structures
1	0	objects
77	18	Total

Name of related multiple property listing

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

Number of contributing resources previously listed in the National Register

2

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling
 DOMESTIC: Multiple Dwelling
 RELIGION: Religious Facility
 GOVERNMENT: Fire Station

Current Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling
 DOMESTIC: Multiple Dwelling
 RELIGION: Religious Facility
 COMMERCE/TRADE: Specialty Store
 FUNERARY: Mortuary
 DEFENSE: Military Facility
 GOVERNMENT: Fire Station

7. Description

Architectural Classification

(Enter categories from instructions)

MID-19th c.: Greek Revival
 LATE VICTORIAN: Italianate, 2nd Empire
 LATE VICTORIAN: Queen Anne
 19th & 20th c. REVIVALS: Colonial & Gothic
 19th & 20th c. AMER.: Bungalow/Craftsman

Materials

(Enter categories from instructions)

foundation BRICK
 walls BRICK
 WOOD: Weatherboard
 roof ASPHALT
 other SYNTHETICS
 METAL

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

1840-1951

Significant Dates

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:

Arnold Preservation Library / Alameda Mc Collough

St. Mary Historic District
Name of Property

Tippecanoe IN
County and State

10. Geographical Data

Acreage of Property 35.8 Acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	16	510310	4473920	3	16	509820	4473770
	Zone	Easting	Northing		Zone	Easting	Northing
2	16	510310	4473780	4	16	509610	4473870

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 Bronwyn Reid, Director's Assistant, Angela Bowen, Director
organization Wabash Valley Trust for Historic Preservation date 06-20-00
street & number 1001 South Street/P.O. Box 1354 telephone 765-420-0268
city or town Lafayette state IN zip code 47902

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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Materials:

Foundation:	Stone
	Concrete
Roof:	Slate
	Metal
Wall:	Synthetic
	Stucco
Other:	limestone

Architectural Description

The St. Mary Historic District is located west of the original plat of the city of Lafayette, and continues today to be a residential neighborhood on the edges of downtown Lafayette. Both natural and man-made features determine the St Mary District boundaries. The area largely comprises the entire hill area. The district is bounded on the west by the Norfolk & Southern Railroad tracks, which historically and to today serve as a boundary in the city. On the east, the district is bounded by the historic town of Oakland, a small commercial district at the top of the hill where Main and South Streets come together. The northern boundary is Main Street and the southern boundary is South Street, both busy thoroughfares and important boundaries in the city.

The methodology used for determining contributing resources was based on the historic integrity of the resources. Using maps and photographs as well as a survey of the properties we determined whether the building was built during the period of significance and whether it maintained sufficient historical integrity to contribute to the district. There were a number of buildings built after the period of significance, 1840-1951, as later infill development or, as replacement of demolished historic structures, and were not listed as contributing resources. Structures needed to have a sizeable degree of remaining historic fabric, as well as the overall historic massing and appearance, such as window and door placement. While many of the vernacular homes have replacement siding, they retain cornice details, window and door openings and other elements that convey their historic appearance. Due to maintenance issues and the loss of historic fabric, the following structures built during the period of significance have been classified as non-contributing: 1318 South, 1140 South, 1209 South, 1327 South, 1433 South, 1420 Columbia, 1111/1113 Columbia, 1507 Main Streets. The district has a large number of

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out buildings, and many have significant historic features. While some of the outbuildings fall within the period of significance, there is inconclusive evidence from the existing maps and appearance to suggest the period of construction. The seven outbuildings that were included in the resource count had significant historic features, materials and integrity. One unusual structure is the craftsman playhouse at the William Stillwell House at 1109 South Street. Several of the outbuildings, such as the summer kitchen for Taylor-Curtis House, are now used as residential structures.

The St. Mary Hill is listed in the resource count as a contributing historic site. The landform itself has been crucial in the development of the area, influencing construction patterns and design. The topography of the hill required the terracing of the land for use as a construction site. To maintain the terracing, limestone retaining walls, and later concrete and concrete block, were built. There are a number of historic wrought iron and cast iron fences in the district. Steps were cut into the hills to reach the homes, especially early in the twentieth century when the Columbia and Main Streets were cut deeper into the hill to reduce the road grade. Remnants of the grape terraces remain south and west of the house at 1101 South Street from the grapes planted there by Samuel Curtis. Elements such as steps, terraces, retaining walls are sufficient in number to justify treating the hill as a contributing site. Though not historic, the recent addition of historic replica street lamps help to maintain the historic streetscapes.

The district is residential in character, dominated by single family homes. After World War II, a number of the homes were divided into multiple family units to ease housing shortages. While many of the homes continue to be divided into multiple units, some are returning to single family residences. For example the Stillwell House at 1101 Main Street originally housed one of the city's most influential families. It went on to serve as a Purdue University fraternity, a sanatorium, and now has been now returned to its single-family use. The James Ward House at 1116 Columbia Street, (photo 19) was once divided into multiple units, but has returned to single family house. Some of the homes have small businesses in them, for example Northside Music in the 1008 South Street, (photo 4) . This does not alter the largely residential composition of the district. The largest non-residential usage in the district is the St. Mary's Church complex. The church, educational buildings, administrative structures and religious housing occupy two full blocks of the district and are important to the character of the area. The church also owns a number of houses in the district, including the Rose House at 1014 South Street (photo 5), which it uses to house nuns. The Ford School, built in 1869, was torn down in the 1950s, and the Army Reserve Center was built on the property. The Lafayette Fire Station #3 sits at the top of the hill. Other non-residential infill

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includes a law office at 1310 Columbia, a doctor's office at 1123 South, a commercial complex at 1000 South Street and modern apartment buildings on South and Columbia Streets.

The district lies along a steep hill to the west of downtown. Before the extension of the streetcars and road improvement, the hills outside of town were only attractive for residential construction for the wealthy with carriages. St. Mary's Hill and Prospect Hill or 9th Street Hill (9th Street Hill Historic District) are separated by a deep ravine to the south and southwest. James Perrin settled the hilly area to the north, late in the nineteenth century as a wealthy residential community (Perrin Historic District). Due to the topography and development patterns, the St. Mary's district has irregular lot sizes and setbacks. Early homes in the district were built on prime lots on the crest of the hill, or in hollows along South, Main, and Columbia Streets. South Street was cut into the hill in the early twentieth century, leading to stairs being cut into the hill to access the property (photo 17). Some of the large estates were later sub-divided for later development; for example two small buildings were built on the side of the Duffey House lot at 1318 Columbia Street. Smaller late nineteenth century homes were built on the lot of 1123 Main Street. The area north of Thirteenth between Columbia and South Streets was developed as platted additions to the city of Lafayette; including L. & B. Stockton's Addition, R. Stockton's Addition, and the Taylor-Hanna Addition. Evidence of this development can be seen in the more regular setbacks and lot sizes (photo 3, 7, 8). The builders still had to deal with the challenges presented by topography, however. Houses on the south side of Columbia Street were built on the crest of the hill (photo 17). At the top of the hill, to the far east, South, Main and Columbia Streets come together in an area known as "5 Points." The houses in this area are on irregular lots because of the topography and street pattern (photo 30).

The St. Mary District is largely intact, with few areas being cleared for new construction. Some of the ante-bellum homes in the district were razed for church complex expansion. In addition, houses were torn down for new construction at 1123 South Street and 1000 South Street. The demolition of the Ford School and subsequent construction of the Army Reserve Center is the most serious intrusion into the district. The infill is not sympathetic; these one story commercial buildings and multi-story apartments do not match the materials scale or setbacks in the district, but are quite limited.

Based on development trends, there are two different patterns of scale and massing in the district. Most houses in the district are two to two-and-one-half stories, with a two, one-story bungalows on the eastern portion of South Street. From Main to South Streets, west of 13th Street the area is largely dominated by the large brick homes. This area was the earliest settled, and continues to be the best maintained. On

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Columbia Street, east from 13th up to the top of the hill, brick homes are interspersed with more modest frame examples. There is irregular maintenance, with well-maintained examples next to rental units with alternations and poor maintenance. (photo 16) Between 13th and 14th Street, the homes are irregular spaced due to topography. (photo 12) The houses between 14th and 15th Street (now alley) are regularly spaced and generally two story wood late nineteenth century vernacular houses. (photo 25)

The building materials also vary in different portions of the district. The majority of homes in the western portion of the district are brick, with a few later wood clad homes along Main and Columbia Street. In the eastern portion of the district, the homes were historically clad with wood clapboards, though many have been replaced with synthetic siding materials. There are several two-thirds double pile brick examples in the eastern portion of the district. (photo 3) Most of the pure Italianate examples are brick construction, while the Queen Anne examples are wood sided. Later homes in the district, such as 1107, 1204/1206, and 1307 Columbia Street are brick. Brick colors range from light orange 1202 and 1014 Columbia Street, to yellow 1104 Columbia Street, red 1307 and 1318 Columbia Street, to brown 1402 Columbia Street. Some of the brick has been painted 1008 and 1125 South Street and 1125 Main Street. Many of the homes have limestone foundations, porch details, retaining walls, steps or other features (e.g., photo 10). Many of the Italianate homes have elaborate carved limestone window and door hoods with floral or geometric motifs. (e.g., photo 5, 10 and 23) Most of the buildings in the district have replacement roofs, although the Ward House maintains its distinctive polychrome, belcast slate mansard roof. (photo 19). Many of the have simple wood door and window surrounds (photo 17).

The wealthy community and civic leaders built their homes in the district to reflect their status in the community. The mid-to-late nineteenth century represented the most active building period in the district, so the Italianate style dominates the area. There are also quality examples of Greek Revival, Second Empire and Queen Anne Architecture. The William Ward House at 1213 Columbia is a good example of Greek Revival architecture. This gable-front brick home that has classic roof details and a beautiful limestone and wood porch. The John Ball House is a classical example of a gable-front Greek Revival house with elaborate roof trim. There are also many fine Italianate homes in the district. Notable is the Italianate remodeling of the Curtis-Taylor House at 1101 South Street, a double-pile brick home with elaborate limestone window and door hoods. Another fine Italianate house is the brick two-thirds double-pile Joseph Sheern House at 1211 Columbia Street, with characteristic rounded arched limestone window surrounds. Elaborate roof details and decorative limestone hoods mark the brick two-thirds double-pile

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Duffy House at 1318 Columbia Street. The Rose home, at 1014 South Street, is a later brick two-thirds double-pile Italianate with limestone window crowns with floral motifs. Other fine examples of brick Italianate homes in the district include: Rosen House at 1125 South Street, 1413 Columbia Street, Kolb House at 1417 Columbia Street, James Ball House at 1202 Columbia Street, John Mill House at 1402 Columbia Street, and D. N. Berry House at 1123 Main Street. The Second Empire style, closely linked architecturally to the many fine examples of Italianate architecture, has perhaps the most outstanding example of residential architecture in the district. The James Ward House at 1116 Columbia Street is a three-story brick Second Empire house with an elaborate four story central tower. The James Ward House is already individually listed on the National Register of Historic Places. The James Murdock house, at 1307 Columbia, is a fine example of the Queen Anne style with its turret and wrap-around porch. Two other fine houses in the district represent the Queen Anne style. The McHugh House, at 1321 Columbia Street, with its Stick-style detailing, irregular massing and wrap-around porch, also exemplifies the Queen Anne movement.

Early twentieth century building styles are less prevalent in the district, but notable examples remain. The Dr. George Beasley House, at 1104 Columbia, is a two and a half story Renaissance Revival double-pile brick home characterized by an elaborate cornice and porch. The brick Wagner Home, at 1311 Columbia Street, gracefully combines classical elements in this double pile brick Colonial Revival. The Ball-Tong House at 1204/1206 Columbia Street adds Colonial Revival elements to this double. The American Foursquare Miller Home, at 1304 Columbia Street, evidences the craftsman ethic in its fine woodwork, brick detailing, and strong horizontal lines.

While the section of the district west of N. 13th Street is dominated by large high style architecture, the more modest vernacular homes east of 13th Street are important examples of gable front and two-thirds double pile architecture. Two story gable front houses dominate the vernacular architecture in the district. These are largely frame houses and doubles, with a small number of brick structures. Though of the frame structures most have been resided with synthetic materials, a smaller number maintain their wood siding including

1. 1101 South Street (photo 1)

C

This house was built for John Taylor in 1854, called Oakland Place. Taylor was one of Lafayette's early leaders. Taylor's lumberyard and coal and lime helped Lafayette prosper. He also built the Taylor Block on the courthouse square. Samuel Curtis, brother-in-law of John Taylor, remodeled and developed the

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property. The house sits atop the hill beautifully landscaped with mature foliage. The original building was a Greek Revival structure facing west. While much of the building demolished in the 1870s, the rear wing remains intact and suggests the original details of the property. It brick Italianate double-pile house is built on a hill with two stories on the front façade and three stories on the rear façade. The house has a truncated hip roof with a decorated entablature, double brackets, and dentils. The double brackets separate the front façade into five bays. The front façade is balanced, with the main entrance to the south. Circular windows celebrate the centers of the first and second floor facades. Part of the house is finished in stucco. The original brick foundation remains. The original decorative chimneys also remain. They are located at the four main corners of the house and are covered with stucco. The double hung sash windows are Italianate in form. The second floor windows have plain wood surrounds and sills and wood round-arched pediment hoods. The first floor windows have plain wood surrounds and sills and stucco arched hoods. The hood of the central, circular window matches the others on the first floor. The central window, on the second floor, has a stepped base. The front entrance is a recessed wood panel door, with decorative detailing. The door hood matches the first floor window hoods. The door maintains the symmetry of the façade. The wood porch has a matching roof, with decorative dentils and brackets. The porch is also symmetrical, with square posts atop decorative bases.

2. 1105 South Street

C

This two-story building was originally either a summer kitchen or servant's quarters, to the house at 1101 South Street. It has been adapted into apartments. The brick structure has a gable front, with a plain wood cornice fascia. It is a vernacular Italianate style. The original brick foundation is in good condition. There is no chimney, but a brick vent hole remains in the north facade. Alterations have changed the north-front façade into a side façade, and the west-side façade into the front façade. The north façade has a double hung sash window centered under the gable peak and a twofold double hung sash window next to the door. The north façade windows have plain wood surrounds and brick sills. The north facade door has 2/3 glazing on the top quarter and a wood pediment hood. The west façade arched windows are 3/4 double hung sash windowpanes. The west façade windows have brick arched hoods; the sills on the first floor are wood, the sills on the second floor are brick. The central window on the west façade has been replaced with a door.

3. 1109 South Street

C

This three-story house has Queen Anne influences. It was built by William Stillwell c. 1885. The flat roof has a stepped decorated cornice, with a one-foot overhang. The home was damaged by fire, an unsympathetic owner, and a local fraternity. In the in 1915, when the mansard roof was added. Later the house was a sanitarium. The home has been in the Mills Family, the current owners, for nearly half century. The house is divided into three bays. The main entrance is to the west of the front facade. The house is primarily brick, with limestone details, but sections of it have been finished in stucco and Insul-brick. The foundation is brick, as is the rear chimney. Twofold double hung sash windows are stacked in the exterior bays. On the first floor the windows have plain wood surrounds and brick sills and hoods, on the second floor they have plain wood surrounds and flat limestone sills and lintel hoods; on the third floor plain wood surrounds. The central first floor window is arched with wrought iron detailing. The arched limestone hood is decorated with protruding voussoir panels. A window on the west façade is filled with a decorative Craftsman panel. There are two leaded/stained double hung sash windows on the south-rear façade. The main entrance is a double wood door, with two square transoms. The entrance is capped with a flat limestone lintel hood, which is decorated with a -detailed sunburst. There is a sun porch east

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of the tower, which contains a secondary entrance with leaded glazing. There is a three-story bay on the west façade, which contains the window-fill panel. The brick front porch and west-side wood Porte Cochere have limestone Queen Anne details, dentils, and round wood columns.

4. 1109 South Street – Outbuilding

C

This miniature building is about a half a story tall. The 'playhouse' has a gable roof, with an elaborate Queen Anne bargeboard and exposed purlins. The miniature doors and windows are proportionately Italianate. The west-side façade has two leaded/stained Craftsman windows.

5. 1109 South Street – Carriage House

C

This two-story cross-plan barn is being rehabilitated. The cross gable roof has a wood cupola, with a decorative weathervane, a simple wood bargeboard, and a dentilled eave. The west-front façade is divided into three bays. The brick carriage house retains its stunning vernacular Gothic-Revival essence. The brick foundation remains. There is no chimney. A hayloft door, centered under the gable peak, has been adapted into a window, with a limestone sill and a turned-brick arched hood. The tri-barn doors have been removed, and the replacement doors have not yet been applied. The door apertures retain their turned-brick arch hoods.

6. 1123 South Street

NC

Contemporary Commercial Structure, c.1980.

7. 1125 South Street (photo 2)

C

This house was built for Anna B. Rosen in 1854. The Tippecanoe County Historical Association owned the house in the 1920s, but it is now privately owned. The home has suffered damage, and has been remodeled several times. The current owners have based their restoration on the photographic, historic and architectural evidence. The two-story brick Italianate two-thirds double-pile home is capped with a decorative wood cupola. The cupola has a low hip roof and a weathervane. The house has a low truncated hip roof, with a decorative entablature and brackets. A wood stringcourse, located under the brackets, defines the frieze. The frieze is painted in a dentil pattern. The house is divided into three bays, with the main door in the east bay. The original limestone block foundation remains, as does the brick chimney on the west façade. The double hung sash windows have plain wood surrounds and flat engaged limestone lintel sills. The main entrance is a double recessed wood panel door, with a plain molding. There is a two-story bay on the west façade. The front porch was constructed in 1870. The large original kitchen is attached to the rear of the house, with matching detailing. A limestone retaining wall surrounds the property. The front of the property has historic decorative metal gateposts, which lead to the entrance steps. The house retains an early bathroom, with the original fixtures and copper pipes. Mature foliage covers the exterior of the house. An operational cistern is located behind the house.

8. 1125 South Street – Outbuilding

C

This is a symmetrical two-story rectangular outbuilding. The structure appears to be a garage, but it is a 1880s barn that was transplanted to the property and carefully reassembled. It has a truncated hip roof, with a decorative entablature and wood brackets. The first floor and foundation of the structure are brick. The second floor is finished with wood siding. A twofold set of diamond pattern leaded Gothic windows is centered on the second floor. There are two multi-paned garage doors.

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9. U.S. Army Reserve Center

NC

Contemporary Military Building, c.1954.

10. 1201 South Street

C

This is a two and a half story Queen Anne gable-front house. The gable roof has a plain cornice fascia. The vinyl sided house has a vernacular Queen Anne style. The limestone block foundation remains in good condition. The double hung sash windows have been replaced, as has the door, and the surrounds removed, but the house retains its original aperture forms. There is a wrap-around porch, with a gable roof and a concrete block base. The house has been adapted into apartments.

11. 1405 South Street

C

This is a two-story Italianate two-thirds double-pile house. The low hip roof has a plain cornice fascia. The brick house is divided into three bays. The brick foundation and chimney remain. The Italianate window forms have 2/4 double hung sash windowpanes. The windows have flat wood sills and lintel hoods. There is a decorative stringcourse below the window line, which defines the floor line. The door has been replaced and the transom filled, but the lintel hood and proportions maintain the strict symmetry of the front façade. An uncovered porch has been added, at the floor line stringcourse height.

12. 1409 South Street

C

This is a two-story L-plan gable-front house, in the Queen Anne style. The gable roof has a plain wood cornice fascia, with a decorative Stick-style bargeboard. There are ornamental front façade brackets and plain side façade brackets. There are Shingle style and Stick-style details in the gable end. The house is finished in its original wood clapboard siding. The foundation and chimney are brick. The double hung sash windows have plain wood surrounds and are twofold centered under the front gable peak. There is a wood Queen Anne wrap-around porch.

13. 1411/1413 South Street

C

This is a two-story T-plan double. The low hip roof has a wide overhanging cornice, with shadows of brackets. The four-bay duplex is symmetrical. It is finished in vinyl siding and sits atop a limestone foundation. Craftsman details decorate this vernacular structure and give it historic character. The double hung sash windows have 3/1 panes and vinyl surrounds. There is a twofold set of windows on the first floor. The wood door is half-glazed, with a decorative wood molding. The double retains its double historic stucco chimneys and their sunburst details. There are porches placed in the corners of the T, with wood railings, wood flaring columns, and concrete block bases.

14. 1415/1417 South Street

C

This is a two and a half story vernacular gable-front house. The vinyl sided house with a limestone foundation. The chimney has been replaced. The double hung sash Italianate windows have 2/4 windowpanes on the second floor and 3/4 windowpanes on the first floor. The windows have plain wood surrounds. The recessed wood panel door has a decorative wood surround, with pilasters supporting a full entablature.

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15. 1423 South Street

C

This is a two-story Italianate two-thirds double-pile house. The low gable roof has a plain cornice. The house has been finished in vinyl siding, but the original symmetry and three bay division was not disturbed. The limestone foundation and side brick chimney remain. A side addition has been constructed in a sympathetic, matching manner. The double hung sash windows have been replaced, but they maintain their Italianate proportions. The windows have plain wood surrounds, flat wood sills, and limestone round-arched hoods. The windows are encased with Stick-style decorative shutters. The door matches the strict symmetry of the front façade in proportion and form. The door has a bottom Dutch panel and 3/3 glazing. There is a portico attached to the west façade with its original wood brackets.

16. 1425/1427 South Street

C

This is a two-story brick Italianate double, with a low hip roof, a sloping soffit, and wood brackets. The brackets help to separate the symmetrical front façade into its four bays. The foundation is brick. The double hung sash windows have flat wood sills and round-arch pediment hoods. The glazed door has 1/2 panes, a transom, and a plain wood molding. There are porches on both sides of the double with wood roofs and decorative brackets. The west porch has turn-top wood columns. The east porch has wrought iron columns.

17. 1429 South Street

(photo 3)

C

This is a two-story L-plan house, with a gable front. The gable roof has a plain slopping soffit, with simple wood brackets. It is a vernacular Italianate style house, which is finished in its original wood clapboard siding. The brick foundation and side brick chimney remain. The windows and doors have been replaced and have plain wood surrounds. The entrance is in the back of the L. There is a wood portico in the corner of the L, with wood turn-top columns and brackets.

18. 1431 South Street

(photo 3)

C

This is a two-story gable-front house, with a plain-boxed cornice. It is in a vernacular Italianate style. Wood engrained vinyl siding has been applied, but the brick foundation remains. The central brick chimney also remains. The double hung sash windows have 2/4 windowpanes and plain wood surrounds. The 1/2 glazed arch door has two decorative recessed panels and a plain wood molding.

19. 1435 South Street

C

This is a two-story brick Italianate two-thirds double-pile house, with a low hip roof. There are decorative brackets that separate the three bays of the front façade, with the door in the east bay. The house has a limestone foundation. The original side brick chimney remains. The Italianate double hung sash windows have 2/4 panes, plain wood surrounds, flat limestone sills, and flat limestone lintel hoods. The door was replaced, but the transom maintains the strict proportional symmetry of the façade. There is a wrap-around porch to the east side of the house, with a brick base, limestone details, and wood columns.

20. Corner of N. 15th Street and South Street

NC

Contemporary Apartment Building, c.1970.

21. 1501/1503/1505/1507 South Street

NC

Contemporary Apartment Building, c.1970.

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22. 1509 South Street

C

This is a two and a half story gable-front vernacular Queen Anne house. The roof has a plain-boxed cornice. Wood acorn brackets decorate the roof eave at the corners. The house has been finished in vinyl siding, but the limestone block foundation remains. The double hung sash windows have been replaced but retain their Italianate form and plain wood surrounds. The door has been replaced and no longer has historic character. The front corners of the house are angled and ornamented with Shingle style details. The house has a wood and limestone wrap-around porch.

23. 1521 South Street

C

This is a two-story vernacular gable-front house. The front façade has three bays. The house is finished in wood engrained vinyl siding. The limestone block foundation remains. The double hung sash windows and surrounds have been replaced with vinyl, but they retain their historic form. The main entrance is a glazed door with a decorative transom. The door is surrounded with vinyl molding. There is an elaborate bay on the east elevation, with leaded glass and a full decorative entablature. The porch has wood Doric columns and a limestone block base.

24. 1525 South Street

C

This is a one-story rectilinear vernacular cottage. It has a gable roof, with a plain vinyl eave. It is finished in vinyl siding and has a brick foundation. The exterior bays have 3/4 double hung sash windowpanes and plain wood surrounds. The central bay has a glazed wood door with 3/3 panes and a vinyl surround. The central bay is celebrated with a Neo-Classical portico. The portico has wood Neo-Classical columns, a full entablature, and a pediment front.

25. 1000 South Street

NC

Contemporary Commercial Structure, c.1960.

26. 1008 South Street (photo 4)

C

This house was built for John Ball, in the 1840s. John Ball was the older brother James Ball, a community leader. Since its construction, the house has only known three owners. The Horat family purchased it in the 1890s. They owned the house until 1963, at which time *Northside Music* purchased the house. It is a two and a half story brick Italianate brick gable front house. The gable roof has an elaborate decorated boxed cornice, with dentils, double wood brackets, and detailed cornice returns. The house is divided into three bays. The limestone block foundation and central brick chimney are original. Although the double hung sash windows have replacement panes, they maintained their historic form. The windows have plain wood surrounds, flat wood sills, and flat wood lintel hoods. There is a decorative fanlight centered under the gable peak. The glazed door has recessed wood panels and a plain wood molding. The front façade has a limestone porch, which the Horat family constructed in 1910.

27. 1008 South Street – Outbuilding

C

This rectangular outbuilding is one and a half stories tall, with a flat roof and a plain-boxed cornice. The entire structure is composed of concrete block. It was constructed in 1930s for the *Horat Manufacturing Company*, and is currently used by *Northside Music* as a workshop. The 4/4 double hung sash windowpanes have plain wood surrounds. The six recessed wood panel doors also have plain wood surrounds. The facades are covered with mature foliage.

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28. 1014 South Street (photo 5) **C**
This house was built for Meyer Rose, in 1884. Rose was a partner in a cigar factory, located in Lafayette. It is a two-story Italianate two-thirds double-pile house, with a low hip roof. The roof rests atop a decorative entablature, with wood dentils and double brackets. The cornice brackets to form a pediment on the front façade. The entire house is brick, with a limestone foundation. There is a flaring brick chimney in the rear of the house. The original rear section of the house is one-story tall. The house has been adapted into apartments. The Italianate windows have been replaced with double hung sash windows. The windows maintain their historic proportions, their plain surrounds, and their flat limestone sills. There is a finely carved floral detail in the window crowns. The window hoods on the side facades are less elaborate than on the front façade. There are diamond shaped windows under the pediment peak. The double doors are arched, with double pointed arch glazing. The door's recessed wood panels are decorative. The door surround is made up of limestone round wood columns, with a round arch hood and a decorative keystone. There is an elaborate stick-style wood portico on the side façade. A wrought iron fence, which was handmade on the site, encloses the property.

29. 1014 South Street – Carriage House **C**
This is a one-story Carriage House, which has been rehabilitated into an apartment. The gable roof has two dormers and a plain projecting eave. The gable dormers have plain eaves and wood clapboard siding. The brick vernacular structure has a brick foundation. The barn doors have been renovated into deep recessed windows, with minimally decorative wood surrounds and shutters. The east façade has replacement windows, which do not maintain a historic form. There is a window on the east façade centered under the gable peak. The three first floor windows, on the east façade, have arched brick hoods. The door has been replaced and a contemporary portico has been added.

30. 1212 South Street **NC**
Contemporary Convent, c.1970.

31. 1302 South Street **C**
This two and a half story house has been into a multi-family dwelling. The house has Queen Anne proportions and a hip/gable combination roof, with a replacement vinyl eave. The vinyl sided house is a vernacular Queen Anne style, sits atop a limestone block foundation, and retains its rear brick chimney. The windows and doors have been replaced, but some of them still have their form. A half-circular window remains under the front gable end, which is above the front second-story bay. The porch has been enclosed with vinyl siding. Some of the house's primary first-story corners are angled, in a Dutch fashion. Brackets decorate the point where the second-story traditional corners meet the first-story angled corners, creating a base for the second-story corners.

32. 1308 South Street (photo 6) **C**
This is a two and a half story house, which has been converted into multiple units. It is a gable-fronted house with a turret. The turret was designed to look like a silo. The gable eave has been replaced with a plain vinyl eave. The house is in a vernacular Queen Anne style. It has vinyl siding and a limestone foundation. There is a brick chimney in the rear of the house. The double hung sash windows have been replaced, and vinyl surrounds applied, but they keep their historic form. There is a leaded/stained window on the front façade. The stair window is also leaded. The door has been replaced, but retains its 2/3 sidelights. The wood wrap-around Queen Anne porch has wood columns with replacement columns.

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- 33. 1310 South Street** (photo 6) **C**
This is a one-story bungalow. The gable roof has a plain wood cornice fascia and extended purlins. The house retains its original wood clapboard siding and limestone block foundation. The windows have been replaced in a historically considerate manner, with 3/1 double hung sash windowpanes. The windows have plain wood surrounds. The 2/4 glazed door has three decorative recessed wood panels and a plain vinyl molding. There is an open Craftsman front porch.
- 34. 1314 South Street** (photo 6) **C**
This is a two story American foursquare house, which has been considerably rehabilitated into apartments. The gable roof has a plain-boxed cornice fascia and wood 'S' brackets. The house has vernacular Craftsman style details, like a front shed dormer. Vinyl siding has been applied, but the original limestone foundation remains. The double hung sash windowpanes have been replaced, but the windows kept their historic form and plain wood surrounds. One of the original front windows remains, with its Craftsman proportioning. The 3/5 glazed door has 3/4 sidelights, a six-pane transom, and a plain wood molding. Round wood pilasters support the entrance portico.
- 35. 1318 South Street** (photo 6) **NC**
This structure has undergone unsympathetic alterations.
- 36. 1322/1322.5 South Street** (photo 7) **C**
This is a two and a half story house with Queen Anne proportions. The house has been divided into multiple units. The gable roof has a plain-boxed cornice. There are Shingle-style details in the gable end. The house is in a vernacular Queen Anne style. It has been finished in vinyl siding and rests atop a brick foundation. There is a brick central chimney. The windows have been replaced, yet they retain their historic double hung sash window form. The window surrounds are now vinyl. There is a ribbon window under the gable peak. A door has been added to accommodate the second residence inside the duplex. Both entrance doors have been replaced. They both have plain wood surrounds. The wood front portico has Queen Anne detailing.
- 37. 1326 South Street** (photo 7) **C**
This is a two-story L-plan house, with a gable front. The gable roof has a sloping soffit overhang. The vinyl sided house is done in a vernacular Italianate style. The foundation is brick. The windows and surrounds have been replaced with vinyl, yet they maintain their historic double hung sash window form. The windows are centered under the front-gable peak. The door consists of glazing and wood panels, with a transom. The plain door surround is made of wood. There is a wood porch, with turn-top columns and bracketed corners.
- 38. 1332 South Street** (photo 7) **C**
This is a two-story L-plan house with a jerkinhead gable roof, which has been divided into multiple units. The wood plain-boxed cornice fascia has brackets at the corners. The vinyl house is in a vernacular Queen Anne style. The foundation and central chimney are made of brick. The vinyl replacement double hung sash windows are twofold and centered under the gable peak. The door has 3/5 windowpanes and no surround. A matching door has been added for apartment access. There are bays on both the front and east elevations. The brick front porch supports a second-story wood balcony.

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- 39. 1416 South Street** (photo 8) **C**
This is a two-story Queen Anne proportioned house. The gable roof has a plain-boxed cornice with wood brackets. The vinyl sided house has some vernacular Queen Anne detailing and a brick foundation. The double hung sash windows have plain wood surrounds. A gable dormer was added to the east elevation to maintain a historic window form. The original wood front door still has its simple wood molding. The west elevation has a wood Queen Anne style side portico, with wood columns.
- 40. 1420 South Street** (photo 8) **C**
This is a two and a half story L-plan house. The low hip roof has a plain-boxed cornice fascia and decorative wood brackets. There is shingle stringcourse on the front façade. The house has been vinyl sided, but the brick foundation and brick central chimney remains. The double hung sash windows, their vinyl surrounds, the main door, and its vinyl surround are all replacements. There is a triangular bay window on the east facade. It has elaborate Italianate brackets. The brick wrap-around porch also has triangular details.
- 41. 1426 South Street** (photo 8) **C**
This is a two-story craftsman bungalow. The gable roof has a plain-boxed cornice. The wood roof brackets are plain on the east and west facades. There are wood roof brackets on the front façade. The vinyl house is in a vernacular Craftsman style, which is accented by the brick foundation and porch. The 4/1 double hung windows are done in the Craftsman style, with wood surrounds. There is a transom under the gable peak. The glazed front door is also in the Craftsman style, with a 4/2 transom and a plain wood molding.
- 42. 1432 South Street** **C**
This is a two-story brick Italianate two-thirds double-pile house. The low hip roof has a simple entablature and dentil molding. The front façade is divided into three bays, with the door in the east bay. The foundation and chimney are brick. The double hung sash windows are Italianate in form, with wood sills and surrounds and elaborate wood round arched hoods. The door has been replaced, but its proportions retain the original opening. A three-block glazed transom and wood hood top the door. There is a limestone stringcourse at the floor line.
- 43. 1436 South Street** **C**
This is a two and a half story L-plan house, with a gable roof. The roof eave has been replaced with vinyl. The house has also been covered in vinyl siding, but the limestone foundation remains. The house is not divided into bays, although the windows are stacked on the front façade. This creates a bay-type effect and accentuates the vernacular Italianate style of the house. The double hung sash windows have some leaded details and some have 3/4 window panes. The windows have vinyl sills and surrounds. The replacement door also has a vinyl surround. The front porch has been enclosed with vinyl siding, as well.
- 44. 1440 South Street** **NC**
This structure has undergone unsympathetic alterations.
- 45. 1444 South Street** **C**
This is a two-story house with Queen Anne proportions. The low hip roof has a decorative entablature, but there are no brackets remaining. The house still retains its original wood clapboard siding and

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limestone foundation. The double hung sash windows have plain wood surrounds and decorative entablature hoods. The glazed door has a considerate replacement transom and a plain wood surround. There is a stacked two-story bay on the front façade. The Queen Anne style wrap-around porch has round wood columns.

46. 1510 South Street

C

This is a two-story modified L-plan house, which has been considerably adapted into apartments. The gable roof has a plain-boxed cornice fascia and large ornamental brackets on the corners. The house is in a vernacular Italianate style. It has wood engrained vinyl siding and a brick foundation. The double hung sash windows have plain wood surrounds. The glazed door has a wood transom and a plain wood molding. The porches block columns create an entry to the structure. Wood stairs have been added to the west façade, to provide an entrance to the second story apartments. The stairs were added in a considerate manner.

47. 1514 South Street

C

This is a one and a half story L-plan house. The gable roof has elaborate wood cornice return details. The house has a vernacular Italianate style. It still has its wood clapboard siding and limestone block foundation. The central chimney is also limestone. The double hung sash windows have plain wood surrounds. There is a small window centered under the front gable peak. The 3/4 glazed door has a plain wood molding. The door is accented with a limestone portico.

48. 1015 Columbia Street

C

This is the John T. Mugg House, he was a member of the St. Mary Parish. He was a partner with W.H. Zinn in the Mugg & Zinn Dry Goods Store, the Lafayette Hominy Mill and other entrepreneurial investments. This is a two-story brick Italianate house, with an extremely low hip roof. The plain-boxed cornice has a full frieze. The house is divided into three bays, with the door in the east bay. The foundation is limestone block. The original brick chimney remains in the rear of the house. The house has been divided into multiple units. The double hung sash windows are divided into 2/2 windowpanes. The windows have plain wood surrounds, wood sills, and wood parapet hoods with decorative brackets. The door has been replaced, but the 2/3 sidelights and transom remain. The door surround and pediment hoods match those of the windows, but the door thickness breaks the balance of the front façade.

49. St. Mary's Cathedral

(photo 9)

C

St. Mary's Cathedral is truly the focal point of the St. Mary neighborhood. The St. Mary of Immaculate Conception parish first gathered in 1840. For the first three years, the Catholic parishioners worshipped in the houses of different families. It started as a small congregation of Irish Catholic families. When it started, it was the only Catholic parish within eight counties (Tippecanoe, Benton, Carroll, Warren, Montgomery, White, Fountain, and Putnam). In 1843 the church had humble beginnings in the back of a bookstore on N. 4th Street, in Lafayette. In 1844 St. Mary and Martha's Church was constructed, at 5th and Brown Streets. A congregational boom, in 1858, led the parish to move to its current location on Columbia Street. Work on the current church began in 1861, when the limestone foundation was laid. Construction was postponed for the Civil War, however, and the church was completed in August of 1866. The church has a central aisle plan. The frescoes and stained glass windows were installed in 1887. A 180-foot central steeple was constructed to complete the structure in 1898. The interior of the

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church was entirely renovated, in 1904. New floors, new pews, and an entirely new heating plant were installed. About this time elaborate gas light chandeliers of brass, with fluted glass globes were hung down the center aisle with matching gas jets attached to the columns. Originally built of brick, the church and priest's residence had the regrettable distinction of being irreparably veneered with imitation stone (concrete), in 1904. That same year, the elaborate front entrance, steps, and balustrade were completed. A parochial school in the Modern style was constructed in 1936. The Cathedral underwent a restoration of its exterior, in 1998. The restoration of the steeple included a new slate roof, restoration of the cross, and new lead-coated copper features. The church is currently under renovation again. An addition is being constructed, to the northeast of the main entrance.

50. 1209 Columbia Street

NC

This structure has undergone unsympathetic alterations.

51. 1211 Columbia Street

(photo 10)

C

This is the Joseph Shearn House. It was built for Joseph Shearn, in 1865. He owned *Joseph Shearn Furniture*, on Main Street. His factory at Fourth and Brown produced Rococo Revival furniture. This is a two-story brick Italianate two-thirds double-pile house, with historic side additions. The low hip roof has a decorative overhanging entablature, a full frieze, and dentils. The Italianate house is divided into three bays with the door in the east bay. The limestone block foundation and brick chimney are original to the house. The double hung sash windows have been replaced, but they retain their arched form and historic character. The first floor windows have plain wood surrounds, plain wood sills, and limestone round-arched pediment hoods. The second story windows have plain wood surrounds, limestone sills, and decorative limestone pediment lintel hoods. The double door breaks the strict symmetry of the front façade. It has arched glazing and a half circular transom. There are dentils between the door surround and the transom. The door is capped with an elaborate Italianate arched limestone pediment hood. There is no porch, but the door is recessed; which creates an entrance area. A historic Italianate wrought iron fence surrounds the property.

52. 1213 Columbia Street

(photo 11)

C

This is the William Ward House. It was built for William Ward in 1858. William Ward was a partner with his brother, J.H. Ward, a local community leader, in a carpet and furniture store. The Ward brothers were influential in the First Presbyterian Church. It is a two and a half story T-plan house. The gable roof has a decorative entablature, with dentils and elaborate dentilled brackets. The house is divided into three bays, with the door in the center bay. The brick Greek Revival house has a limestone foundation and a brick chimney, on the east façade. Connected to the chimney is an exterior bay, with an elaborate pediment return. Some of the tall, narrow, double hung sash windows are leaded. Some of the windows are more square than the typical double hung sash window form. All of the windows have plain wood surrounds and flat wood sills and lintel hoods. The wood double front door is separated from its sidelights with decorative fluted pilasters. A decorative fanlight caps the door. The limestone and wood porch is a historic addition to the house, with its Greek Revival columns supporting a full entablature and flat roof.

53. 1301 Columbia Street

C

This is a brick two and a half story side gabled house, with a plain-boxed cornice. The house has been divided into multiple units. The house is set far back on the hill, close to the alley. The house is divided into three bays, with the door in the central bay. The replacement double hung sash windows have plain

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surrounds and limestone sills and lintel. The door has been replaced and now has a vinyl molding. There are two gable dormers on the front façade. The wood porch is not historic.

54. 1307 Columbia Street

(photo 12, 13)

C

This is the James Murdock house built in 1893. He was warden of the state prison. He spent some time as a merchant, but retired to farming. He purchased the property, for farming, in 1881, and eventually built his home there. It is a two-story Queen Anne house, with a hip roof, a turret, and gabled abutments. The plain-boxed cornice has decorative wood brackets. The house has been finished in vinyl siding, but the original limestone foundation remains in good condition. The windows have been replaced, but their historic double hung sash window form remains. The windows also still have their plain wood surrounds. The original 3/3 glazed door also remains, with its 1/3 half sidelights and leaded transom. Like the windows, the door surround is also a plain wood molding. The wood Queen Anne wrap-around porch has turned spindles.

55. 1311 Columbia Street

(photo 12, 14)

C

This is the Wagner-Shambaugh House. It was built for Laura, Philomena, and Lucille Wagner, in 1913. Until that time, the sisters had lived with their father on 4th Street. Their father was beer baron, John Wagner. Gertrude Shambaugh purchased the house, in 1925, and she resided in the house until 1981. It is a two-story brick double-pile home. The extremely low-hipped roof has a decorative cornice. The house is divided into three bays, with a central door. The house style is a Colonial Revival. The foundation is limestone block and the central chimney is brick. The addition has dentils that resemble those on the original structure. The windows start at the floor line, like the door, maintaining the strict balance of the front façade. The windows on the second floor's exterior two bays lead to elaborate wrought iron balconies. The glazed double front door has 2/6 panes, a turned brick lintel, and an elaborate surround. The surround is composed of Doric fluted columns that support a traditional pediment portico.

56. 1317 Columbia Street

C

This is a two-story American foursquare house. The low hip roof has a vinyl replacement eave. The house has been finished in vinyl. The limestone block foundation remains. The windows of this vernacular structure have all been replaced. Some windows have been added. The door is the most notable historic element remaining on this house. It is 2/3 glazed, with sidelights, a transom, and a plain wood molding. The porch has limestone block foundation and round wood columns. The house has undergone some unsympathetic renovations, but its form, door, and porch continue to convey its historic character.

57. 1321 Columbia Street

(photo 15)

C

This is the Catherine McHugh house built in 1898. She was the widow of Francis McHugh, the proprietor of a dry goods business in downtown Lafayette. Catherine moved to this residence after her husband's death. Until that time she resided with her husband on Columbia closer to downtown. The McHugh's son, John, an attorney, was responsible for the construction of the new house built for his mother. It is a two and a half story house, with Queen Anne proportions. The hip/gable combination roof has a decorative cornice. The house is primarily Queen Anne in its style. The original wood clapboard siding remains, as do minimal Stick-style molding details, the limestone foundation, and the side brick chimney. The sashes have been replaced, but the windows retain their historic double hung sash window form and

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their plain wood surrounds. The house also retains its historic glazed door, with recessed wood panels. The front façade has a gable-ended segment and a bay window detail on the second floor. The wood Queen Anne wrap-around porch has fluted wood posts.

58. 1325 Columbia Street

C

This is two-story L-plan house, with a gable-front. The gable roof has a sloping soffit overhanging eave, dentils, and decorative wood brackets. The house has vernacular Queen Anne details. It has been finished in vinyl siding, but the brick foundation remains. The windows have been replaced, and their surrounds are now vinyl, but they retain their historic double hung sash window form. The door has also been replaced and has a vinyl surround. There is a bay window on the front façade, with decorative brackets. There is also a gable dormer with decorative brackets. The brick porch is inside the corner of the L-plan.

59. 1327 Columbia Street

NC

This structure has undergone unsympathetic alterations.

60. 1409 Columbia Street

NC

Contemporary Apartment Structure, c.1970.

61. 1413 Columbia Street

C

This is a two-story brick Italianate double-pile house. The low hip roof has a plain-boxed cornice. The house is divided into three bays. The foundation is historic limestone block. The foundation and limestone stringcourse floor line accentuate each other. The house has a side brick chimney. The window sashes have been replaced, but the windows retain their historic double hung sash window form. The windows have plain wood surrounds, flat limestone sills, and limestone pediment hoods. There are two identical front doors, with transoms and plain wood moldings. There is a bay window on the east façade. There is a wood portico with decorative wood brackets and dentils.

62. 1417 Columbia Street

(photo 16)

C

This house was built for Anna Kolb, in 1889. She was a descendent of John Kolb, a local community leader. John Kolb was an earlier settler of Lafayette, involved in many community activities and projects. He was a teacher for several years, until he became a proprietor of a saloon. Anna's residence is a two story brick Italianate house. The low hip roof's eave have been replaced with vinyl, but retains its one-foot overhang. The house is divided into three bays, with the door in the west bay. The historic limestone foundation and side brick chimney remain. The double hung sash windowpanes have been replaced, but they retain their Italianate proportions. The windows have plain wood surrounds, wood sills with brackets, and limestone round arched hoods. The double front door is glazed and has lower carved decorative panels. The door hood matches the limestone round arched window hoods. There is a wrought iron baluster around the front steps.

63. 1421 Columbia Street

(photo 16)

C

This is a two-story brick Italianate two-thirds double-pile house, nearly identical to the house at 1417 Columbia Street. This property has been adapted into a multiple units and a two-story open porch has been added.

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- 64. 1423 Columbia Street** (photo 17) **C**
This is a two-story Italianate house, which has been adapted to a multiple unit property. The low hip roof has a decorative cornice with brackets. The house is finished in vinyl siding though the limestone foundation remains. The windows have been replaced and the surrounds are now vinyl, but they retain their double hung sash window form. The door has also been replaced, and its moldings are now vinyl. There is a two-story bay on the front façade. There is a plain pediment gable over the door.
- 65. 1427 Columbia Street** (photo 17) **C**
This is a two-story Italianate plan two-thirds double-pile house. The low hip roof has a plain-boxed cornice fascia and a one-foot overhanging eave. The house has three bays. The house has been finished in vinyl siding, though the limestone foundation remains. The double hung sash windows have transoms, plain wood surrounds, and decorative flat lintel hoods. There are two replacement main doors, with transoms and plain wood moldings. There is a bay window on the east façade. The front porch has Eastlake wood detailing.
- 66. 1431 Columbia Street** (photo 17) **C**
This is a two and a half story gable-front house. The plain-boxed cornice overhangs one-foot and is decorated with a wood bargeboard. The house has vernacular Queen Anne details. The house has a limestone foundation and is finished with wood siding. The double hung sash windows have 3/6 windowpanes and plain wood surrounds. The door is half glazed, with recessed wood panels and a plain wood molding. The wood Queen Anne porch has turned columns.
- 67. 1433 Columbia Street** (photo 17) **NC**
This structure has undergone unsympathetic alterations.
- 68. 1014 Columbia Street** **C**
This is a two and a half story American foursquare, which has been adapted into a duplex. The hip roof has a replacement vinyl eave. The three bay duplex has doors in each outer bay. The stucco and vinyl sided duplex has vernacular Craftsman details. The limestone block foundation is original, as is the central brick chimney. The 3/6 double hung sash windowpanes have plain wood surrounds. The replacement doors have vinyl surrounds. There is a central Craftsman dormer and a contemporary portico.
- 69. 1104 Columbia Street** (photo 18) **C**
This is the Dr. George Beasley House. It was constructed in 1902. Dr. Beasley was a physician and surgeon in Lafayette, with his office located in the first floor of the house. At that time the side portico was used as an entrance for patients. Herbert and Mary Murphy converted the house into a funeral home, in 1941. Gary D Hahn purchased the house, in 1965; since that time, the house has been the *Hahn Funeral Home*. It is a two and a half story brick double-pile Renaissance Revival house. The low hip roof has a wood decorative-boxed cornice with dentils. The front façade is divided into three bays, with the door in the central bay. The original limestone block foundation and side brick chimney remain. There is a decorative limestone stringcourse above the second story, under a ribbon of stringcourse windows. To maintain the balance of the front façade, there is a Palladian window on the second story, above the double entry door. The other windows are double hung sash windows. The windows have plain limestone surrounds and sills. The first story windows have flat limestone lintel hoods. The outer bay

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second story windows have limestone lintel hoods, with a central decorative radiating sun-motif. The central second story Palladian window has flat limestone lintel hoods on the sidelights and a limestone radiating voussoirs. The house has had some sympathetic additions, to accommodate the funeral parlor. There is a bay window in the west addition. The porch and side portico are both distinctly Renaissance Revival. The porch has tin Ionic columns, brackets, and a Neoclassical balustrade around the second story balcony. The side portico details match those of the porch. There are parking lots on either side of the funeral home.

70. 1116 Columbia Street

(photo 19)

C

This is the James H. Ward house. It is on the National Register of Historic Places. It was constructed for Ward, in 1858. Ward was a prominent businessman, and an active participant in Lafayette's expansion. He shared a dry goods firm, with William Potter, in the 1850s. Mr. Ward then became partners with his twin brother, William, in a carpet and furniture wholesale and retail business. James Ward also served in a managerial position with the Lafayette Commercial Bank. The Ward house is a two-story brick building with a three and one half story mansard roofed tower. It is an amalgam of the Italianate and Second Empire styles in a successful, picturesque design. The Italianate influence is apparent in the somewhat restrained use of paired cornice brackets, the deep overhanging eaves, and the segmented arched second floor windows with hoods on the east elevation. The Second Empire influence dominates the south façade with its asymmetrical massing, mansard tower, ornate, semi-hexagonal, two-story bay and more decorative door and window hoods. The house rests on a random coursed split limestone foundation with a dressed limestone water table. The exterior walls are of brick laid in American common bond. The tower seems to be added to the house around 1875. The main entry to the house is located at the ground floor of the tower. The entry consists of a segmental arched opening; the doors themselves are found on a wall that is recessed about one and a half feet in back of the exterior wall. The entry arch is wide to accommodate the double leaf recessed doors. The decorative segmental arched hood is of stone and has scroll consoles, an entablature-like profile and a half round arch detail at the center. The doors have a round arched architrave surround and round arched lights with rectangular panels on the lower half. The lower panels are ornately carved with a knotted cord and leaf motif. The second story of the tower section has a twofold double hung sash window set into a segmental arch wall opening. The wood window frames themselves are segmental arched. The sill is of limestone and rests on two stone corbels or consoles. The hood is virtually identical to that above the entrance except that the arched center has a quatre-foil carving. The third story of the tower has an inset brick panel with rounded upper corners. A single round arched double hung sash window is set into the panel area. It has a molded stone surround with a paneled keystone. The surround continues to the ends of the panel as a stringcourse. The window has a plain stone sill. A wood cornice caps the tower, with paired scroll brackets at the corners and a frieze with modillion-like carvings. Aluminum soffits have been installed around the entire cornice of the house. A distinctive belcast mansard roof finishes the tower design. The roof has polychrome patterned hexagonal slate roofing. The dormers are of metal with bulls-eye windows and a molded, curvilinear surround. The roof also has a cornice-like curbing. West of the tower there is a gabled projection with a two-story frame bay window. This gabled extension is also believed to be an addition to the original house. The bay window is semi-hexagonal in plan and has three double hung sash windows on each story. The first story of the bay has a bracketed cornice supporting a belcast hood skirt, echoing the cornice and tower roof. The second story of the bay window virtually matches the first story, except that a bellcast hip or tent roof terminates the second story. The upper sash themselves are rectangular, but the windows are fitted into segmental arched openings. The spandrels and side

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moldings of the bay are paneled with circular and rectangular motifs. The gable end is finished with an oculus having a molded limestone surround. The gable end also has a raking cornice to match the tower cornice with double-bracketed returns. A wooden corner porch is transitional to the west façade. The porch is one-story in height with a mansard-like roof. The porch is supported on chamfered posts with plinths, a necking molding and a "capital" molding. Brackets and a cornice similar to the rest of the house are found on the porch in combination with lighter, pierced woodwork.

71. 1116 Columbia Street – Carriage House

C

The carriage house of the James Ward house served as a storage space for Mr. Ward's business in its early years. The carriage house is listed on the National Register with the Ward House. The two-story brick carriage house is rectangular in plan. The east and west elevations have a stepped parapet. The north and south facades have a plain-boxed cornice. The foundation is limestone. The carriage house is currently being used as an apartment, although, it is in the process of renovation. The windows are double hung sash windows, with plain brick surrounds and limestone sills and hoods. The wood entry door is a contemporary replacement.

72. 1202 Columbia Street

(photo 20)

C

This is the James Ball house. It was built for James Ball in 1862. He was the proprietor of Ball & Sons, a wholesale grocery on Columbia Street downtown, with his sons Matthew and Thomas Ball. This is a two and a half story brick gable front house. The decorative-boxed cornice has wood brackets and elaborate wood cornice returns. The front façade is divided into three bays with the door in the west bay. The brick house, with its limestone block foundation, is in the Italianate style. The original brick chimney remains on the west elevation. There is also a bay window on the west elevation. The double hung sash windows still have their 4/4 windowpanes, plain limestone surrounds, flat limestone sills, and flat limestone shallow-arched lintel hoods. There is a fanlight centered under the front gable peak. Although the first story windows match the door in height; it is wider than the window openings. The door has decorative recessed wood panels, a leaded transom, and 2/3 leaded sidelights that are separated from the door by wood pilasters. The door hood matches the window hoods. The entrance portico has a contemporary awning. The simple side portico on the west façade has neoclassical columns.

73. 1204/1206 Columbia Street

(photo 21)

C

This house was built for James Ball's daughters, Margaret Ball and Cecilia Tong, in 1909. The daughters never lived in the home however. The intended residents help to explain the unique floor plan of the double. This is a two story brick Colonial Revival flat double, with a dominating front pediment. It is two one-story residences stacked atop one another. The front façade is divided into four bays, and the pediment is centered above the three east bays. The decorative entablature has a full frieze and dentils. The brick foundation and side brick chimney are original to the duplex. There is a two-story bay on the west façade. The windows have plain limestone surrounds, flat limestone sills, and turned brick lintel hoods with limestone keystones. The doors to both 1204 and 1206 have decorative glazing and both door hoods match the window hoods. There are neoclassical porticos leading to each entrance. The porticos have neoclassical square columns, full entablatures, dentils, and arched pediments.

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74. 1214 Columbia Street

C

John S. William married to Mary J. Ball (daughter of Owen Ball). Passed through the family for many generations. John was elected mayor in 1856, going on to serve in the federal government. Built c. 1859. This is two-story brick Italianate two-thirds double-pile house, with a low hip roof. The decorative entablature has shadows of brackets and dentils. The three bay front façade has the door in the east bay. The foundation and side chimney are brick. The house has been adapted into multiple units. The windows have plain wood surrounds, flat wood sills, and wood pediment hoods. The double door has been replaced and breaks the strict symmetry of the front façade. The door transom has also been filled.

75. 1218 Columbia Street

C

This is the Thomas Ward House, built in the 1860s. He was mayor of Lafayette from 1861-1863 and Judge of Superior Court in 1875, then became a congressman, dying in 1890. This is a two-story Italianate house, with unsympathetic additions and alterations. The additions mask a fine example of Italianate architecture. Many of the houses original features are in excellent condition underneath the vinyl additions. The low hip roof has a plain cornice, dentils, and some of its original brackets. The original house, which still remains, had three front bays. The original house, foundation, and side chimney are brick. The additions are finished with vinyl siding. The windows on the original structure are double hung sash windows, with plain wood surrounds, flat wood sills, and double radiating flat arched turned-brick hoods. The door has been moved and replaced. There are two original two-story bay windows on the west façade, which can still be seen on the second story. The porch has been enclosed in vinyl and an unsympathetic carport attached.

76. 1222 Columbia Street

C

Robert P. Davidson well add more known and respected citizens. with Davidson & Dehart Attorneys, originally owned this land. He purchased the land, in 1869. This is a two-story brick L-plan house, with a gable front. The wood cornice is accented with exposed purlins. The house has vernacular details. The original brick foundation and brick central chimney remain. The first floor windows have been unsympathetically replaced. The second floor window is a double hung sash window, centered under the gable peak, with a flat limestone sill and lintel hood. The door has been replaced, but the transom remains, as does the turned-brick hood. The wood porch is not original to the house, but it is historic.

77. 1302 Columbia Street

NC

Contemporary Apartment Building, c.1980.

78. 1304 Columbia Street

(photo 22)

C

Frank and Nadine Miller, farmers, purchased the eastern half of the lot and built their home in 1918. This two and a half story American foursquare embodies the Craftsman ethic. The low hip roof has a replacement vinyl eave. The roof is accented with a Craftsman dormer. The foundation is limestone, and there is a side brick chimney. In classic Craftsman style, the first floor brick color was carefully chosen. The second floor has been finished with stucco. The oak wood trim was also carefully selected to continue the harmonious effect of the compatible brick colors. The different color bricks accent windowsills and keystones. The different color bricks also create a quoining effect. The simple Craftsman double hung sash windows have turned-brick sills and v shaped angled turned-brick hoods. The 2/3 glazed door has a simple oak molding. There is a two-story bay window to the west of the front elevation, and a two-story bay window on the west façade. Flaring brick columns, which are capped with

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limestone slabs, support the Craftsman style brick porch. There is a limestone retaining wall around the property, which contains mature landscaping. The grounds are maintained in a manner that is appropriate to Craftsman ideals.

79. 1310 Columbia Street

NC

Contemporary Commercial Structure, c.1965.

80. 1318 Columbia Street

(photo 23)

C

This is the Francis Duffy house. It was constructed for Francis Duffy in 1868. Duffy was a marble and granite specialist, and proprietor of Star City Marble & Granite. Duffy was an active part of St. Mary Catholic Church, making his fortune selling headstones for St. Mary's cemetery. Duffy moved with the church, and constructed his home on Columbia Street. The house is a two-story brick Italianate house. The low hip roof has a decorative cornice, a full frieze, and ornamental wood double brackets. The brackets separate the house's three bays. The door is in the west bay. The house retains many of its historic elements, including its limestone foundation and side brick chimney. The double hung sash windows have plain wood surrounds, flat limestone sills, limestone arched hoods, and Italianate proportions. The first floor windows are elongated to maintain the door's proportions. The second floor windows are also elongated to balance the proportions of the front façade composition. The glazed double front door has a leaded transom, capped with an arch. The entire entrance has brick pilaster surrounds and a limestone round-arched hood. The hood has a decorative floral keystone. The Neoclassical wrap-around porch has wood Ionic fluted columns, a full entablature with modillions and a full pediment roof.

81. 1402 Columbia Street

(photo 24)

C

This house was built for John and Katie Miller, in 1873. John Miller had been the postmaster and worked with Jones & Miller. It is a two-story brick Italianate house. The low hip roof has a decorative cornice, with dentils and ornamental wood double brackets. The brackets also separate the three bays of the front facade. The door is in the west bay. The house maintains its historic brick exterior, limestone foundation, and side brick chimney. The historic double hung sash windows have replacement panes, but they retain their historic Italianate form, plain limestone surrounds, limestone sills, and limestone round-arch pediment hoods. The original double glazed door has an elaborate limestone hood, which breaks the symmetry of the front facade. The door hood accents the house and accompanies the window surrounds. There is wood porch, on the west façade, with Queen Anne detailing.

82. 1408 Columbia Street/ 1411 Main Street

C

This two and a half story brick house has been adapted into apartments. It has a hip/gable combination roof, with a plain cornice and double wood brackets at the corners. There are shingles in the gable. The foundation is limestone block. There are leaded/stained glass windows on the front façade. The other windows are double hung sash windows, with flat wood sills and double turned-brick arched hoods. The door is glazed and also has a double turned-brick arched hood. The wood Queen Anne porch has and intricate wood detailing.

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83. 1414 Columbia Street

C

This is a two-story L-plan house. The gable roof has a wood plain cornice. The house is finished in one-foot vinyl siding, but the brick foundation and its vernacular Queen Anne details remain. The windows have been replaced, unsympathetically. The original half glazed recessed wood panel door remains, with a plain wood molding. Side additions have been attached to the house. There is a wood Queen Anne style porch in the corner of the L-plan, with intricate detailing and elaborate wood brackets. The house is accessed from a historic brick walkway.

84. 1420 Columbia Street

NC

This structure has undergone unsympathetic alterations.

85. 1111/1113 Main Street

NC

This structure has undergone unsympathetic alterations.

86. 1115/1117 Main Street

C

This is a three-story gambrel-front double. The eave has been replaced with vinyl. It is in a vernacular style. The duplex has been finished in vinyl siding and has a limestone block foundation. There is a central brick chimney. The window surrounds have been replaced with vinyl moldings, but the double hung sash windows still have 3/5 panes. The door has been unsympathetically replaced. There porch with a balcony. The porch is wood. The balcony is a replacement material. The house has lost some of its historic details, but the simplicity of its form and window details retain its historic character.

87. 1123 Main Street

(photo 27)

C

This house was built c. 1860 for D. N. Berry. He was a local entrepreneur, influential in the local business community. It is a two-story brick cross-plan house. The house has been adapted into apartments. The low hip roof has a decorative-boxed cornice fascia, which extends to cover the front balcony. There are brackets on the east and west elevations. The front façade is divided into four bays. The building has a limestone block foundation. There is a bay window, on the east elevation, that is one-story tall with extremely tall and narrow windows. The other windows are double hung sash windows, with Italianate proportions, plain wood surrounds, and flat wood sills. There are three arched windows with arched brick hoods in the center of the second floor front façade. There are two doors, on each side of the front cross segment. The doorframes match the proportions of the window frames. The doors have plain wood moldings. The small original porches were removed in the first decade of the twentieth century, and a Classical Revival porch and balcony were added to the front façade. The original kitchen wing and stable remain. The window details continue.

88. 1309 Main Street

NC

Contemporary Residential Structure, c.1985.

89. 1501 Main Street

C

This is a two-story gable-front house, with a wood sloping soffit overhanging eave. The front façade has three bays. The brick house has vernacular Greek Revival details. The foundation is also brick. The double hung sash windows have plain surrounds, flat limestone sills, and flat limestone lintel hoods. The door has been replaced, yet its historic form remains. There are pilasters between the door and the 1/3 sidelights. The door is capped with a transom.

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90. 1505 Main Street

C

This is a two-story L-plan house. The gable roof has a plain-boxed cornice fascia, brackets, and a plain wood bargeboard. The vernacular Italianate house has been finished in vinyl siding, and sits atop a brick foundation. There is a brick central chimney. The double hung sash windows have been replaced and have vinyl moldings, but they retain their historic proportions. The replacement door also has a vinyl molding. There is a shed dormer on the east façade. The corner of the L-plan holds a wood porch.

91. 1507 Main Street

NC

This structure has undergone unsympathetic alterations.

92. Lafayette Fire Station #3

(photo 31)

C

This structure was constructed in 1921. The one-story brick fire station has had rear additions to form a cross plan. The hip/gable combination roof has historic copper eaves. The roof is capped with a cupola. The cupola has a hip roof and contains a bell. Craftsman influences include the careful use of brick on the buildings and copper details. A limestone stringcourse accentuates the structure's facades. The windows have been replaced, and have vinyl surrounds. The window openings, however, are detailed with ornamental brick and turned-brick sills and hoods. The doors have all been replaced with vinyl. The fire department has rehabilitated the building for evolving technology and use.

93. 9/11 N. 10th Street

C

This is a two-story gable-front double that has been adapted into apartments. The roof has a shallow sloping eave with small wood brackets at the eave corners. The duplex is symmetrically divided into four bays. The vernacular Italianate house has been finished in vinyl siding. The foundation is limestone. The central chimney is brick. The double hung sash windows have plain wood surrounds. Each address has its own replacement door. There is a small bay window on the north façade. The porch extends across the front façade. It has a brick base, faced with stucco, and wood turned columns.

94. St. Mary's Hill Site

C

This Contributing site includes the terraces, retaining walls, steps and fences associated with the development of the St. Mary's Hill for residential development. All fences and fence posts are either wrought or cast iron of mid-to-late nineteenth century vintage. Historical documents suggest, for example, the fence at the Rose House at 1014 South Street was made at the site. (photo 5) The terraces to the south and west of the Taylor-Curtis House at 1101 South Street, remain from grapevines planted on the estate. All retaining walls are rough dressed limestone block, unless otherwise stated. The quality of the walls varies considerably, based upon the date of construction, the maintenance, and the materials used. Examples include the Sheern House at 1211 Columbia (photo 10) and small decorative walls at 1104 Columbia Street (photo 18). The concrete block walls show a wide variety of different types of block, with some matching early twentieth century porch additions. An example of a later wall is at 1008 South Street, (photo 4) where the blocks match the porch addition. A number of the decorative concrete block walls were added in the early twentieth century as driveways were added. Many have curved tops, and other decorative details. Unless listed, all steps are made of limestone. Elaborate concrete steps were built to reach the Wagner Shambaugh House (photo 14).

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Address

Site elements

1101 South	Terrace, retaining walls
1109 South	Retaining wall
1123 South	Retaining wall
1125 South	Steps, fence post, retaining wall
1108 South	Block retaining wall
1014 South	Fence, steps
1302 South	Block retain wall, decorative concrete retaining wall
1308 South	Decorative concrete retaining wall
1332 South	Retaining wall
1416 South	Block Retaining wall
1432 South	Retaining wall
1436 South	Retaining wall
1015 Columbia	Rounded concrete retaining wall
St. Mary's Cathedral	Retaining wall
1209 Columbia	Block retaining wall
1211 Columbia	Fence, retaining wall
1311 Columbia	Decorative concrete Retaining wall, concrete steps
1427 Columbia	Block retaining wall
1431 Columbia	Block retaining wall
1104 Columbia	Retaining wall
1116 Columbia	Fence
1304 Columbia	Retaining wall, block retaining wall
1310 Columbia	Retaining wall
1318 Columbia	Steps

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Statement of Significance

The St. Mary Historic District meets National Register Criterion C in the area of architecture due to its important collection of nineteenth century residential design. The neighborhood has the most concentrated collection of high-style Victorian architecture, particularly Italianate, in Lafayette. From the ante-bellum period there are excellent examples of Greek Revival and Italianate styles. The second half of the nineteenth century is represented by more Italianate homes, the Second Empire style, as well as Queen Anne homes. In addition to the high style architecture, the neighborhood has an intact collection of late nineteenth century vernacular houses, particularly the gable front and the two-thirds double pile forms.

There are 95 resources in the district not previously listed, including 77 contributing resources. The James Ward House and carriage house were listed in the National Register April 1988, as significant examples of the Second Empire style. There are 67 single, double, or multi-family residences. A number of the single-family residences have been adapted into multiple units. Of the residences, 6 have significant outbuildings. There are two contributing non-residential buildings in the district, the St. Mary's Cathedral and Lafayette Fire Station No. #3. The concrete dog in front of the fire station is listed as a contributing object. The St. Mary's hill is listed as a contributing site, for the retaining walls, steps, and terracing associated with adapting the landform for residential construction.

The period of significance for the district is 1840 to 1951. The exact construction date for the earliest homes in the district remains uncertain. Records suggest that the earliest home on the hill was the John Ball house at 1008 South Street, built at some point in the 1840s. John Stockton was using the eastern reaches of the hill for grazing in the 1840s, which would later be developed for more modest housing for the growing Catholic community. Landowners such as John Taylor already owned the land where they would built their large estates. Records from this early period are incomplete so it is difficult to determine exactly when the first structures were built, but the first development took place during the decade of the 1840s. The end date for the period of significance is 1951, the 50 year cut-off for most National Register listings. While there has been a limited amount of recent construction in the district, it does not contribute to the architectural significance of the district.

The Saint Mary District is an area west of downtown Lafayette, Indiana. The district was identified in the Tippecanoe County Interim Report of the Historic Sites and Structures Inventory. The boundaries were expanded slightly to include the south side of South Street and Main Street. The northern boundary of

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the district is Main Street. Due to the fact that Main Street angles, it also acts as the western boundary. The rear property line of the homes on the south side of South Street creates the southern boundary. The eastern boundary roughly follows the Norfolk and Southern Railroad. The district lies along a hill, which slopes upward to the west. The boundaries have been selected based upon the resources historically linked with the St. Mary's Cathedral, the natural landforms, the Norfolk & Southern Railroad, other extant historic districts, and historical development patterns. The district includes the entire hill area. At the top of the hill, directly east of the district, was the small commercial district for the Oakland community; distinctly different from the St. Mary residential community. The later-developed Perrin Historic District lies directly to the north of the boundaries. Norfolk & Southern Railroad tracks serves as an important historic boundary for the district. The southern boundary is partially defined by settlement patterns and geographic boundaries. Large ravines run behind the hill in the southwest. The St. Mary neighborhood was historically defined by its collection of fine homes, its geographic separation on the hill and its close-knit religious community. The lower reaches of the district developed when wealthy community leaders built their large Greek Revival and Italianate homes on the hill, just outside of the city of Lafayette. After St. Mary's Cathedral was built in the district in the 1860s until 1900, Catholics of varying economic status built their homes on the upper reaches of the hill. The district continued to be an important wealthy residential area into the twentieth century.

Antebellum Architecture: Greek Revival and Early Italianate

After the initial settlement period, Lafayette's first major period of development was spurred by the construction of the Wabash and Erie Canal, opening from Lafayette to Toledo in 1843. Transportation continued to be important to the area's development with the construction of the Monon Railroad in 1852, and with four new lines built in the county in the next two decades. This development pattern made Lafayette a commercial center with a diverse population attracted by the commercial opportunities. Transportation networks fueled Lafayette's nineteenth century expansion. The Monon Railroad, the Lake Erie, Wabash and St. Louis Railroad, and the right of way that the Wabash and Erie Canal provided opened markets for local farmers and businessmen, brought products to residence, and brought new residents to the city.

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The antebellum high style residential architecture in St. Mary is some of the finest, best preserved and most concentrated in the city. There are nine ante-bellum houses within a three square block area, each a fine example of either the Greek Revival or early Italianate. While there are other examples of these styles in the city, the western portion of the district has the highest concentration of these fine homes with the fewest number of later intrusions. Early maps from the Civil War era paint a picture of the district during this early period. As the 1863 City of Lafayette map details, there were fourteen houses in the district. These included the Oakland Place estate at 1101 South Streets and the Rosen House at 1125 South Street. And three houses between 10th and 11th Street on the north side of South Street, including 1008 South Street and two houses that are no longer standing. On the south side of Columbia Street there were 6 houses, including the Mugg House at 1015 Columbia. (The church has torn down the remainder of the houses for expansion.) There were four houses on the north side of Columbia Street, including the Ball House at 1202 Columbia, the James Ward House at 1116 Columbia, William Ward House at 1214 Columbia Street and the Thomas Ward House at 1218 Columbia. The only house included in the district on Main Street was the Berry House at 1125 Main Street. Other buildings in the district were the St. Mary Church, remaining incomplete, and the Oakland House, on the site of the current fire station at the point of Main and South Street. Oakland House was an important boarding house and tavern for travelers. The J. B. Stockton owned much of the land north of the district and the top of the hill north of 13th Street. Stockton donated the land for the construction of the St. Mary Church. The primary concentration of residential architecture in the city, outside of St. Mary, is in the Centennial and Ellsworth Districts, with a limited number of houses in the 9th Street Hill and Park Mary Districts as well as the Jefferson Neighborhood. The Centennial District has a number of fine ante-bellum homes. While the very earliest homes such as the Samuel Johnson House at 608 Ferry Street reflect Federal style influences, Greek Revival influences were more significant. The surviving Greek Revival houses in the Centennial District include the DeHart House at 620 Ferry Street, a central passage frame example, the Emerson House at 716 Brown Street and the Jones-Carnhan House at 729 Ferry Street, both gable front brick examples. In the northern section of the Ellsworth District there are a number of fine examples of antebellum residential architecture as well. This are district not only shares geographic proximity with the St. Mary District, but also continuity in development period, pattern and architectural influences. The Moses Fowler House at 909 South Street was built in 1851-1853 is an outstanding example of Gothic Revival Architecture. The Potter House at 915 Columbia Street and the gable front Greek Revival house

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at 813 Columbia Street are similar to examples in St. Mary, including the Ball Houses. The Italian Villa style Falley House at 601 New York Street reflected this popular form, similar in plan to the James Ward house in St. Mary District. Also sharing close geographic proximity and architectural types is the 9th Street Hill District. The Judge Cyrus Ball House at 402 S. 9th Street combines Second Empire and Italianate influences, similar to the James Ward house. The James Wallace House at 907 State Street, a gable front c. 1850 brick Greek Revival house with a later Neoclassical porch, shares many details with the William Ward House in the St. Mary District. The Park Mary District contains early examples of Italianate Architecture, such as the gable front Behm House at 1001 South Street and the Levering House an Italianate double at 1028/1030 Tippecanoe Street. There were a number of small frame and brick cottages built in the 1850s in the Jefferson Neighborhood, though no fine residential examples in this area date from the ante-bellum period.

The first settlers to the district were among the early civic leaders of growing city of Lafayette. These beautiful hill estates provided the perfect retreat for community leaders and businessmen. John Taylor was one of the first settlers to the district. He bought over 80 acres on the hill (including most of southern portion of the district) in the 1840s for his suburban estate. His house at 1101 South Street (photo 1) was noted as one of the finest houses in the city by travelers. The house was a gable front Greek Revival structure, similar to the contemporaneous William Ward House and the John Ball house. The house was substantially remodeled in the 1870s, so little remains of the appearance of this home. (The remodeling is historically significant, and will be discussed below. Other early houses in Lafayette went through a similar transformation. The Peter Ball House at 211 S. 7th Street in the Ellsworth Neighborhood, built in the 1850s as a gable front Greek Revival house, went through an Italianate remodeling in the 1870s and a Queen Anne remodeling in the early twentieth century.) Taylor's position on the bluff allowed him to look down on the growing city. Taylor had moved to Lafayette from Terre Haute, Indiana, with other early Lafayette leaders such as the Brown, Digby and Bailey families. Like many of the early settlers, Taylor was engaged in a number of commercial and philanthropic pursuits. Taylor owned a lumberyard, was a dealer in coal and lime and a real estate speculator. Taylor was a high priest in the Lafayette Chapter No. 3 of the Royal Arch Mason, a vestryman at St. John's Episcopal Church and supported the abolition movement. At his death in 1865, Taylor was heralded as an "old settler" and one who had "laid the foundation of our present prosperity."

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The James Ward House, (photo 19) was constructed in 1858. It is a two story brick house built in the Italianate style. It went under a major remodeling c. 1875, when the three-and-one-half-story tower was added, along with the semi-hexagonal two-story bay on the south façade in a gable extension to the front façade.

The William Ward house is an excellent example of Greek Revival architecture in the district. (photo 12) It is a brick double pile gable front house. The cornice details are distinctive, with a full entablature on the front façade accented by modillions and dentil molding. There is a fanlight centered under in the gable peak, similar to other Greek Revival houses, such as the John Ball House at 1008 South Street. Unlike many of the homes in the District, this home lacks the carved limestone lintels, but has simple wood lintels and sills. The 13th Street façade is highlighted by a large bay with the chimney, and a pediment with a full cornice that continues the cornice details on the front façade. The entry, now somewhat obscured by the large front porch, is quite dramatic. There is an unusual large fanlight capping a recessed entry door, a break from the typical Greek Revival entrance layout. There is a large turn of the century Classical Revival porch with classical columns on limestone piers, balancing well with the Greek Revival style of the original construction. The porch cornice details follow those of the main cornice.

James and William Ward were the sons of Harvey Ward who settled in Lafayette from Ohio in 1836. Harvey Ward was engaged in general mercantile business and was an active politician with the Whig party. Harvey Ward was one of the organizers of the First Presbyterian Church. His son James H. Ward was born in Ohio and came to Tippecanoe County as a small child. He grew up surrounded by the early settlers and businessmen in the growing town. He learned about the business world from the ground up beginning as a cashier in a pork packing plant and later a bank manager. Using the skills he learned from these jobs and his father's business connections, he entered into the dry goods firm Potter & Ward in 1856. In 1859 he entered into a partnership with his brother, William, in a furniture, carpet and textile business. He later split off from his brother and developed the business into one of the most successful in Lafayette. Like his father, James was influential in the First Presbyterian Church. He was active in the Republican Party and was well respected by the community.

Other early settlers of the hill were James and John Ball. The John Ball House at 1008 South Street is an outstanding example of Greek Revival architecture (photo 4). This gable front brick house was built in the 1850s. The cornice features a decorative centered fanlight, an entablature with partial returns, and dentil molding and large double brackets. The double hung windows have limestone lintels and sills. The entry has half glazed sidelights and a full glazed transom. The James Ball House at 1202 Columbia was built

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in 1863 (photo 20). Though somewhat later, the James Ball House shares many of the same Greek Revival influences. This is also a two and half story brick gable front house. Their cornices are nearly identical, except that the cornice window has been replaced with a fan ornament, with a limestone sill suggesting the earlier window. The lintels are slightly more arched. The 12th Street façade has a later Neoclassical style portico. The Ball brothers were important early community leaders. The brothers settled in Lafayette from Ireland. John was engaged in a plethora of different commercial endeavors. John took advantage of the booming real estate market to become involved in land speculation and real estate loans. James Ball was proprietor of Ball & Sons, a local grocery on Columbia Street downtown, with his two sons Matthew & James Ball. They were active in many community organizations and influential in the early development of St. Mary Church.

The John T. Mugg House is an early Italianate house in the district. The house has a two-thirds double pile form, with three bays. It has a high limestone foundation, similar to many of the early houses in the district. One of the most distinctive elements of the home is the carved limestone window hoods. These are highly detailed, and differ from the more simple carved limestone hoods of similar later homes in the district. Though the houses have been altered in the recent division into multiple units, it retains its form and distinctive decorative elements. Mugg was a member of the St. Mary Parish and influential in the development of the Catholic community in Lafayette. He was a partner with W.H. Zinn in the Mugg & Zinn Dry Goods Store, and other entrepreneurial investments.

The Berry House at 1123 Main Street was considered one of the most impressive mansions in the city, with a woodcut featured on the 1866 map of the city. This house was built c. 1860 for D. N. Berry. He too was a local entrepreneur, and influential in the local business community. The Berry House is a two story center tower or cross plan Italianate home. This house is similar to others in the area, including the c. 1860 Pierce House that was recently demolished in the West Lafayette. The central tower was the predominate feature of the front façade. Three round arch second floor windows form a Palladian motif. The arched brick first floor window hoods continue the motif. There is a bay window on the side 12th Street façade accenting this façade. This house also has a limestone foundation. The summer kitchen and stable wing were historically attached to the house, and continue the window proportions, creating an important 12th Street façade. In the early twentieth century, a full two-story classical revival porch was added to the front façade and the houses was divided into multiple units, changing the appearance of the front façade.

The other ante-bellum home has been significantly altered. The John S. William House at 1214 Columbia Street is a two story brick double pile house, similar to other early examples of Italianate architecture in

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the district. A large enclosed porch and several additions have been added to the house, but a portion of the cornice details and the radiating voussoirs of the window hoods are still visible. William was an important community leader, serving as the mayor and going on to serve at various levels in the federal government.

Late Victorian: Italianate, Second Empire and Queen Anne styles

The construction of the St. Mary Church was important to the development of the district. In 1840, Lafayette's population had grown to approximately 2,000 people. That number included fifteen Catholic families, of Irish descent. They set up a delegation that petitioned Bishop de la Hailandiere, the second Bishop of Vincennes, for a resident priest. The congregation did not receive a resident priest, for three years. During those first years, several priests from different cities rotated to Lafayette for services. For the first three years, between 1840-1843, masses were held in the houses of different families. In 1843 the Bishop of Vincennes gave Lafayette its first resident pastor, Michael J. Clark. At this time there were 25 families in the parish. Father Clark rented a one-story brick building, on N. 4th Street between Main Street and Ferry Street, to hold services. The modest space was at the back of a bookstore, but it provided a gathering space for Lafayette's Irish Catholic community.

In 1844, the parish acquired land on the northeast corner of Fifth and Brown Streets. They constructed a church on this site, called St. Mary & Martha's Church. At the time of its construction, it was celebrated as the most imposing and handsomest church edifice in Northern Indiana. Father Clark remained the pastor, until 1857. Father Edward B. Kilroy became the pastor of the congregation, in 1859. During Father Kilroy's tenure, in 1860, a plot of ground was donated to the parish. The land was known as Seminary Hall. Lawrence B. Stockton, an Episcopalian, donated the land for only one dollar. Stockton stipulated that the land must be used 'exclusively for church, school and parochial residence.' The land was located on Columbia Street, between N. 11th Street and N. 13th Street, and was used for the construction of the 'new' Catholic Church.

In 1861, construction was started on St. Mary of the Immaculate Conception; its name was given in honor of the doctrine that had been proclaimed in 1854. The foundation to the new church was laid, just before the Civil War broke out. Father Kilroy was called away from the church, because he was appointed a chaplain in the United States army. The new pastor was Rev. George A. Hamilton. He was a man who had an enormous impact on the church and the city of Lafayette. It was under his drive and unremitting labor that the church was completed, in 1866. The church was dedicated on August 15, 1866 at a cost of

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\$70,000. Almost \$40,000 of the construction cost had been donated out of appreciation of his friendship with Rev. Hamilton by William Bennett Davis, a Native American. While he served with St. Mary's, the Reverend established many valued relationships with parishioners and citizens of Lafayette. After his death, in 1875, many of the parishioners took to using 'George Hamilton' as a middle name. Rev. George Hamilton is buried in a crypt under the church. The church became both a religious and a social center for the neighborhood.

Residential development in the district expanded with the construction of the new church. Both the affluent business leaders and the burgeoning professional and managerial class moved to the hill. The residents of the western section of the hill shared economic, business, social, religious, and family connections. The accounts of Walter Ball, remembering his childhood on the hill, suggest a close knit community. He discusses rounds of social activities and events that united the residents.

During the 1870s and 1880s, a number of fine examples of Italianate architecture were constructed in the District. Houses such as the Sheern, Duffey, Miller, Rose and Kolb Houses demonstrate the concentration and homogeneity of form, material and ornamentation that make the district significant. The Italianate architecture built during the period in St. Mary shares many similarities. These are largely brick rectilinear buildings, typically the two-thirds double pile form, with low-hipped roofs identified by Jackle, Blastin and Meyer in their *Common Houses in America's Small Towns*. Most have random coursed split limestone foundations, topped with a limestone beltcourse just below the first floor windows. The houses have elaborate cornices with decorative scroll brackets and dentil molding. Many of the houses have elaborately carved limestone window crowns, though a number of the more modest houses have more simple limestone lintels. The district contains Lafayette's greatest concentration of high-style Italianate architecture. It has nearly a dozen of the city's representative examples within a small area.

Lafayette has many fine examples of Italianate architecture because the 1870s and 80s were crucial in the development of the community. Many of the city's finest mansions were built in the Italianate style, including the Loeb House at 708 Cincinnati in the Centennial District, Falley House at 601 New York Street in the Ellsworth District, Coleman-Gude House 209 Perrin Avenue in the Perrin District, Wilson House at 453 S. 9th Street in the 9th Street Hill District, and the Behm House at 822 N. 10th Street in the Park Mary District. The Ellsworth and Centennial districts contain a greater mix of Italianate forms, scale and ornamentation. Unique forms include row houses, such as Ellsworth's Howe Block at 624-628 South Street and Centennial's at 620-622 Ferry Street. Central tower or Italian Villa plans can be found at 124 S. 7th Street in Ellsworth and 717 Cincinnati Street in the Centennial district. Doubles such as the Handley

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House at 612/614 Ferry Street in the Centennial district are another residential type found throughout the city. Both the Centennial and Ellsworth districts have lost many important structures and historic context, and other areas, such as 9th Street Hill, have considerable later infill development as large estates were subdivided.

However, the Joseph Sheern House at 1211 Columbia St. in the St. Mary's district, constructed in 1865 (photo 10), is an excellent example of Italianate design. Distinctive decorative elements on the this double pile brick home include the highly carved limestone window hoods with pendants, different on the first and second floor, and the arched top double hung windows. The limestone sills are accented with small corbels. The recessed entry has a half-circular transom and is topped with a large limestone pediment hood. Sheern owned the Joseph Sheern Furniture Factory at Fourth and Brown with showrooms on Main Street. Many of his employees lived in the nearby Jefferson neighborhood.

The Francis Duffey House (photo 23) at 1318 Columbia Street was built in 1868. The distinctive decorative elements on this house include the cornice details as well as entrance and window hoods. The cornice has large ornamental wood double brackets and a dentil molding. The windows have limestone sills and limestone arched hoods. The recessed double arched front door has decorative glazed panels and a leaded transom, capped with an arch. The entire entrance has brick pilaster surrounds and a limestone round-arched hood with a decorative floral keystone. Francis Duffy illustrates the migration of wealthy Catholics to the area after the move of the church. Duffy was born in Ireland in 1835 and moved to Lafayette in 1854. He began a marble business, located at 4th & Ferry Streets. Tragedy in the form of a cholera epidemic helped him expand his business. He was the proprietor of Star City Marble & Granite and a marble and granite specialist. He became well known for his elaborate headstones, still visible in the St. Mary Cemetery. He invested in many properties in town and became quite influential in the community. He had an active political career as a Democrat, serving three city council terms. In 1871, he decided to build his home near the St. Mary Church after it relocated to its present location. Duffy died in 1891 and was buried in the St. Mary's Cemetery near his beautiful work

The Miller House at 1402 Columbia Street, built somewhat later, c. 1873, shows many similarities with others in the district. The cornice also has dentil molding and similar double brackets (photo 24). The arched window hoods with pendants and the limestone sills with brackets are similar to the Sheern House. The recessed double entrance door has been moved flush with the house, but the opening suggests that it was similar to the recessed entry found in other examples in the District. The large

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arched and bracketed entrance pediment hood with a center accent has been damaged, but shows the elaborate limestone carving. John Miller was the postmaster of Lafayette.

The Rose House built c. 1884 at 1014 South Street is a later example of Italianate architecture (photo 5). This cornice also features decorative scroll brackets with a floral motif and dentil molding, with the unique feature a centered pediment house with a diamond shaped window. The limestone window crowns and entrance surround have a floral motif, influenced by the Art Nouveau style. The double doors are arched, with double pointed arch glazing and recessed decorative wood panels. The door surround is made up of limestone with an arched hood with a decorative keystone supported by Corinthian columns. A wrought iron fence, which was handmade on the site, encloses the property. The house was built for Meyer Rose, a partner in a cigar factory in Lafayette.

There are a number of slightly less elaborate examples of high-style Italianate architecture in the district. These houses maintain many of the same characteristics, such as form and materials as the more elaborate examples. The Kolb House was built c. 1880 at 1417 Columbia Street (right, photo 16). This house has less ornate limestone window hoods. Anna Kolb was a descendent of John Kolb an early settler and wealthy farmer in Tippecanoe Township. He was a teacher for several years, until he became a proprietor of a saloon. He was active in the Christian Church and was a licensed preacher. Other less elaborate examples include 1413 & 1421 Columbia Streets, are nearly identical to the Kolb House (left, photo 16).

The Taylor House received a significant Italianate remodeling, which is visible in the current appearance of the house. Samuel Curtis, brother-in-law of John Taylor (discussed above) purchased the house in 1871. The house is two-story brick double pile with five bays. There is a large bay segment of the South Street façade and a two-story porch facing east, looking out over the city. Pedimented limestone window hoods resemble others in the district. Curtis came to Lafayette in 1849 and worked his way up the social and economic ladder by working for the Purdue & Stacey mercantile firm and marrying into the powerful Taylor family. Curtis became an influential businessman, real estate developer and community leaders. He was well known for his beautiful landscaped home and his fine matched driving horses.

The William Ward House also received a significant Second Empire with Italianate remodeling c. 1875, resulting in much of its current appearance today. The remodeling reveals an amalgam of Italianate and

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Second Empire influences. The Italianate can be seen in the cornice details, and the window hoods similar to many of the Italianate homes in the district. The Second Empire influence dominates the south façade with its asymmetrical massing, mansard tower. The main additions were the entrance, south bay window, and porch. The main entry consists of a segmental arched opening; the doors recessed, with a wide entry accommodate the double leaf recessed doors. The decorative segmental arched hood is of stone and has scrolled consoles, an entablature-like profile, and a half round arch detail at the center. The second story of the tower section has a twofold double hung sash window with hoods similar to the entrance set into a segmental arch wall opening. The third story of the tower has an inset brick panel with a single round arched double hung sash window surrounded by a molded stone hood with a keystone. The surround continues to the ends of the panel as a stringcourse. A wood cornice caps the tower, with paired scroll brackets at the corners and a frieze with modillion-like carvings. A distinctive bellcast mansard roof finishes the tower design. West of the tower there is a gabled projection with a two-story semi-hexagonal frame bay window with three double hung sash windows on each story. The first story of the bay has a bracketed cornice supporting a bellcast hood skirt, echoing the cornice and tower roof, with the second story of the bay window virtually identical. A wooden corner porch is transitional to the west façade. The porch is one story in height with a mansard-like roof. The porch is supported on chamfered posts with plinths, a necking molding and a "capital" molding. Brackets and a cornice similar to the rest of the house are found on the porch in combination with lighter, pierced woodwork.

In addition to the Italianate and Second Empire stylistic influences, the district contains two fine examples of Queen Anne architecture. The St. Mary District has more limited and modest examples of the Queen Anne style than other districts in Lafayette. The Perrin District and 9th Street Hill District have the finest examples of the Queen Anne style in the city, followed by examples in the Park Mary, Ellsworth and Centennial historic districts. The Perrin Historic District is noted for its Queen Anne architecture with local landmarks such as the Weigle House at 1502 Cason Street, Crouse House at 1526 Cason Street, and the Heinmiller House at 625 Perrin Avenue. Ninth Street Hill's fine Queen Anne houses accent their collection of nineteenth century architecture, examples including Moore House (207 S. 9th Street), Ross House (221 S. 9th Street), Sample Houses (306 & 403 S. 9th Street). Ellsworth Historic District includes quality residential examples such as the Wagner House at 420 Lingle Avenue and an apartment building at 711-717 South Street. The Park Mary District includes the McMillen House at 1024 Tippecanoe Street. While there may be a greater concentration and diversity of forms in other districts, the Murdock House and the McHugh House are parallel to other examples found in Perrin and the 9th Street Hill districts.

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The James Murdock House at 1307 Columbia Street built c. 1893 (photo 13) is a fine example of Queen Anne architecture. Murdock was warden of the state prison. He spent some time as a merchant, but retired to farming. He purchased the property, for farming, in 1881, and eventually built his home there. It is a two-story Queen Anne house, with a hip roof, a turret, and gabled abutments. The plain-boxed cornice has decorative wood brackets. The house has been finished in vinyl siding, but the original limestone foundation remains in good condition. The entrance is striking with the 3/3-glazed door and the sidelights and leaded transom. The wood Queen Anne wrap-around porch is the most elaborate in the district, with a spindled frieze with small brackets, a gabled entry extending the frieze details, and lower spindled railing.

The McHugh House at 1321 Columbia Street built in 1898 is another fine example of Queen Anne architecture (photo 15). The façade personifies the whimsical nature of Queen Anne architecture, with bay windows, a wrap around porch, leaded glass, scales and other decorative elements. Catherine McHugh was the widow of Francis McHugh a proprietor of a dry goods business in downtown Lafayette.

Vernacular Architecture: Gable Front and Two-thirds Double Pile

While the St. Mary District contains a significant collection of high-style Victorian Architecture, it also contains a significant collection of more modest vernacular architecture dating from the mid-to-late nineteenth century. As the church developed, not only wealthy parishioners moved to the district, but also recent Irish immigrants and other Catholics. This was a period of substantial growth in the Lafayette, in general. Businesses developed based upon the strong transportation network and the availability of raw materials and commodities from the surrounding area. Recent immigrants, such as the Irish Catholics, as well as farmers and entrepreneurs, particularly from Pennsylvania and the New England area, moved to the city in the late nineteenth century due to the economic opportunities.

John Stockton and his partners developed former vacant lots and grazing land on the upper reaches of the hill beginning in the 1870s, in response to housing pressure in older neighborhoods such as Ellsworth, Centennial and Jefferson. The buildings north of 13th Street generally date from the 1870-1900, with a small number dating from the early 20th Century (mostly on the site of earlier houses). They are normally two story single family or double houses. The houses are generally closer together on South Street and Main Street, and have larger lots on the more fashionable Columbia Street. The topography made for irregular lot sizes and setbacks, however. The most predominant forms in the district are the gable front and the two-thirds double pile with a limited number of other forms.

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The two-story gable front frame house is very common in the eastern portion of the St. Mary Historic District. The gable front form is quite common in Lafayette, in general. The gable front shape was commonly used in Greek Revival Architecture, such as the William Ward House at 1213 Columbia Street, to echo the pediment on the Ancient Greek temples. The form was common in New England, and regions such as the upper mid-west that were settled by descendants from New England. With the growth of the railroads, the form became common across the county. It adapted well to narrow urban lots, and was common form in cities across the county. Most homes were not built in any particular style, but with limited decorative ornamentation based on what was popular at the date of construction.

The gable front architecture in St. Mary is significant because it represents the most complete and concentrated collection of the mid-to-late nineteenth century two-story variety of the form in with more retention of historic fabric and decorative details. While the form is common in Lafayette, it takes on character based upon the development patterns in the neighborhood. In Ellsworth, Centennial and Jefferson neighborhoods, there are more early masonry examples, generally one and half-story. The gable front houses in the Perrin District are more high style and do not have the urban development patterns found in other neighborhoods. There are a number of more modest examples on the edge of the neighborhood, similar to St. Mary examples, this was not the predominant development pattern but later structures built on less desirable lots. The gable front examples in Park Mary are interspersed with finer Italianate homes. Many of the cornice details and other accents are not as well in Park Mary as in St. Mary preserved in this neighborhood, due to maintenance problems.

The property at 1431 Columbia Street (second from left, photo 17) shows one of the best-preserved modest gable front houses. The house retains its wood horizontal siding roof fretwork and corner brackets. The 3/6 windows have a common placement pattern and remain their simple wood surrounds and molding. The half-glazed oak door is similar to many found on modest homes around the city. The porch lacks ornamentation save the turned columns and railing. Other fine examples include 1409 and 1429 Columbia Street.

Most of these homes were finished with horizontal wood siding, but that have been subsequently vinyl sided. Photo 3 showing two typical gable front examples, 1429 & 1431 South Street. 1429 South Street is the L-Plan variety, with an entrance porch on the side with the door in the rear L wing. 1431 South Street is the gable front variety, with entrance on the front façade. Both are vinyl sided, but they have retained their brick foundations and chimneys and 1431 retains the 4/4 windowpanes. The houses are quite close together, and set close to the street.

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Modifications to the gable front plan were achieved with side wings, dormers and decorative accents.

There are related gambrel roof form at 1115 Main Street and a jerkinhead example at 1332 South Street (far right, photo 7). Other gable front homes are larger and have retained more of their decorative elements such as 1322/1322.5 South Street (left, photo 7) with the scale accents in the gable peak, small decorative windows in the gable peak and porch accents.

There is a rare example of a brick gable front cottage at 1501 Main Street. This form is common in other districts in Lafayette such as Ellsworth and Centennial and the Jefferson Neighborhood, but predates the predominate vernacular building period in the St. Mary. 1501 Main is a one and a half story gable-front brick cottage with three bays and a limestone foundation (right, photo 30). While the entry door has been replaced with a craftsman style wood glazed door, it retains its entrance surround with strong Greek Revival influences. The double hung sash windows have plain limestone lintels and sills, similar to many others in the city.

The other significant vernacular form in the district is the two-thirds double pile form, as identified in *Common Houses in America's Small Towns*. Not nearly as common nationally and regionally as the gable front form, it is a common Lafayette form, and shares many similarities in plan and cultural origins to the gable front design. Jackle, Blastin and Meyer found that the houses were more common in cultural area that had Pennsylvania influences, such as Lafayette. . In addition, the form is common in areas where the gable front form is common. This was a standard middle-class form, as cities developed. The form was appealing in burgeoning cities because it fit well onto narrow urban lots, and was often used as the basis for row house plans. The two to two-and-one-half story form has three bays, with a side door and stair hall. While gable roofs are the norm nationally, low-hipped roofs are common, and the most common form in Lafayette. The form is most common in the late nineteenth-century, corresponding to the development in the district, and did not re-emerge as a Revival form in the twentieth century.

The form is common to late nineteenth century vernacular architecture in most neighborhoods in Lafayette developed during the period. They tend to be middle class houses, often slightly more ornate than similar gable front counterparts. For example, there are brick examples, such as 610 Oregon Street and 118 & 124 6th Street in the Ellsworth Neighborhood. There are frame examples such as 708 Union Street and brick examples such as 1000 Tippecanoe Street are common in the Park Mary District. The examples in the St. Mary District are more concentrated, and retain more of their decorative ornamentation, however. Due to the close cultural, ethnic and social ties based upon religion found in the neighborhood, it is not follows that there are more high-style two-thirds double pile Italianate homes, such

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as the Sheern House at 1211 Columbia Street and the Duffey House at 1318 Columbia Street, in conjunction with more modest examples of the form.

St. Mary has both frame and brick examples of the two-thirds double pile form. The houses range from quite modest to the lower end of the high-style homes. All of these houses were built with Italianate influences, but may have been later modified with later Queen Anne and Craftsman details. The house at 1435 South Street represents a typical example of this form (far left, photo 3). This is a two-story brick double pile with a low-hipped roof. The cornice has scroll brackets that divide the house's three bays. The 1/1 double hung windows have plain limestone lintels and sills. The house has a limestone foundation like many of the earlier vernacular and more high-style homes. While the door has been replaced, the single glazed transom and door moldings remain. A craftsman style brick porch was added to the 15th Street façade early in the twentieth century (not visible in the picture), common in many of the historic districts such as Park Mary and Ellsworth in Lafayette.

There are a number of frame examples of the two-thirds double pile form as well, though they are not generally as well preserved. The house at 1427 Columbia Street (center, photo 17) is a typical example of a frame double pile house. Though the house has vinyl siding covering the horizontal wood siding, many of the historic decorative elements were retained. The house retains the double hung sash windows with limestone lintels and plain wood sills and moldings. The house has a bay window on the east elevation which retains its decorative details. The porch retains its Eastlake details including the geometric porch brackets spindle frieze and railing. Another example is the adjacent 1423 Columbia Street, with the large two-story bay accenting the standard form.

Twentieth Century

A photograph of the district taken from the top of the Ford School in at the turn of the century show a well-developed district. There were a limited number of homes built in the early twentieth century, predominately on the site of earlier houses or on the side of larger lots. There were a number of both high style and more modest homes. There were high style Renaissance Revival and Colonial Revival houses built during the period. More modest homes were built with Craftsman influences.

The Renaissance Revival style is reflected in the Beasley House. The earlier Greek Revival house on the site was torn down in the last decades of the nineteenth century. This is perhaps the finest example of Renaissance Revival Architecture in the city. The two-story double pile brick house at 1104 Columbia Street was built in 1900 (photo 18). The light tan brick house is set apart from the earlier predominately red and brown brick buildings. The low-hipped roof has a boxed cornice with modillions. There are

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rectangular windows above a limestone stringcourse defining the cornice. The second floor windows have large flush limestone hoods with a radiating sun motif. The central Palladian-like window has a flush limestone hood creating a quoin effect. The predominate front porch, side entry porch and porte cochere have strong classical influences, from the Ionic columns and predominant balustrade. Dr. Beasley was a physician and surgeon in Lafayette. Beasley permanently moved to Tippecanoe County in 1858. He served as a chaplain during the Civil War. His experiences in the war lead him to a career in the medical profession, training in New York and Chicago before returning to Lafayette to practice in 1866. He spent many years as a member of the Tippecanoe Medical Society, as well as being active with the Freemasons, the Knights of Pythias, and the Grand Army of the Republic. His family was a member of the Second Presbyterian Church of Lafayette. Dr. Beasley moved his office to the district late in his career. His Renaissance Revival home was designed specifically to combine the needs of his practice and his busy lifestyle. His offices were located in the first floor of the house; at that time the side portico was used as an entrance for patients. The city directories in the early 1900s show that there were two telephone lines at this house -- one to serve his busy practice and another to serve his personal quarters and his many community activities.

The Classical and Colonial Revival styles were more common in the city, and resulted in two notable homes in the district. In addition, Neoclassical porches were added to a number of homes during the period including the massive wrap-around porch on the Duffey House at 1318 Columbia Street (photo 23) and the Greek Revival influenced porch on the Ward House at 12113 Columbia Street (photo 11). There are similar fine examples of the Colonial Revival style in Highland Park, such as the Classical Revival 835 Highland Avenue and the Colonial Revival Homer House 1020 Highland Avenue. The 9th Street Hill District includes significant examples of both styles, including the Colonial Revival Samuel-Roosevelt-Johnson House at 412 S. 9th Street, the Classical Revival Johnson House at 212 at 212 S. 9th Street and the Potter House at 920 s. 9th Street. Scattered examples can be found as later infill in the Centennial, Ellsworth and Perrin Historic District.

James Ball, early businessman and community leader (discussed above), built an unusual home for his spinster daughter Margaret Ball and his widowed daughter Bridget Cecilia Tong adjacent to his home. This Colonial Revival follows the atypical flat plan, with one residence on the first floor and a separate residence on the second floor. There is a stepped parapet pediment over the east three bays. The multi paned windows are accented with turned brick heads capped by a limestone keystone. The matching entrance porticos have arched entablatures decorated with dentil molding and accented with scroll

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brackets. Unfortunately, the sisters never moved into this unique home designed especially for them. Bridget died before she could move into the home, and Cecilia, distraught and alone, moved away. Three other spinster sisters of a wealthy entrepreneur decided to make their home on the hill. Laura, Philomena and Lucille Wagner decided to build their home on Columbia in 1913. The Wagner sisters were the daughters of the beer baron John Wagner. The Wagner-Shambaugh House at 1311 Columbia Street is similar to many other Colonial Revival Houses in the city. This two-story double pile brick house has been well-preserved (photo 14). The house has a low-hipped roof with dentil molding accenting the cornice. The casement windows have plain limestone heads and small wrought iron balconies supported by decorative brackets. The double glazed doors dominate the central bay and the full pediment entry supported by neo-classical columns.

There are a limited number of more modest Craftsman influenced homes in the district. There are a small number of four square and bungalow style houses in the district. Highland Park contains the highest concentration of well-preserved Craftsman Homes. Notable examples include the four squares 633 Central Avenue and 1011 Pontiac Avenue and bungalows 720 and 703 Central Avenue. The best example of the Craftsman style home in the district is the Miller House at 1304 Columbia Street (photo 22), which compares to examples in Highland Park. In 1918, Frank and Nadine Miller, who owned farms in the county, purchased the eastern half of the Robert Parker Davidson estate, an ante-bellum house destroyed in the nineteenth century. The house is a good example of an American Foursquare home. The first floor is brick with stucco covering the brick on the second story. There is a two-story bay window accenting the front façade. There is an open porch with large brick flaring columns. The home's Craftsman details include careful brickwork, multi-paned windows and the oak entry door. Other examples of the four square form can be found at 1314 and 1426 South Street and 1317 and 1014 Columbia Street. Bungalows can be found at 1310 Columbia (center, photo 6) and 1426 South Street (center, photo 8).

While the district is primarily residential, there are two architecturally significant examples of non-residential architecture in the district. The St. Mary Cathedral has been remodeled many times, though it continues to retain historic fabric. A large modern addition is currently being built but efforts are being made to blend it in with the 1930s remodeling. The Five Points Fire Station is also a significant example of Craftsman influenced public architecture in Lafayette. This one story brick fire station was constructed in 1921 to serve the growing eastern portion of the city of Lafayette. A rear addition to the fire station gives the building a cross plan form. The original fire bell remains in the cupola. The craftsman influences in the building can be seen in the copper gutters and accents, as well as the careful brickwork.

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The original fire station sign remains on the front façade. This is the earliest historic fire station still in use in the city.

In summary, the residential architecture in the district reflects changing American taste in residential design from the ante-bellum nineteenth century to the early years of the twentieth century. In particular it reflects how vernacular and high-style forms accommodated the hilly topography of the neighborhood. Combined with the retaining walls, stairs, fences, and landscaping that made and make the site usable and attractive, the residences in the district create a distinctive environment and offer some of Lafayette's best stylistic examples.

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Verbal Boundary Description

The Saint Mary District is an area west of downtown Lafayette, Indiana. Starting at the northwest property line of 1111/115 Main Street, the boundary runs east to the south corner of Main and N. 12th Streets. The boundary then turns south running along the west side of N. 12th Street to the alley midway between Main and Columbia Streets. The boundary turns east, following the rear property lines to the west side of N. 13th Street. The boundary turns north following N. 13th Street to the south edge of Main Street. The boundary turns east, following the south side of Main Street to its junction with South Street. The boundary crosses South Street, running south along N. 16th Street, to the north side of the alley midway between South and Alabama Streets. The boundary runs west along this alley to the west side of the McGrath Avenue. The boundary then follows west along the southern property lines of 1225, 1125, 1123, 1109, 1105 and 1101 South Streets. At the southwest corner of the property borders of 1101 South Street, the boundary turns north, running along the western property line of the property, crossing South Street, to the north side of South Street. The boundary turns east running along South Street to the west side of 10th Street. The boundary turns north, running along 10th Street to the south side of the alley midway between South and Columbia Streets. The boundary turns east, running along the south side of this alley to the southeast corner of the property line for 1015 Columbia Street. The boundary runs north along the western property line, crossing Columbia Street. The boundary runs northeast along the right of way for the Norfolk and Southern rail road tracks to the south side of the alley midway between Columbia and Main Street. The boundary runs east along this alley, crossing the alley the southwest corner of the property line of 1111/1115 Main Street. The boundary runs north along this property line to the southwest corner.

Boundary Justification

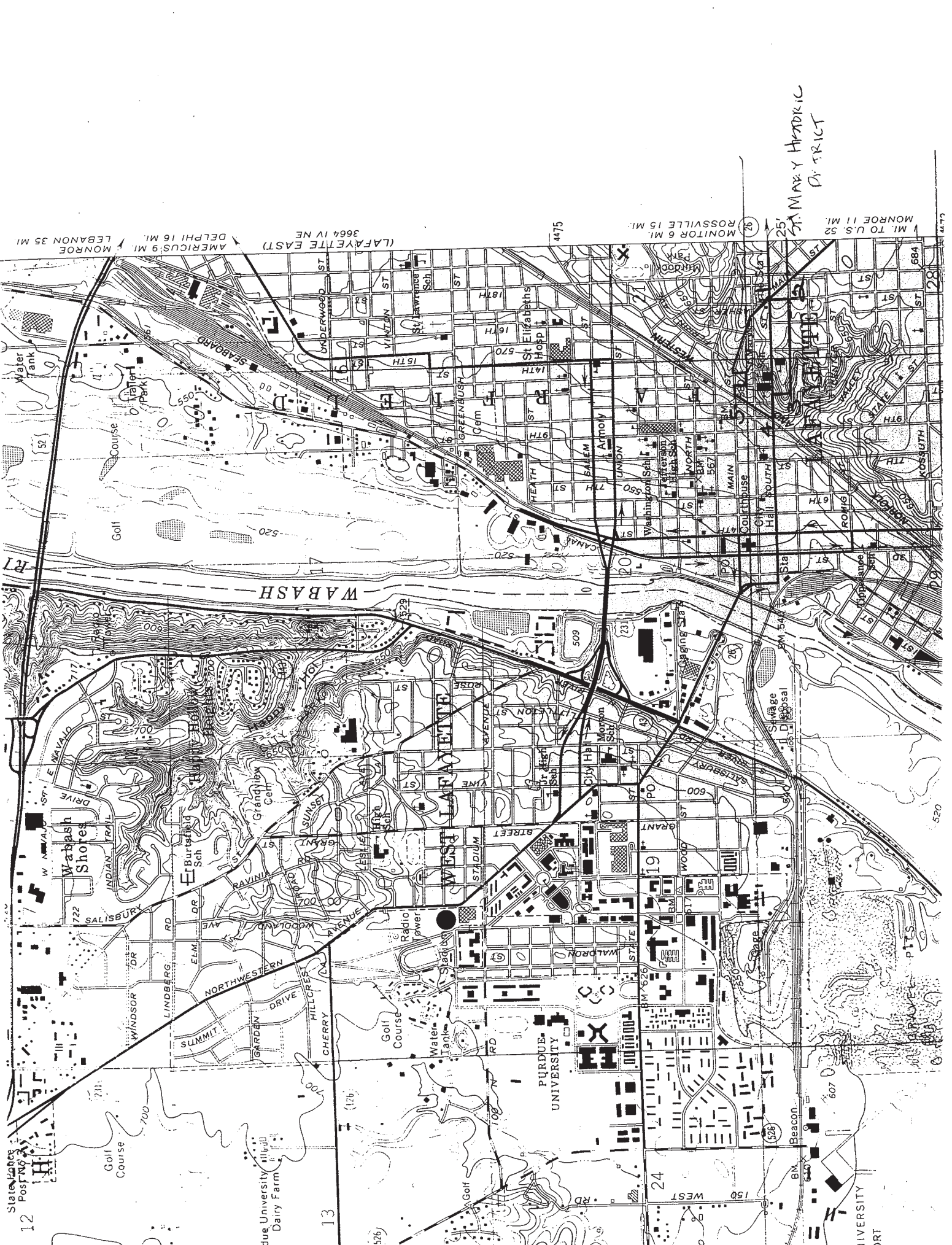
The boundaries have been selected based upon the area historically linked with the St. Mary's Cathedral, the geographic landforms, the Norfolk & Southern Railroad, other extant historic districts, and historical development patterns. The district includes the entire hill area. At the top of the hill, directly east of the district, was the small commercial district for the Oakland community; distinctly different from the St. Mary residential community. The Perrin Historic District lies directly to the North of the boundaries. At 1219 Main Street, the Perrin Historic District crosses Main Street to include the James Perrin House an Outstanding Italianate Home with Queen Anne additions that was built by one of the founders of the Perrin District. Because of this connection and the previous inclusion of this home on the National Register, we excluded this home from the boundaries. In addition, we excluded the adjacent modern commercial structures between N. 12th Street and the Alley that serves as an extension of Perrin Avenue due to the absence of any historic structures in this large area. Further East on Main Street, the remaining structures are connected to properties facing Columbia Street (1411 Main Street) or are modern in-fill (1409 Main Street). The Western boundary of the district is roughly the Norfolk & Southern Railroad tracks. This also served as an important historic boundary for the district. On the Northern end, we excluded 1105 Main Street, a modern apartment building connected to a historic structure. We also excluded an abandoned modern commercial structure and adjoining parking lot adjacent to 1015 Columbia Street. We also excluded the Moses Fowler House at 909 Columbia Street because it was individually listed on the National Register and included in the Ellsworth Historic District. Finally we excluded the modern Wetherill Research Center at 1101 South Street because of its close association

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with the Fowler House and intrusion on the residential character of the district. The Southern boundary is partially defined by settlement patterns and geographic boundaries. Large ravines run behind the hill in the Southwest. The working class community of Oakland was located at the Southeast corner of the district. The church related settlement was thereby limited to the two streets on either side of the building, Columbia and South Street. Reaffirming these geographic and historic forces, the homes share architectural features. Similar proportions, setback lines, and decorative details can be found between the houses in the St. Mary district. Elongated double hung sash windows with decorative surrounds, glazed doors with decorative surrounds, low hip roofs, plain-boxed cornices with brackets, and symmetrical facades are common features in the St. Mary District. Two-story houses are also common in the district. The designs of the houses in the district are a testament to the community that created them.



ST. MARY HADKIC DISTRICT

State Police Post No 12

13

24

WABASH UNIVERSITY

AMERICUS 9 MI. MONROE 35 MI. DELPHI 16 MI. LEBANON 35 MI. (LAFAYETTE EAST) 3664 IV NE. MONITOR 6 MI. ROSSVILLE 15 MI. 4475

R1

WABASH

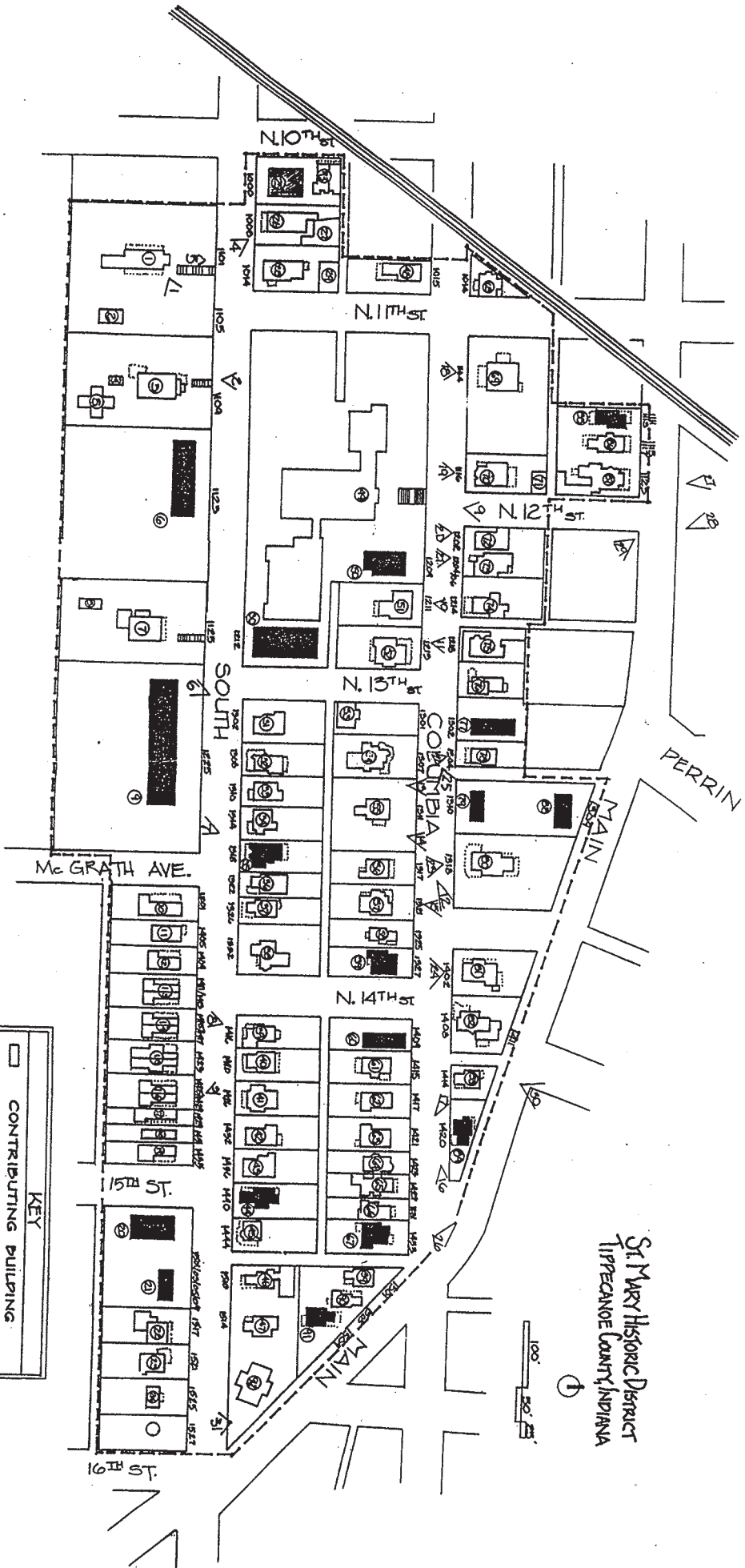
WEST LAFAYETTE

PURDUE UNIVERSITY

WABASH UNIVERSITY

KEY

- ▭ CONTRIBUTING BUILDING
- ▭ NON-CONTRIBUTING BUILDING
- - - DISTRICT BOUNDARY
- ↑ PHOTOGRAPH



St. Mary Historic District
 Tippecanoe County, Indiana