

United States Department of the Interior
National Park Service

FINAL

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 Steele, T.C., Boyhood Home

other names/site number T.C. Steele House

2. Location

street & number 110 South Cross Street N/A not for publication

city or town Waveland N/A vicinity

state Indiana code IN county Montgomery code 107 zip code 47989

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. S.
Signature of certifying official/Title
Indiana Department of Natural Resources
State or Federal agency and bureau

11.8.03
Date

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)

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

Category of property

(Check only one box)

- building
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count)

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

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/Single Dwelling

Current Functions

(Enter categories from instructions)

VACANT

7. Description

Architectural Classification

(Enter categories from instructions)

MID-19TH CENTURY/ Greek Revival

Materials

(Enter categories from instructions)

foundation BRICK

walls WOOD: Weatherboard

roof WOOD: Shingle

other CONCRETE

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 National Register listing.)

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

Art

Period of Significance

c. 1852 - 1870

Significant Dates

Significant Person

(Complete if Criterion B is marked above)

Steele, Theodore Clement

Cultural Affiliation

Architect/Builder

Unknown

Narrative Statement of Significance

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

9. Major Bibliographic References

Bibliography

(Cite all 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 to be 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:
Indiana Historical Society

10. Geographical Data

Acreeage of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

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 Zone Easting Northing

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 Zone Easting Northing

4 | | | | | | | | | | | | | | |
 Zone Easting Northing

See Continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Mr. Olen R. Gowens

organization Historic Waveland, Inc. date July 17, 2002

street & number Rt 1 Box 84A telephone 765-942-2088

city or town Ladoga state IN zip code 47954-9319

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 Historic Waveland, Inc.

street & number 111 East Main telephone 765-435-3090

city or town Waveland state IN zip code 47954

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 in 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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National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Steele, Theodore Clement, Boyhood Home
Montgomery County, Indiana

Narrative Description

The boyhood home of Theodore Clement Steele, located at 110 S. Cross Street in Waveland, Indiana, is a modest representation of the Greek Revival style of architecture. The surrounding neighborhood is residential in nature, although the town's commercial district is just one block to the north. The property upon which the house is situated slopes gradually to the southern end of the lot. Several mature trees are located around the house, and a concrete sidewalk runs along the east side of the building.

The house can be identified by two distinct time periods. The original portion of the house, measuring thirty-two feet square, was constructed c.1850. Alterations occurred to the building sometime between July 1895 and April 1902, including two porches and a shed roofed extension to the west. The original structure is a one and half story wood frame building. There are four rooms downstairs and one room upstairs. The front elevation (photo #1) is divided into three bays, with the front door centrally located between two windows. The exterior walls are clad in yellow poplar clapboard, and rest on a brick foundation. Common fenestration in the original portion of the house consists of double-hung, 1-over-1 windows. The house has simple six-inch wide corner trim, a wide frieze board and roof overhang, all made of poplar. The house has a gabled roof of cedar shingles, installed as part of a 2002 restoration project. A brick chimney projects through the roof on the north side of the house.

The primary elevation of the house (photo #1) faces east, fronting on South Cross Street. The building's symmetrical gable-front façade is indicative of the Greek Revival style, including box returns at the gable ends. Another element of the style is a front entry including sidelights and transom, which are intact beneath a layer of clapboard siding. The front door itself is wood on the lower half with a glass window on the upper half. An eight-light storm door from a later era covers the front door.

It is believed that the windows in the T.C. Steele Boyhood Home were originally 6-over-6 double-hung windows, but were replaced approximately 100 years ago when the house underwent an extensive renovation. However, no photographic documentation exists for verification purposes. The window sash on the first floor appear to have original panes of glass dating to their installation. Two windows are located in the house's south elevation (photo #2), while just one is in the north elevation (photo #3).

At the time of the Steele family's occupancy, the dwelling consisted of four rooms on the ground floor; a parlor, dining room, bedroom, and kitchen. The upper half-story was one large room, most likely a bedroom. The front entrance opens directly into the parlor, which is eighteen-foot square. To the north, wooden double doors open into the twelve-foot by eighteen-foot dining room. Beyond the dining room, to the west, was the original kitchen, measuring twelve feet square. The kitchen could also be accessed through an exterior entrance to the north. This door has a glass panel in the upper half. A single door in the west wall of the parlor leads into the bedroom, which measures twelve by eighteen-feet. Many of the house's doors appear to be original four-panel doors. All of the ceilings of the first floor rooms are nine feet in height.

A central enclosed stairway leads from a door in the northwest corner of the parlor to a single, fourteen by thirty foot room. Single windows in the east and west exterior walls are the only source of daylight. The ceilings measure seven feet in the upper level.

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Steele, Theodore Clement, Boyhood Home
Montgomery County, Indiana

Narrative Description – Continued

The original hardwood floors throughout the house were yellow poplar. White oak was used for the window and door facings as well as baseboards. The parlor and dining rooms feature decorative moldings while plain facings are used in the rest of the rooms. The risers, sideboards, and railing of the stairs were grained to resemble oak.

The house remained unchanged from these original conditions until sometime between July 1895 and April 1902, when an addition was added to the rear of the house and renovations executed to the original portion. According to Sanborn Insurance Company maps, the original outlines of the structure were still in place in July of 1895. A later Sanborn map, dated April of 1902, identifies the addition as part of the house.

The addition (photo #4) is a fourteen foot extension at the rear, or west side, and runs north forty-two feet, ten feet beyond the north side of the original exterior walls. It rests upon a brick foundation. Poplar clapboard matching the original building was used for the exterior cladding. The wood windows are 2-over-2 double hung. The ceilings are eight feet in height.

Three new rooms were added in the addition, including a utility room, kitchen, and storage/pantry room. The south room of the addition has an entrance and window in the south facade, and one in the west. Directly to the north of this room, is a room which appears to have served as the kitchen, consisting of an exit door in the west wall and three narrow half windows over the sink. The original kitchen may have been converted into a second downstairs bedroom. The room in the northwest corner of the addition is a ten-foot by fourteen-foot room with an outside entrance on the east side. There were single windows in the west and north walls. This was either for storage or a pantry.

At this same time, two Eastlake-style porches were added to the east and north facades of the original house (photos #1,3). The flat roofed porch on the east facade features four decorative turned columns, ornamental scroll-cut brackets and spindlework just below the porch's roofline. Three steps lead up to the central bay, supported by a concrete porch floor. On the west end of the north facade is the smaller of the two porches. Three decorative turned columns support the shed roof. This porch also features the scroll-cut brackets and spindlework. It is also believed that the modified Palladian window was installed in the upper gable of the front facade during the same period as the two porches and rear addition.

The interior underwent several alterations during the 20th century. Unfortunately, all of the original plaster was removed and replaced with plywood paneling. Most ceilings were covered with plasterboard and stippled. Several windows in the rear addition were either downsized or changed to reflect the changing use of the rooms. Finally, insulation was blown in between the exterior walls. The exterior walls were untouched. The home's last occupants discontinued its use in June 1999.

In 2000, a group of concerned citizens, art lovers and historic preservationists, formed the Historic Waveland, Incorporation, with the goal of saving and preserving the property. The uncertain fate of the home warranted its inclusion on Historic Landmarks Foundation of Indiana's "2001 10 Most Endangered Places of Indiana" list. That same year, Historic Waveland, Inc., secured the necessary funds to purchase the property to avoid the demolition of the house. This group continues its preservation efforts with vision of making the T.C. Steele Boyhood Home a community center for art shows and exhibits of local and other Hoosier artists, as well as visiting artists.

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Section number 8 Page 3

Steele, Theodore Clement, Boyhood Home
Montgomery County, Indiana

Statement of Significance

The boyhood home of Theodore Clement Steele is eligible for the National Register of Historic Places under Criterion B for its associations with the early life and training of one of Indiana's most significant artists. While the house displays features of architectural significance, its eligibility for the National Register is primarily based upon the historical stature and enduring fame of the man himself. Steele, who is perhaps best known for his bucolic landscape paintings, mastered portrait painting at an early age while residing at the home. During his 18 years of residence in the property (1852-1870), he completed some forty portraits of family members, friends, and prominent citizens in the area.

Theodore Clement Steele was born near Gosport, Indiana on September 11, 1847, the eldest child of Samuel and Harriett Steele. When he was five, his parents relocated the family to Waveland, located in southwestern Montgomery County. By the time of the Steeles' arrival, Waveland was already a thriving town. Its location had been determined by the presence of springs where travelers between Lafayette and Terre Haute would stop for water. A small settlement including a trading post and post office opened nearby in 1830.

John Milligan, a Crawfordsville resident and land speculator, purchased acreage near Waveland's post office. By 1835, Milligan platted the town and began to sell lots. Rapid growth followed and by 1850, the town had three general stores, two wagon shops, a blacksmith shop, two inns and three churches. Waveland was incorporated in 1866. County records indicate Milligan owned the lot upon which the Steele house is located, and also that Samuel Steele rented his saddle shop from Milligan. This recorded link between T.C. Steele's father and Milligan establishes the likelihood that it was indeed the house at 110 S. Cross Street that became the family's home upon their arrival in 1852. Steele family records also substantiate the provenance of the house.

One of the reasons the Steele family may have come to the village of Waveland was its excellent school. The Presbyterian Church required the construction of institutions of higher learning throughout the state, and the session in Waveland agreed to do so in 1848. The Waveland Academy was completed the following year, including a substantial brick building for the cost of \$1,200.

Soon after the family had relocated in Waveland, an uncle presented Theodore with a small paint set. It may have been this simple gift that released the creative mind and spirit of Steele and foreshadowed his life of artistic expression. Theodore taught himself to draw and even began assisting other children of his age in how to draw and create on paper. At the age of twelve he enrolled for classes at the Waveland Collegiate Institute, which had been reorganized from the Academy in 1859. His studies included Object Lessons in Form, Colors and Drawing, his first formal instruction in art. His unique talent was immediately recognized and in the following term he was himself teaching other students.

The 1865 catalog of the Institute lists the eighteen-year-old as an instructor in Drawing and Painting in the school's preparatory department. Additionally, he had begun painting in oil without formal instruction and was creating portraits of such quality that he was sought out by interested parties from Lafayette to Greencastle, and as far away as Peru, Indiana. Clearly, Steele became intent on a career in the arts during his years of development in Waveland. These early studies and teaching were essential to the development of the skills that were necessary for Steele to establish his career. Perhaps of equal importance was the fact that Steele was encouraged to pursue an artistic career and was given the opportunity to do so in the small community of Waveland.

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Steele, Theodore Clement, Boyhood Home
Montgomery County, Indiana

Statement of Significance - Continued

Following his graduation from the Waveland Collegiate Institute in 1868, Steele spent time in both Chicago and Cincinnati, coming under the tutelage of significant portrait painters. One of the early portraits painted by Steele in this time frame was of a fellow student, Mary Elizabeth Lakin of Rushville, Indiana. The two soon found their common interests and were married on February 14, 1870. By this time he was earning a good living in portraiture. His reputation spread and in response to orders they moved to Battle Creek, Michigan, just weeks after the wedding. To augment his income, he offered classes and between sessions he painted studies of nature, still-life and landscapes, his greatest interest centering on the latter.

Except for occasional sojourns back to Waveland, Steele's departure for Michigan in 1870 was his last connection to his boyhood home. The same year, his widowed mother Harriett Steele relocated with her four other sons to Kansas, leaving behind the family residence of 18 years. It is important to emphasize, however, that the experience Steele developed for portraiture during the Waveland years would later lead to some of his most significant works. Renditions of significant personalities such as President Benjamin Harrison and Vice President Charles Fairbanks, among others, linked Steele to some of the most important Americans of his time.

Steele returned to Indiana in 1873 and opened a studio in the central business district of Indianapolis. Steele believed the city offered greater opportunities for artistic growth than many other Midwestern cities. Unfortunately at the time of this return, a major economic depression reigned throughout the country. To help make ends meet, Steele joined with a rising young poet named James Whitcomb Riley in creating commercial signs for businesses. Working together from the art studio in the Fletcher & Sharpe's Block, Riley employed himself with the lettering of the signs while Steele aptly applied the ornamentation. Quite naturally, Steele painted a portrait of the talented poet.

The following year, an Indiana Exposition was held in conjunction with the State Fair, in which Steele offered his artwork in a judged show. It was his most important and imposing exhibition entered up to that time. Two of Steele's original portraits in oil won him the Gold Medal, establishing him as an accomplished regional artist. This event had a great impact on the broadening of artistic interests in the city, which reverberated statewide.

In 1880, Steele traveled to Europe with his family and fellow artists J. Ottis Adams with whom Steele would maintain a lifelong association. Steele studied at the Royal Academy of Fine Arts in Munich, Germany where he further cultivated his skills at portraiture and took an increased interest in landscape painting. In the summer of 1884, Steele made the decision to return to Indianapolis and apply the knowledge he had acquired in Munich.

From the time of the family's first settling in Indianapolis they had rented several houses but never remained at any one address for an extended period of time. They first took a house in 1873 on Linden Street; exact address unknown but referred to being north of Pleasant Run. The next year they moved to 47 Dougherty Street (now Woodlawn) and in 1875 moved once again, this time to 54 Apann Avenue. These dwellings are no longer extant. In 1876, they moved into rooms on the third floor of the Bradshaw Block, 73 West Washington. Steele also moved his studio to the same location. The Steeles had lived here until their departure to Europe.

While returning from Europe, a disastrous fire destroyed the storage building that contained the Steele family's personal possessions, household furniture and several paintings that had been shipped back from Europe. To soften

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Steele, Theodore Clement, Boyhood Home
Montgomery County, Indiana

Statement of Significance - Continued

their sorrow and distress, Major William J. Richards, a cousin of Steele's, rented and completely furnished a house directly across the street from his own residence on Seventh Street (now Sixteenth Street) known as the Tinker or Talbot Place. In 1886 Steele added a studio to the property.

The results of Steele's training at the Royal Academy exposed him to the "Modern Art" style that was taking France by storm, namely Impressionism. He returned home to find that the art world was unfamiliar with the movement. He found himself invited to present papers and give lectures at the Chicago Art Institute, the St. Louis Art Museum and many other art associations. A visit to the Columbian Exposition in Chicago in 1893 provided Steele further exposure to Impressionism and its influence crept into Steele's Hoosier landscape paintings. Being individualistic and visionary, he developed his own application of this modern art form and from thereon referred to it as "western impressionism."

Although Steele was active in the expanding art world in Indianapolis during the winter months, he habitually sought out the rural settings during the summer months for his landscape settings. Therefore he often returned to familiar places such as Waveland, Yountsville and Crawfordsville in Montgomery County; Lafayette in Tippecanoe County and Greencastle in Putnam County. Another place he had grown fond of was Rushville in Rush County, the homeplace his dear Libbie's family. It was here that he jointly purchased a house with J. Ottis Adams in 1897. The artists spent so much time at the house that Libbie began to refer to it as the "Hermitage," a name which stuck and by which the property is still known. Years later, when Steele built his own home-studio in Brown County, he sold his half of the "Hermitage" to Adams, who lived and raised his family there. Still extant and relatively unaltered, the house is located at 650 East 8th Street in the Brookville Historic District and bears the name of the Hermitage Bed and Breakfast.

In the fall of 1899, Libbie Steele died following a period of failing health. In contrast to this sorrowful time, Steele reached a high point in his career the next year when Wabash College at Crawfordsville bestowed upon him an Honorary Degree of Master of Arts. It was noted that he was one of Montgomery County's most outstanding citizens. This was the first academic award bestowed upon him.

The artist, needless to say, had always spent much of his time in introspection. After his wife's departure there naturally were hours of remembrance and recollections of the past and its influence on his life. In one of these moments he found his mind taking him back to his youthful days in Waveland. He jotted down in his journal: "It is with pleasure and thankfulness I recall this little town, a village of five or six hundred inhabitants, where my childhood and youth were spent. It had the usual village stores and blacksmith's and wagon and carriage shops typical of the period, but it was a community of more than ordinary intelligence and situated in a charming and pleasant country of prosperous farms."

After returning to Indianapolis, Steele discovered an air of excitement stirring within the Indianapolis Art Association, which he had been instrumental in organizing. The Association was searching for suitable location in which to establish an art museum and art school, a venture afforded them through a significant bequest from the estate of John Herron, which stipulated the establishment of the museum and school. After months of search and very thoughtful planning, the Art Association settled upon the old Tinker-Talbot Place, taking possession on April 9, 1901. However,

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Steele, Theodore Clement, Boyhood Home
Montgomery County, Indiana

Statement of Significance - Continued

it was to be a temporary museum and plans were immediately begun for an outstanding structure. The old mansion was completely renovated to accommodate and properly serve its function as a museum. For the first time electricity was installed. One year later the Steele Art Studio on the grounds was converted into an Art School, fulfilling another objective of the Association. Mr. J. Ottis Adams, a Mr. Lyons and the eldest son of T.C. Steele, Brandt, were the first instructors of art at the new school.

On November 25, 1905, the cornerstone laying ceremony for a new museum building of Neo-Classical design was celebrated with Steele giving the dedicatory address. Work on the new structure progressed so well that the dedicatory observations were held November 20, 1906. Today the Herron School of Art is part of the Indianapolis University-Purdue University-Indianapolis Campus.

In 1906, Steele had begun to search for a place outside of the city where he could paint and enjoy nature intimately. Late that year he decided to invest in a sizable area for the building of a home-studio. The construction of his new home was undertaken in the spring of 1907. It was at this same time that Steele had begun a relationship with Selma Neubacher, an assistant supervisor of art for the Indianapolis school system. The two were married on August 9, 1907, and moved immediately into the hilltop home and studio that Steele had named "House of the Singing Winds," in keeping with his lifelong perception of the music of nature.

It is generally agreed that Steele's construction of "House of the Singing Winds" was the beginning of the prolific Brown County Art Colony. The following year, according to fellow artist Adolph Schulz, "...the art colony became the largest in the Central States and it has remained so ever since 1908..." Artists from Chicago and around Indiana began to spend at least part of the year in Brown County. Steele was prolific in painting the new idyllic setting. All his attention therefore was occupied with landscape works.

Following the establishment of the art colony of Brown County, Steele generally came to be known as the "dean of Indiana artists". He was greatly pleased to be elected as an Associate of the National Academy of Design in 1913. Indiana University honored him with a Doctor of Laws degree in 1916, and his association with the University was further strengthened with their appointment of Steele as Honorary Professor of Painting in 1922.

In June 1926, Steele became very ill and required hospitalization in Terre Haute. Although he was released in a few weeks, his condition did not improve. He was then taken to the University of Indiana Medical Center where his problem was diagnosed as incurable. He was returned to his most hallowed home-studio where he quietly bade farewell July 24, 1926.

The legacy of T.C. Steele lives on through his countless creations of art scattered throughout museums and private collections here and abroad. Towering above all Hoosier artists, Theodore C. Steele stands preeminent. Both artists and connoisseurs of art in America and Europe readily acknowledge his stature and fame. It is of the utmost appropriateness that just as his final home-studio has been preserved and maintained, so also the dwelling of his artistic beginning should be respectfully restored and preserved in perpetuity.

The astounding professional artistic development attained by Steele during his years in Waveland places him among the inexplicable young prodigies of the art world. His development came with only meager instruction or exposure to

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Steele, Theodore Clement, Boyhood Home
Montgomery County, Indiana

Statement of Significance - Continued

the art of painting, yet he was able to create masterful canvases derived from an innate instinct or proclivity. Steele executed forty plus portraits, as well as still-life and landscapes in the short time span between the age of sixteen and twenty-three while dwelling in the house on South Cross Street.

Of the early paintings completed by Steele, the existence of ten paintings has been documented (see list of "Early Paintings of T.C. Steele," Page 11: Additional Documentation). This list of paintings illustrates diversity in Steele's early work, however, his emphasis on portraits is quite evident. Eight of the paintings are portraits and these likely number among the forty that he was known to have completed. Five of these portraits were painted from life while the other three were copies of masters. Steele's practice of copying the works of masters such as Stuart or Healy allowed him to hone his artistic skills. He continued this practice in his career. While studying at the Royal Academy, Steele frequented the Old Pinokothek, Munich's outstanding art museum, where he worked for hours copying the old masters in order to understand and apply their peculiar mechanical techniques in art creation.

It is worth noting that of the ten early paintings by Steele known to exist, the Indiana State Museum is the repository for four. Three of these paintings were completed during his Waveland years. The ownership of these paintings by the State of Indiana speaks to their recognition as significant within the body of Steele's.

The T.C. Steele Boyhood Home is one of the oldest extant buildings in Waveland and the sole representative of the Greek Revival architectural style. The house is also believed to be one of the last resources associated with the Waveland Academy since it was here that Steele lived while he attended and later taught at the educational institution. Despite its turn-of-the-twentieth-century alterations, the house still retains the defining features of the Greek Revival architectural style and its mid-nineteenth century origin can not be mistaken. Features such as the box returns, frieze board and wide corner boards remain intact. Though obscured for decades, the front door surround with sidelights and transom still remain and are to be restored. The room configuration of the original structure has also remained the same. Original interior elements include wood baseboards and window and door trim, as well as several wood-paneled doors.

Although the modified Palladian window in the front gable and the two decorative porches are a departure from the Greek Revival style, they are very distinctive architectural features of the house. Not only do these later features contribute to the overall character of the house, they are also indicative of the stylistic evolution that historic structures often underwent during transitions of architectural stylistic periods. It should also be noted that in addition to their distinctiveness, the Palladian window and two porches have achieved significance in their own right.

In correspondence with the Steele family, Thomas Creveling, great-great grandson of T.C. Steele, stated, "Of the resources associated with the life and career of T.C. Steele, the Steele family considers two to be the most significant – his home and studio in Brown County and this small cottage in Waveland." Conclusively, the boyhood home of T.C. Steele is of unquestionable significance and qualifies for placement in the National Register of Historic Places. This modest abode was not the physical birthplace of T.C. Steele but rather the place where his all-consuming passion for a life of art was conceived. It was from here that Steele went forth from this humble beginning an established, successful artist.

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Steele, Theodore Clement, Boyhood Home
Montgomery County, Indiana

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Steele, Selma and Steele, Theodore L. *The House of the Singing Winds*. Indianapolis, IN. Indiana Historical Society Library, 1966.

Verbal Boundary Description

Part of Lots numbered ninety-six (96) and ninety-seven (97) as the same are known and designated on the recorded plat of Milligan and Noel's Addition to the Town of Waveland.

Boundary Justification

This is the legal description of the property on which the T.C. Steele Boyhood Home is located.