

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 Chauncey Stadium Avenues Historic District
other names/site number West Lafayette Historic District 157-333-11000

2. Location

street & number roughly bounded by Meridian and Lincoln, River Road, Fowler and Quincy, Northwestern and Allen Streets N/A not for publication
city or town West Lafayette N/A vicinity
state Indiana code IN county Tippecanoe code 157 zip code 47907

3. State/Federal Agency Certification

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

Signature of certifying official/Title

Date

Indiana Department of Natural Resources

State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register
 See continuation sheet.

determined not eligible for the National Register

removed from the National Register
 other, (explain:)

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	
644	115	buildings
0	0	sites
0	0	structures
0	0	objects
644	115	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling

DOMESTIC: Multiple Dwelling

RELIGION: Religious Facility

SOCIAL: Meeting Hall

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN: Queen Anne

LATE VICTORIAN: Shingle Style

19th & 20th c. REVIVALS: Colonial Revival

19th & 20th c. REVIVALS: Tudor Revival

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

Materials

(Enter categories from instructions)

foundation BRICK

walls WOOD: Weatherboard

METAL: Aluminum

roof ASPHALT

other STUCCO

SYNTHETICS: Vinyl

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

1890-1952

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Sears, Roebuck, & Co.

Gordon Van Tine

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:

10. Geographical Data

Acreage of Property 160 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 16 507820 4475850
Zone Easting Northing

3 16 508390 4475710
Zone Easting Northing

2 16 508020 4475850

4 16 508400 4475010

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title John Warner
organization Weintraut & Associates date 02-01-2002
street & number 800 Sugarbush Ridge telephone 317/873-6692
city or town Zionsville state IN zip code 46077

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

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

Additional items

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

Property Owner

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

name Wabash Valley Trust for Historic Preservation
street & number P.O. Box 1354 telephone 765/420-0268
city or town Lafayette state IN zip code 47902

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

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

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Section 7 – Description

Narrative Description:

The Chauncey/Stadium Avenues Historic District contains a collection of late nineteenth- and early-twentieth-century buildings typical of a community in transition. The district is bounded generally by Garfield Street on the west, Meridian Street on the north, Rose Street on the east, and Fowler Avenue and Quincy Street on the south. The primary north-south thoroughfares are Grant Street, Vine Street, Chauncey Avenue, Salisbury Street, and Robinson Street; the primary east-west thoroughfares are Fowler Avenue, Lutz Street, Sylvia Street, Stadium Avenue, and Oak, Dehart, Dodge, Lincoln, Meridian, and Connolly streets. The areas outside the district boundaries are a mixture of contemporary, multi-dwelling buildings on the southeast and south sides (photographs 1 and 2), modern parking garages and other Purdue University facilities on the west side (photograph 3), North River Road on the east, and other residential neighborhoods to the north (photographs 3a and 3b).

Within the boundaries of the district are a number of areas that are more cohesive; they seem to have developed quickly and completely. The spatial arrangement of the lots, the age and density of the shrubbery and trees, and the ages and styles of the majority of the homes define these individual streets and aid in creating a sense of neighborhood. An example of this can be seen on North Chauncey Street where the predominant styles are bungalow and Colonial Revival built in the early and mid-1920s (photographs 4 and 5) or along Maple Street (photograph 6) where the predominate style is bungalow and the construction period is late 1910s. Interspersed throughout the remainder of the district are streets that counterpoint this organized developmental pattern with a mixture of many styles and periods of construction such as West Stadium Avenue, Littleton Street, and East Oak Street (photographs 7, 8, and 9) respectively. Other streetscapes demonstrating the variability of different sections of the district are as follows: 9a – Dehart Street looking west; 9b – Connolly Street looking east; 9c – Robinson Street looking southeast; 9d – Salisbury Street looking south; 9e – Vine Street looking south; 9f – Grant Street looking south; 9g – Salisbury Street looking south out of the district, 9h – Fowler Avenue looking west out of the district, 9i – Dodge Street looking out of the district, and 9j – Dodge Street looking east into the district. As with any large historic district, there are elements disruptive of the historical ambience, but seen in a totality, this area exhibits a sense of cohesion.

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The district's buildings reflect the architectural characteristics of six primary styles. In some cases, architectural stylistic details have blended through a process of evolution of styles. The predominant architectural styles in the district are bungalow, Folk Victorian, Colonial Revival, Tudor Revival, American Foursquare, and Queen Anne. The bungalow style and its many variations from the classic Craftsman to the vernacular, almost shotgun design, is by far the most prevalent in the district. There are also isolated examples of ranch, neo-eclectic, shingle, and minimal traditional houses, as well as a few contemporary multi-dwelling buildings distributed throughout the district. There are 658 contributing and 101 non-contributing resources in the district. The period of significance is 1890 to 1952. This period was chosen for several reasons: this span of years is the period of greatest growth within the boundaries of the district; this was the period within which all the significant changes in architectural styles and the increased density of these styles occurred; and this period coincides with the district's initial and ongoing involvement with Purdue University.

Bungalows, or homes in the bungalow style, make up nearly half the number of residences in the district. Most of the examples are clearly identifiable by the long sweeping rooflines of the side-gabled homes or the sharp outlines of the front-gabled variety. Many of the houses demonstrate the basic bungalow style with limited applications of high style Craftsman details such as decorative beams, exposed rafters, or extensive stick work to define their heritage.

Few of the examples in the district are as distinctly Craftsman as the home at 210 West Lutz Street (photograph 10). This one-story structure with clapboard exterior walls and low silhouette gables is right out of the pattern books of the 1910s. The distinct outline of the front gable is somewhat masked by the partial-width front porch. The wide eaves of the various gables are decorated and supported by prominent beams that add to the simple Craftsman aura of the style. The front porch is accessed by a set of concrete steps that lead to a concrete deck; the exterior surface of the battered roof support columns is finished with stucco and the half battered wood column to the left of the steps is secured to a stucco-clad base. Single wood rails that appear to pierce the support columns form the balustrade -- a classic Craftsman detail.

The one- and one-half story bungalow at 520 West Evergreen Street (photograph 11), built circa 1920, is a typical example of the side-gabled Craftsman seen throughout Indiana and much of the Midwest. This residence possesses most of the characteristics of the style such as the full-width, engaged front porch, clapboard exterior walls, wide open eaves supported by triangular knee braces, a prominent front dormer, and a simple brick chimney. The front porch consists of a set of concrete steps bounded by low brick stone-capped sidewalls, a brick stone-capped balustrade, and four brick piers with battered wood columns that support the roof. The prominent front dormer is centered in the forward slope of the roof. The gable dormer has a low silhouette roofline with wide eaves supported by triangular knee braces. A three-unit ribbon window

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grouping is located in the primary wall of the dormer. The sashes are double-hung with six-over-six glazing. The window units of the first story in the front façade flank the main entry; they have a central sash and narrower sashes on either side. The sashes are all double-hung and are glazed four-over-one in the center and one-over-one in the smaller units.

The side-gabled, one-and-one-half story bungalow at 339 West Oak (photograph 12) was built circa 1920 and possesses many typical Craftsman design characteristics such as the prominent front gable dormer, knee brace-supported wide eaves, full-width front porch, and three over one, double-hung windows. The front porch has raised foundation with a stucco finish that accentuates the two large, battered brick roof support columns on the left and right margins of the porch. The area that forms the spandrel sides of an arch across the middle of the porch is also stucco clad. The brick balustrade between the support columns is stone-capped and has low piers on either side, at the top and bottom, of the concrete steps. The front gable dormer has prominent knee braces supporting the wide eaves, a three-sash window unit flanked by single units, and the exterior surface is stucco clad. The window units are fixed sash. The window units in the full lower story are original double-hung sashes with four-over-one glazing. The entry door is period and glazed in the upper half with wood paneling in the lower.

The one-and-one-half story, side-gabled Craftsman at 222 West Lutz (photograph 13) was built circa 1915. This example demonstrates a number of the classic variations on the basic style elements of the steep-pitched roof, front dormer, knee brace-supported wide eaves, front porch, and decorative chimney. The exterior walls are brick in the full lower story and shingled in the upper half story. The wide shed dormer centered in the forward slope of the roof has four, double-hung sash window units, arranged horizontally, that are glazed nine over one. The front porch is accessed by a short flight of concrete steps bounded by low stone-capped brick sidewalls. Two dominant, stone-capped, battered brick columns support the roof of the engaged porch; the brick balustrade is also stone-capped. The prominent lower story front façade, ribbon window unit consists of three sash and frame elements glazed nine over one. The entry door appears original with multi-paned glazing in the upper three-fourths and wood paneled in the lower fourth; sidelights complete the door surround.

The side-gabled, one-and-one-half story bungalow at 306 West Sylvia Street (photograph 14) has several variations on the basic style that appear infrequently in the district. Built circa 1920, this residence has brick exterior walls on the full story and shingles on the half story. The knee-brace supported, wide eaves and sloping roof are standard, as is the positioning of the front gable dormer in the center of the forward slope. The front dormer has shingled exterior walls, knee braces and paired, double-hung sash, window units glazed four-over-one. The front partial-width entry porch is positioned on the right half of the front façade and a sun porch occupies the left half. The enclosed sun porch appears to be original to the design of the house and has multi-

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paned casement window units glazed four by two. Other windows in the house are grouped in three-unit ribbons or paired and are double-hung with four-over-one glazing. The entry porch is accessed by a set of concrete steps with a wrought-iron railing on the right side. A single square brick column supports the roof and a low brick stone-capped balustrade completes the porch. A stringcourse of soldiered bricks extends around the perimeter of the house at the porch floor level.

The side-gabled, one-and-one-half Craftsman house at 492 North Littleton Street (photograph 15), circa 1915, is another example of this style in this district that is similar to many of the other examples of the Craftsman style, but in this instance the full-width front porch has been completely enclosed to create a three-season living space. Unlike the residence above, this enclosure is not original but was accomplished with careful attention to the style design elements. Of particular note is the band of multi-paned lights that are positioned above the primary window openings and the door surround, with sidelights that create the impression that the addition was a formal part of the original design.

The one and one half story side-gabled bungalow at 711 Meridian Street (photographs 15a and 15b), built circa 1925, lacks a number of the typical details associated with the Craftsman style such as wide eaves, knee brace supports, or a steep flaring roof line but does exhibit some general bungalow design elements. The gabled front porch with two round wooden columns supporting the roof can be found on many bungalows of the period. The wood-shingle cladding of the exterior walls can be found on numerous Craftsman bungalows; the original double-hung windows with their six-over-one glazing are also common to the bungalow style as is the general fenestration of the residence. Unusual details are the small eyebrow dormers in the front slope of the roof.

Another basic plan associated with the Craftsman style bungalow evidenced in this district is the front-gabled house at 431 North Chauncey Avenue (photograph 16), which was built circa 1920. The one-story building has an almost shotgun plan, classic knee braces supporting wide eaves, and a full-width, engaged, front porch. The exterior walls are clapboard clad, and the medium pitched roof has the traditional open rafter ends on the sides. This particular house has a pair of small, fixed-sash windows in the front gable end directly below the peak that are glazed with three panes. The porch dominates the front façade. The foundation of the porch is brick; the steps and deck are concrete. The balustrade has upper and lower railings with plain wooden balusters. The roof supports are two square, stone-capped brick piers that form the bases for battered wooden columns positioned at each corner of the overhang. The window units in the front facade flank the entry door; they are comprised of a large central sash with smaller sashes on each side. All are double-hung and glazed either five over one or three over one. The door is period with multi-paned glazing in the upper half and wood paneling in the lower.

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The simple one-story gable front bungalow at 280 East Lincoln (photograph 16a), which was built circa 1915, features much simpler Craftsman details. The gable front porch has a cast-concrete balustrade that replicates rough-faced stone block. Short square wooden posts, anchored on short piers that extend up from the balustrade, support the porch roof at each corner. The exterior surface of the house is clad in cement asbestos shingle. The double-hung windows are glazed three over one. The door appears to be original and has a single light in the upper half and raised wooden panels in the lower.

The one-story front-gabled bungalow at 131-133 West Sylvia Street (photograph 17) is an unusual adaptation, a double accommodation, of the style. This residence, built circa 1920, lacks or has had removed some of the style characteristics like the triangular knee braces on the eaves or the prominent rafter ends on the sides of the building. The exterior walls are covered with vinyl siding and the windows have been replaced with modern units, not unlike many of the simpler bungalows in the district. The full-width front porch is typical of the style in arrangement and materials. Three large brick columns support the gabled porch roof and the low stone-capped brick balustrade has low piers on the sidewalls of the concrete steps; brick piers in conjunction with the support columns define the entry onto the porch.

The one-story, front-gabled bungalow at 418 West Evergreen Street (photograph 18) is another adaptation of the basic style. The front porch of this residence has been changed and extended to create a porte-cochere that allows access to the short driveway and small garage in the back of the lot. The basic house, built circa 1925, has clapboard exterior walls; the infill in the gable end is sheathed in shingle to produce a distinct change in material texture. The window units are original with three over one glazing. The two large windows in the altered front porch are multi-paned units in fixed sashes.

The one-story, cross-gabled bungalow at 211 West Stadium Avenue (photograph 19) possesses many of the classic Craftsman architectural details common to a house built circa 1920, but one not so standard. The exterior walls are vinyl covered; the decorative beams supporting the wide eaves and the fenestration in the front façade are original. The windows units are double-hung and glazed either five over one or three over one. The "Palladian-inspired" window in the peak of the front gable of the porch adds a Colonial Revival touch. The window unit consists of three, fixed sashes of varying lengths glazed with three panes in the bungalow fashion. Three stone-capped brick piers with battered wood columns support the roof of the porch; the low brick sidewalls flanking the concrete steps and the brick balustrade are stone-capped. The entry door (behind the storm door) is original with a single-glazed upper half and wood paneled lower.

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The cross-gabled, one-story bungalow at 112 East Dehart Street (photograph 20) was built circa 1915, and contains some details more common to an earlier period. The clapboard exterior walls, triangular knee braces, and dormer on the front slope of the roof are typically Craftsman in detail. The front shed dormer has exposed rafter ends in its eaves and two fixed sash window units that are glazed with four panes. The windows in the front and other façades have transom upper sashes glazed either five over one or three over one in smaller units. The front-gabled porch has an unusual board and batten balustrade, two battered wooden column supports for the roof, and fish-scale shingle detail in the peak of the gable.

Similar in some aspects to the bungalow at 112 East Dehart Street, and built about the same time, is the one and one half story bungalow at 610 West Evergreen Street (photograph 20a), which also has fish-scale shingles as part of the exterior surface. The front porch is unusual for its rubble stone foundation and stuccoed balustrade and support columns. The clapboard exterior walls, triangular knee braces, and dormer on the front slope of the roof are typically Craftsman in detail. In this particular house the dormer is more prominent and the windows are casements with eight panes. The entire wall surface of the dominant dormer is clad in shingle. The door and the one-over-one, double-hung windows in the first story are original.

The one-story bungalow at 141 East Oak Street (photograph 21), which was built circa 1920, has a hipped roof and small shed dormers reminiscent of the Craftsman style but with little else common to the style. The mass of the engaged porch roof creates a bunker-like visual image that belies the usual openness of the style seen in other adaptations of the bungalow. The two roof supports are square columns with rough-faced block surfaces; the cast concrete balustrade is stone-capped and resembles horizontal chain links. The window units are double-hung and glazed three over one.

The one-story, hipped roof bungalow at 345 West Oak (photograph 22) built circa 1915, demonstrates the variability of building materials often seen in Craftsman bungalows. The front façade and the two tall chimneys are constructed with unusual glacial boulders; other design details are very typical. The front porch balustrade is supported on a rough-faced block foundation. The balustrade and the low stone-capped sidewalls flanking the concrete steps are rubble stone. The two front window units are double-hung and glazed four-over-one. The original entry door is single-glazed with a wood panel in the lower fourth.

The one-and-one-half story, side-gabled bungalows at 310 and 314 West Sylvia Street (photographs 23 and 24) were the backdrops for a magazine article about building terraces and retaining walls in the February 1926, issue of *Better Homes and Gardens*. The two Craftsman style residences, built circa 1920, are two of four almost identical homes in a row that grace the north side of this block. Developmentally, the same contractor probably built the houses within weeks of each other. The basic design is

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Craftsman with different architectural detail elements in each to add distinctiveness. The houses are sited with the side gables fronting the street and the entries are on the right side of the street façade. The entries are of two basic designs visible in the photographs. The exterior walls are stucco covered; the fenestration, a four-sash ribbon window unit in the first story and two single windows in the half story are common to all the houses.

The one-story bungalow at 856 North Salisbury (photograph 24a), built circa 1925, has a design feature not seen in many bungalows. While many of the design elements are typically Craftsman in detail such as braced eaves, engaged porch, and prominent chimney, the two sets of French doors that flank the main entry are unusual for the style. The concrete deck of the simple porch is supported on a brick foundation; two clusters of three square wooden columns at the margins of the deck support the porch roof; and a low silhouette shed dormer with three fixed sash windows graces the forward slope of the shingle clad roof. The original double-hung windows are either eight over one or four-over-one depending on their size. The wooden French doors are original with eighteen panes per door mounted in prominent muntins. The openings for the main entry door and the French doors have a segmental arch lintel.

The two-story residence, built circa 1920, at 415 West Evergreen Street (photograph 25) likely started its life as a cross-gable Craftsman bungalow but through a number of alterations the house has become architecturally insignificant and no remnant of the style remains visible in the non-contributing building.

The bungalows at 800 North Rose (photograph 25a) and 282 East Lincoln (photograph 25b) suffered much the same fate as the one above. In the first case, the construction of a second entrance to a large, non-period addition at the rear of the building that incorporates an apartment and a two-car garage altered the residence significantly. In the second case, the owners attached a massive two-story addition to a standard hip roofed bungalow and completely altered its appearance. Neither of the houses is contributing to the district.

Accounting for approximately twenty percent of the total number of houses in the district are the Folk Victorian residences from the late nineteenth and very early twentieth centuries. A review of city directories available for the period indicates that many of the families living in the area of the district at the turn of the century were working and middle class. Few examples of upscale, late-Victorian homes, such as those in the Queen Anne or Italianate styles found in Lafayette across the river, ever graced the streets of West Lafayette.

The one-story Folk Victorian residence at 303 West Stadium Avenue (photograph 26) was built circa 1890. Although the exterior walls are sheathed in vinyl siding the house retains many of the architectural characteristics of this very simple style such as the gable-front-and-wing plan, a porch in the ell, tall narrow window

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openings, decorative trim on the porch, and knee braces at the ends of the eaves overhang. A large one-story shed addition has been appended to the rear of the building. Two turned wooden posts support the porch roof and the frieze of the porch has decorative brackets and spindle work to accentuate the simplicity of the rest of the house. Oftentimes these one-story Folk Victorian houses were detailed with lavish spindle work, shingled gable ends, and cutaway bays and were called "Queen Anne Cottages."

The two-story, cross-gable Folk Victorian at 453 North Robinson Street (photographs 27 and 28) is a fine example of this style that appears often in the district, and this particular example has not been altered significantly as others have. Built circa 1890, the house retains its original clapboard siding exterior walls and the fenestration common in two-story examples of the style. The house has had two additions, a non-period flat roofed, screened porch in the ell and a shed roof add-on on the west façade (rear) of the building. The shed addition has a cutaway corner and decorative pendant over the corner window. The front gable has paired windows in the first story and a single in the upper. All of the window units are double-hung sash and glazed one over one.

The one-and-one-half story gable front version of the Folk Victorian residence at 103 East Oak Street (photograph 29), which was built circa 1895, is another adaptation on a simple design. The one-story, wrap-around porch dominates the north and east elevations of the house. The exterior walls are sheathed in cement asbestos shingles, probably added in the 1930s. The moderately pitched roof has a single brick chimney positioned in the ridge midway between the two gable ends. The fenestration in the front gable is slightly different from the earlier example -- the window units in the first story and in the half story are both single units, with double-hung sashes that are glazed one-over-one. The other window units throughout the house are the same. The porch has five turned wooden posts, resting on a wooden deck, that support the hipped roof. The wooden balustrade has plain top and bottom rails with turned wooden balusters.

The one-and-one-half story Folk Victorian residence at 504 West Stadium Avenue (photograph 30) is almost identical to that described immediately above with the following differences. The exterior walls are covered with vinyl siding ; the roof supports of the wrap porch are square wooden posts; and the entry point is on the right side of the building versus the left in the former.

The gabled ell, one-and-one-half story home at 423 North Chauncey Avenue (photograph 31) is classic Folk Victorian with an added touch of design difference that causes it to stand out among its peers. Built circa 1890, the fenestration in the front gable, with paired window units in the first story and a single unit in the half story, is common to the style; however, the addition of the small gable between the front section and the ell and the additional window unit above the entry door give the primary façade

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of the house a special effect. The exterior walls are covered with cement and asbestos shingles. The window surrounds throughout the house have narrow sills, plain sides and slightly peaked drip caps that draw the eye to the symmetry of the arrangement. The window units are double-hung and glazed one-over-one. A single, tapered wooden column resting on a concrete deck supports the hipped roof of the small porch. The entry, positioned in the flattened corner of the ell, has a transom above a period door that is glazed in the upper half and wood paneled in the lower.

The one-and-one-half story Folk Victorian at 419 Dodge Street (photograph 31a) was built circa 1900. The gable-front-and-wing plan is somewhat differs from other examples but the basic form remains. The simple porch in the ell has a wooden deck, a plain wooden balustrade, and a single round wooden column supporting the porch's hipped roof. The exterior walls are clad with original clapboards common to the period and the exposed rafter ends are likewise common. The windows are double-hung with one-over-one glazing. The doors leading from the porch to the interior space are period with the upper two-third single glazed and the lower one-third wood paneled. Transoms over the doors are original.

The one-and-one-half story, cross-gable, Folk Victorian house at 204 West Stadium Avenue (photograph 32) was built circa 1905. Some of its architectural characteristics reflect that period while others appear to be changes brought about at a later time. Design elements of the period and style--fenestration, exterior wall covering, wrap around porch, and double-hung sashes window units glazed one-over-one--are present. The differences noted from other examples are the Stick style decorative trusses in the front gable peak, and the cast-concrete porch roof supports.

The house at 220 West Sylvia Street (photograph 33) is an example that shows the result of many alterations to the basic style over time. The one-story, Folk Victorian residence has experienced a loss of identity because of alterations to the porch, the exterior walls, fenestration, and the basic simplicity of the original design and therefore is non-contributing to the district. Similarly, the Folk Victorian house at 424 Dodge Street (photograph 33a) has suffered from alterations that affect its integrity such as the modern windows, the wide metal siding, and the manufactured stone veneer on the wrap around porch. It is also non-contributing.

Colonial Revival homes constitute approximately 20 percent of the total resources in the district. These homes reflect the numerous adaptations of the style, such as Georgian, Dutch Colonial and the vernacular Colonial Revival, that became very popular in the late 1910s and the 1920s.

The house at 146 East Stadium Avenue (photograph 34) is a typical example of the Dutch Colonial style home, built circa 1915, found throughout the district. The side-facing gambrel roof with the continuous dormer across the front façade epitomizes the

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style. As with many of the Dutch Colonial homes this one-and-one-half story residence has exterior wall surfaces of brick on the first and wood shingles on the second. The front dormer is accentuated with two, paired window units with double-hung sashes that are glazed six-over-six. The other window units in the house, including the single and paired units in the first story three-sided bay, are also double-hung, but they are glazed six-over-one. Entry to the interior is afforded by a set of concrete steps accessing the concrete deck, which is defined by a wrought-iron railing around the perimeter of the small porch. A small vaulted canopy supported by large knee braces on either side protects the entry from the weather. The door surround is plain and the door has multi-paned glazing in the upper half and wood paneling in the lower. A one-story, flat-roofed wing extends to the right of the main portion of the house.

The cross-gambrel, two-story form of the Dutch Colonial house at 514 West Dodge Street (photograph 34a) is not as common as the side-gable-roof variety. Built circa 1910, this house has a full-width front porch with a limestone balustrade, short limestone piers supporting round wooden columns with Ionic capitals that in turn support a hipped porch roof. The exterior walls are clad with brick veneer on the first story and cement asbestos shingle on the second story. The double-hung windows are glazed one-over-one. The door appears to be original with single glazing in the upper half and paneling in the lower.

The Dutch Colonial home at 300 West Sylvia Street (photograph 35) has many of the same architectural characteristics as the home last discussed, but with variations from the norm that make this building unique. The two-story, side-facing gambrel roofed house, which was built circa 1920, has the same continuous front dormer, wing, and exterior wall surfaces previously mentioned. Unlike the East Stadium Avenue house, this example is symmetrical in its organization. Paired window units in the first story and single units in the second story flank the central entry bay. The window units, upper and lower, are double-hung with six-over-one glazing. The secondary entry in the wing to the right has a single door with single window units flanking. The windows are glazed four-over-one and the door is glazed in the upper half with multi-panes and paneled in the lower. The main entry consists of a concrete stoop, tapered wooden columns on either side of the slightly inset door and surround. The door surround has sidelights but no other ornamentation. The door is period (behind the metal screen door) and has multi-paned glazing in the upper half and wood paneling in the lower.

The two-story Colonial Revival house at 411 West Stadium Avenue (photograph 36), with its side-gabled roof is an unusual adaptation of the Dutch Colonial style built circa 1920. The house has the continuous front dormer common to the style but the roofline is not gambrel in shape. Like other examples in the district the house is symmetrical in organization with ribbon window units flanking the projecting entry bay in the first story, and single window units in the front dormer in the second. The exterior walls are brick veneer in the gable ends with wood shingle siding for the front dormer.

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The window units in the dormer are double-hung and glazed six-over-one. The ribbon window units flanking the entry bay consist of a larger central sash component flanked by narrower sashes; all are double-hung. The central window is glazed six-over-one, and the sides are glazed four-over-one. The front porch is a small brick stoop with low sidewalls on either side of the concrete steps. The door surround consists of tapered, wooden, half-column pilasters, a sunburst transom light, and a broken pediment detail surmounting the entire entry. The door is period with a multi-paned light in the upper one-third and wood paneling in the lower two-thirds. The light portion of the door has a dentil detail along the lower edge.

The Colonial Revival house at 515 West Evergreen Street (photograph 37) was built circa 1925 and is representative of many of the vernacular Colonial Revival houses in the district. Organized in three bays, the two-story, side-gabled residence demonstrates the simplicity of the design. The exterior walls are sheathed in aluminum siding. With the exception of the gabled entry on the right of the front façade, the house has little in the way of architectural detail. The window units throughout the house are double-hung and glazed six-over-one. The front stoop is brick with wrought-iron railings. The entry consists of a projecting bay with gabled roof, an arched transom with a sunburst pattern, and sidelights on either side of the door opening. The door is glazed in the upper half and wood paneled in the lower.

Down the block at 505 West Evergreen Street is a Colonial Revival adaptation, built circa 1925, that reflects a return to the chaster styling of a Georgian or Adams dwelling (photograph 38). The red brick exterior walls of this two-story house end in a simple cornice that accentuates the pyramid roof and large centrally located brick chimney. The corners of the first story exterior walls are accentuated with brick corbelling to resemble quoins. There is a small concrete stoop and entry door on the side of the house that has a canopy roof. The façade has a central entry in the first story flanked by windows and two single casement window units positioned near the center of the second story. The first-story window units are double-hung and glazed eight over eight; the casement window units have metal sashes and are glazed 2x3 in each half. The front porch consists of a low brick stoop with metal railings. The door surround has pilasters on either side of the opening supporting an arched pediment above. The interior curve of the arch contains dentil detailing to accentuate the design element. The door is period with two small lights centered below the top rail of the door and wood paneling in the remainder.

The two-story, brick, Colonial Revival residence at 129 East Dehart Street (photograph 39) is another example of the national return to the more austere styling of the original colonial homes. Built circa 1925, the front façade is organized symmetrically with ranks of windows on either sides of a central bay containing a second story window and a first story entry. A broad plain frieze and slightly projecting cornice accentuate the hipped roofline and the tall brick chimney that rises above it. A small, one-story garage is

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attached to the left side of the house. The window units are double-hung and glazed six-over-six. The entry and its surround dominate the front façade. It has fluted pilasters supporting an arched pediment with an exaggerated saw tooth detail along the upper curve. The door is flanked by sidelights and the door is a replacement.

Down the street at 121 East Dehart Street is a two-story, side-gabled, brick, Colonial Revival house that incorporates almost all of the architectural details found in the vernacular homes of that style that were built in the first three decades of the twentieth century, with an added adaptation to the changing times (photographs 40 and 41). The house, built circa 1930, is asymmetrical in organization with the entry offset to the right in the front façade, as are many from this time period, and ranks of windows in the central and left bays. The first story has single, double-hung, sash window units glazed six-over-six. The second story has similar single window units flanking two small, double-hung sash window units glazed four over four. The entry door and surround are typically Colonial Revival with the pilasters on either side of the door opening supporting a triangular pediment above a fanlight transom. To accommodate the changing lifestyles brought about by the availability of the automobile this house included a single attached garage in lieu of the side porch wings common to many Colonial Revivals built earlier in the century.

The house at 123 East Dehart Street appears to be a stylistic hybrid (photograph 42), which incorporates many of the architectural of two distinct styles. The Colonial Revival styling is readily apparent in the basic form of the building --side-gabled, two-story, and with six-over-one, double-hung window units versus the more common casement window units found in many 1920s and 30s Tudor Revival homes. The Tudor styling is evident in the very tall, steeply pitched front gable that incorporates the front stoop and entry door. The additional decorative smaller gable to the left of the primary gable is also more Tudor Revival than Colonial Revival in style.

There are three other architectural styles, aside from the miniscule scattering of eclectic and more modern styles, which are represented to an appreciable degree in the district – Tudor Revival, American Foursquare, and Queen Anne.

The Tudor Revival house at 319 West Oak Street (photograph 43), which was built circa 1925, is representative of many of this style in the district. One-and-one-half story with brick exterior walls and a number of steeply pitched gables, this residence reflects the restraint in architectural detail that appears in homes of this style in many neighborhoods. Conspicuously absent are the limestone keystones over the window openings, the leaded glass casement windows, and the decorative, patterned brickwork that is so evident as major elements of the Tudor Revival style. This cross-gabled example has double-hung sash window units that are glazed six-over-one in the Colonial Revival style. The tall, dominant brick chimney in the front façade and the multiple

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gables are the true indicators of the style. The front stoop has concrete steps with low brick sidewalls on either side.

The one-and-one-half story, brick Tudor Revival house at 901 North Chauncey Avenue (photograph 44) is a more upscale version of the same style. This residence also incorporates a few architectural details from other styles. The house has the traditional steeply pitched, gable end, the massive brick chimney that dominates the front façade, and the limestone details on the chimney and around the diamond-shaped window above the entry door. The clapboard exterior walls contrast with the brick and stone surfaces; a one-story, flat-roofed porch wing, common to the Colonial Revival style, extends from the left side of the house. The window units throughout are double-hung sash with a combination of six-or four-over-one glazing. The front porch consists of a concrete deck on a brick foundation; a wrought-iron railing defines the perimeter. The entry door surround has plain sides, but an elaborate projecting label mold (similar to the hooded crowns over the windows of an Italianate house) supported by decorative brackets creates an architectural detail unusual in an otherwise standard Tudor Revival façade. The door is period and fully wood paneled.

The two-story Tudor Revival house at 306 Park Lane (photograph 44a), built in 1935, demonstrates many of the design details of the very popular style such as the mixed exterior cladding of brick and stucco, the casement windows, the tall dominant chimney, and the limestone facing of the entry door surround. The non-contributing house at 415 Meridian Street (photograph 44b), built circa 1925, a much simpler example has lost much of its integrity to exterior wall cladding with vinyl material, modern window replacements, and non-descript stoop for the front entry.

The two-story house at 219 Lincoln Street (photograph 44c), built circa 1930, appears to be a derivative of two styles, French Eclectic and Tudor Revival that resulted in a structure that reached neither goal. The combination of new modern windows and a non-period exterior wall cladding has created an overall effect that is non-contributing to the district. The one-story house at 303 Park Lane (photograph 44d) is another example of additions that deprive a house of architectural integrity and causes it to be non-contributing to the district.

The density of American Foursquare homes in the district is well below that found in other Indiana communities of a comparable size. However the examples in the district are truly representative of the variations found in these other communities. The American Foursquare home at 343 West Sylvia Street (photograph 45) captures many of the architectural characteristics such as a square plan, symmetrical fenestration, pyramid or hipped roof, and a prominent front dormer that are basic to the style. This two-story version, built circa 1910, has vinyl siding. The window units are a combination of paired, in the second story and in the right bay, first story of the front façade or single elsewhere in the house. The units are double-hung sash with one-over-one glazing. The

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full-width, front porch has a rough-faced block foundation and the same material is used in the three piers that are the bases for the square wooden posts that support the hipped roof. The multiple wooden posts are detailed with angled capitals and beam ends that strongly suggest a Craftsman style influence. The balustrade is simple with plain top and bottom rails with square balusters. The entry door is period and glazed in the upper third and wood paneled in the lower two thirds.

The American Foursquare at 111 West Lutz Street (photograph 46), built circa 1905, is a variation on the same style. This two-story home with square plan, clapboard exterior walls, a frieze board below the wide eaves, a prominent front dormer, and a pyramid roof is easily recognizable as American Foursquare but it has elements from the Craftsman style which became popular around the time of construction. The triangular knee braces in the dormer are clearly from that style; the dormer also contains a Palladian-like three-sash window unit. The windows in the front façade combine single, double-hung sash units glazed twelve over one (probably replacements) and a large transom and lower sash unit in the first story. The front porch combines an open, uncovered portion to the left of the entry door and a covered portion all defined by a low stone balustrade. A low silhouette gable end roof (Craftsman influenced) supported by two square limestone columns protects the concrete steps and entry door.

The two-story house at 277 North Littleton (photograph 46a), built circa 1910, appears to be an adaptation of the American Foursquare. The upper porch is unusual to the style and the enclosed portion was probably an afterthought to create more interior living space. The residence does continue to demonstrate many of the style characteristics such as the pyramid roof, the massive brick porch, and the front gable that appears almost as a dormer. The house at 438 North Rose (photograph 46b), built circa 1910, is an example of the same style that has lost its architectural integrity through the application of many additions to the basic building and therefore is non-contributing. It appears the same fate befell the house at 704 West Dodge Street (photograph 46c) that could have at one time been an American Foursquare but has experienced changes in fenestration and others that have affected its integrity to an extent it is no longer contributing to the district.

A few remaining representatives of Queen Anne houses are from an earlier time when Chauncey was a distinct area in West Lafayette. One particularly well-preserved and maintained example of the style is the two-story house at 117 East Oak Street (photograph 47) that was built circa 1895. This residence demonstrates many of the characteristics that define the style such as a hipped roof with lower cross gable, fish scale shingle infill for the gable ends, decorative brackets at the eaves and on the porch uprights, a wrapped porch and angularity of the plan. The exterior walls are clapboard clad, and the window surrounds are original. The window units are paired or single, double-hung sash with one-over-one glazing. In the peak of the large front gable is a louvered vent with small lights on either side, which creates the visual image of a

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Palladian window unit. Unusual to the style is a small sitting porch positioned in the second story directly over the entry for the house. Turned wooden posts support the hipped roof of the wrapped porch and the balustrade between these posts has plain upper and lower rails with turned balusters. The entry door has a transom light above and the door is period, with glazing in the upper half and paneling in the lower.

The two-story Shingle-influenced Queen Anne style house at 443 North Robinson (photographs 48 and 49), built circa 1890, captures many of the architectural elements that made this style popular. This particular example uses clapboard siding as the material (not the shingles that gave the name to the other style) for the exterior wall covering but the rambling nature of the plan, the use of towers and their geometry in the architectural asymmetry, and the simplicity of the detailing are common to the style. The massive three-sided tower, whose finial rises well above the side-gabled roof, dominates the front façade. The tower-like visual effect was replicated in the roof of the windowed dormer to the left. The windows throughout are double-hung sash with one-over-one glazing. The engaged front porch is simply constructed with wooden components, such as the railings on either side of the steps that lead to a plain balustrade between plain square wooden posts. A smaller entry porch is situated on the north side of the house.

One popular means of acquiring a home in the 1910s and 1920s was to consult various catalogues for plans or the ultimate pre-cut house that could be shipped to a site and erected by local labor. Companies such as Gordon-Van Tine, Aladdin, Sears, Montgomery-Wards, or Lewis offered complete homes in a single package and in the latest styles; many from different companies resembled each other but this was a function of the popularity of styles rather than "copying" some one else's design. There are a number of pre-cut houses in the district; one is at 437 North Salisbury Street (photograph 49a), which is Gordon-Van Tine Model #2628 that was offered in the 1917 catalogue for the pre-cut price of \$1794.00. The exterior walls are clad in horizontal siding on the first story and shingles in the second. The fenestration of the front façade consists of an entry door on the right, a multi-unit ribbon window in the left half, two single window units in the second story and a three-unit ribbon window in the peak of the front gable. The house in the district differs slightly from the model in the catalogue because the side porch has been enclosed.

Next door to the Gordon-Van Tine house at 439 North Salisbury Street (photograph 49b) is an example of the two-story Sears Model #122 that sold for \$1057.00 circa 1915. With only minor variations to the catalogue plan, its three-sided bay in the left of the front façade with an entry porch on the right, its gambrel roof profile and the dormers on the sides of the gable front roof and the decorative cornice returns, characterize the style. The Model 122 in the catalogue has cypress siding clad exterior walls but the house on Salisbury Street has a combination of horizontal siding on the first story and shingles on the second.

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The small Cottage Tudor house at 629 Grant Street (photograph 49c) is an example of a popular style offered by three separate companies that looked very similar. This cottage, built circa 1925, is a Sears "Dover" model which looks very much like the Sterling "Chevy Chase", and the Aladdin "Stratford" that was offered by the respective companies for prices that range from \$1200.00 to \$1600.00 circa 1925. The house on Grant Street varies slightly from the catalogue models; the side-gabled roofs are not clipped but the fenestration, exterior wall cladding, and the spatial arrangement of the front façade clearly indicate the maker and the style.

There are several residences in the district that are singular both in number and in stylistic detail. Two very simple examples are the national- and minimal traditional - influenced houses at 249 and 283 Lincoln Street (photographs 50 and 51 respectively). The one-story side-gabled house at 249, built ca 1900, is one of the older homes in the district and is a fine example of the national style. The concrete deck of the porch supports four wooden posts that in turn support a shed-type porch roof. The exterior walls are clad in cement asbestos shingle, likely an added feature from the 1920-30 timeframe. The windows are double-hung and glazed four over four. The storm door is modern but the entry door appears original with a glazed upper half and a paneled lower. The home at 283, built circa 1930, is unusual for the board- and-batten exterior wall cladding. The low front gable and gabled entry porch are indicative of the style.

The Spanish Eclectic house at 324 Park Lane (photograph 52), built in 1935, is a classic example of the style with a combination gable and hipped roof on a rectangular plan. The exterior walls are stucco and the roof is sheathed with barrel tile. The front façade is has many design details of the style; square casement windows, an arched, brick-lined door surround, and a small square balcony, with an iron railing, above the entry. The glazing of the windows is modern but does not significantly detract from the overall architectural integrity.

The Italianate house at 520 North Rose (photographs 53, 53a and 53b), which was built circa 1870, is a singular example of the style that mirrors more the affluence of Lafayette rather than that seen in the majority of houses in the district. The two-story clapboard clad house demonstrates a number of style details readily associated with Italianate houses. The eaves contain bracket and dentil details. The front façade consists of windows and an entry door in the first story and three windows in the second story. The front porch is concrete with tall metal standards capped with decorative outdoor lights affixed to each wing wall of the entry porch. The window openings in both stories are typically tall, rectangular, and the double-hung sashes are glazed four over four. The window surrounds are different; the first story surrounds have segmental drip caps and the upper has flat drip caps. A stained glass transom tops the period double paneled wooden doors. The house has two large non-period additions, one to the north façade and one to the west façade, which detracts somewhat from its integrity, but not to an extent to make it non-contributing to the district.

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The Chauncey/Stadium Avenues Historic District demonstrates many aspects of the development of the district's various neighborhoods defined by the age of the resources, the styles of the resources, and the physical cohesion of these clusters of homes within the internal pattern of the larger district.

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SECTION 8 --Statement of Significance

The Chauncey/Stadium Avenues Historic District is eligible for listing in the National Register of Historic Places under Criterion C: to wit, it embodies the distinctive architectural characteristics of a type, period, or method of construction representative of Tippecanoe County residential neighborhoods of the late nineteenth and early twentieth centuries.

The Chauncey/Stadium Avenues Historic District provides an example of the distinctly defined patterns of development of cohesive neighborhoods demonstrated by the ages, style, and density of the historic resources extant within its boundaries. The predominant architectural style in the district is the bungalow and its many variations. In lesser numbers but also significantly represented are homes of the Colonial Revival, Folk Victorian, and Tudor Revival style that reflect the popularity of these styles during the formative years of the district. On a greatly reduced scale, the district contains minor numbers of American Foursquare and Queen Anne homes, many of which are now multi-occupant buildings for local students. The period of significance is 1890 to 1952. This period was chosen for a number of reasons: during this time, most of the homes in the area were built and the area became a neighborhood; Purdue University, which abuts the district on the west side, experienced significant growth and this translated into a fledgling symbiotic relationship between the district and the university; and this was the primary period during which West Lafayette became a community separate from the more well-known sister city on the other bank of the Wabash River, Lafayette, Indiana.

The importance of the geographical region around Tippecanoe County predates statehood. The region, frequented by trappers, French explorers, and missionaries from the early 18th century, was a point of contention between the European powers of the period that sought to establish hegemony and monopolize development of its riches. During the French and Indiana War in the mid-1700s, the early French settler's hold on the region of the Wabash River Valley was terminated when the English and later the Native Americans forcefully occupied Fort Ouiatenon just north of the site that would become the settlement of Chauncey in the mid 19th century.

The region also witnessed the formation and dissolution of a movement by the local Native Americans to resist white settlement. In 1811, Prophet's Town, a training center for the warriors that followed Tecumseh and his brother, was located on the bluffs overlooking the Wabash River that flowed past the site of the future town of Lafayette. Although Tecumseh and his followers were successful to some extent in forming the multi-tribe coalition and harassing/killing their enemies, their efforts were short lived and permanent white settlers began to make progress in bringing "civilization" to the wilderness.

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After statehood in 1816 and following various treaty arrangements with the resident tribes, Indiana, and its elected officials embarked on a mission to develop a transportation infrastructure and create an environment beneficial to the economic and agricultural growth of the state and its citizens. One of the most controversial elements of the overall plan was the construction of the Wabash and Erie Canal that would link the Great Lakes with New Orleans via the Wabash, Ohio, and Mississippi Rivers. As history would prove, the canal changed the flow of commerce from south down the Mississippi to northward to Lake Erie and the east coast cities via the Erie Canal and the Hudson River. Included in the benefits of the canal plan was the influx of settlers that established a number of towns (some still viable) along the canal route and Lafayette, Indiana, was one of the most important points for transferring river traffic to canal boat and vice versa. By 1843, the canal was opened for business from Lafayette to Toledo, Ohio, on Lake Erie.

In 1836, a settler by the name of August Wylie platted the first town of West Lafayette, which was sited near the south limits of the present city. Although 140 lots were sold and some buildings were erected, settlers soon learned that the platted area was in the floodplain of the Wabash River and was not viable due to regular inundation.

By 1852, the heyday of the canal was rapidly drawing to a close; concurrently, the development of a long anticipated railroad system to serve the growing number of communities in the region was the hope of the future. West Lafayette was not an early recipient of the benefits of railroads but in the long run the railroads across the river helped to spur all of the local economy.

In 1855, another settlement, just north of the first West Lafayette, was platted on land owned by Jesse Lutz. The present streets of Northwestern Avenue, Salisbury Street, and North and South Streets generally bound the area once designated as "Kingston." Soon after its establishment, another area was platted in the near vicinity in 1860 under the aegis of a family of Philadelphia land developers by the name of "Chauncey." The family never lived in the area and conducted their development business through a prominent local businessman, Henry L. Ellsworth. This early entrepreneur's place in Chauncey history was for many years recalled in the name of one of the community's main thoroughfares, Ellsworth Street, now River Road, that abuts the district at the southeast corner. The original plat of Chauncey and its extensions included portions of the present streets and avenues of Quincey, Lytleton (Littleton), Robinson (an early plank road), and Salisbury. As the two small communities grew, they became one. In 1866, the citizens in the community, now numbering 202, met at the home of James H. Marsteller to organize the local government. They agreed upon the name "Chauncey," a name that appears on most maps of the period. By 1888, further development and building in the area expanded the boundaries of the community

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and the official name of West Lafayette was attributed to the collection of settlements on the west bank of the Wabash River.

West Lafayette during much of the 1860s was a collection of homes on meandering streets and privately owned toll (plank or dirt) roads that passed traffic across the river and through the town to points west. A local legend attributes the name "Dodge" to one of the streets on the periphery of the district to the fact travelers used it to dodge the toll gates on Northwestern Avenue to get to Grant Street. One early settler, who moved to West Lafayette in the 1863, recalled seeing soldiers "passing to and fro from the Monon road in the city to their campgrounds ... just north of the Roth greenhouse, located on the west side." This location correlates to the intersection of Northwestern and Grant Streets at the southwest corner of the present district. The first recognized church in West Lafayette was a mission of the First Baptist Church of Lafayette that organized in a frame building at the corner of North Chauncey Avenue and Columbia Street in 1867. The Methodists soon joined them with a congregation established in 1869 in a church at the corner of Littleton and Columbia Streets.

One event that occurred in the late 1860s that had a long-term effect on the area was the choice of Chauncey by the state legislature for the location of Purdue University in 1869. The university was named for John Purdue who graciously offered \$150,000 in cash and 100 acres of land near Chauncey to assist in the establishment of the university. The first students matriculated in 1874, and there has been steady growth ever since. As a land grant college, Purdue was required to maintain a corps of cadets in the freshman and sophomore classes that received mandatory military training under the auspices of the United States Reserve Corps. Upperclassman who desired to do so continued their training and eventually were commissioned as reserve officers upon graduation. The university struggled at first, and it was not until nearly 1900 that 1000 students were enrolled. Although Purdue University is not in the district, its permanent faculty and student populations and its facilities, has had a lasting and profound impact on the area within its boundaries. In the early twentieth century, scatterings of students were boarding in homes in the area.

In the closing decade of the nineteenth century, West Lafayette continued to grow along the east side of the Purdue campus; many of the lots were occupied by National and Folk Victorian style houses; here and there could be found a few examples of the more upscale Queen Anne and even a Shingle-influenced, style residence. Businesses in West Lafayette, mostly service and small manufacturing, began to thrive and provided their portion of the economic growth to the community. The Eagle Roller Mills, a flouring operation, set up its works in 1885 at the junction of New Grade Levee (State Street) and Ellsworth Street; the same general area has also been home to a skating rink, a vinegar works, a wagon and blacksmith shop, two barbers, a druggist and

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a grocery. It was working-and-middle-class families who were establishing residences in the present-day Chauncey/Stadium Avenues Historic District.

West Lafayette began gaining some of the amenities that made it attractive to neighborhood development. The area became the recipient of the new and amazing world of electrification. While the town did not warrant a system of its own, a loop of the local system in Lafayette started service across the river in 1888. This was accomplished by electrifying the horse drawn trolleys that served the community for a few earlier years, and this was just the beginning. Repeated petitions for greater service caused the Purdue Board of Trustees to extend service from Grant Street to the main gate of campus in 1892, perhaps in an attempt to bolster enrollment by local residents. Later in 1893, the Board sold a strip of land, owned by the university, for Stadium Avenue and approved the establishment of trolley service down the center of the thoroughfare. One of the summer delights for the folks around West Lafayette was to ride the trolley through the Chauncey neighborhood and to enjoy the cool breezes as a defense against the stifling heat. In 1897, after the state legislature established the Indiana Soldier's Home north of West Lafayette, additional track was laid through Happy Hollow (north of West Lafayette and adjacent to River Road) to provide access to the home and its grounds. Previously, the normal way to reach the home had been by steamboat; after mid-1897 travelers could mount the trolley in the Lafayette square, ride across the river on the north side of the bridge, turn north on Salisbury Street, and continue through the heart of the district to Lincoln Street where the tracks turned east and then north to reach the soldier's home. The electrified trolleys served the district community along Salisbury Street and Stadium Avenue into the 1930s and provided easy access for residents of the Chauncey community (now known as West Lafayette) to Lafayette.

The new century brought a number of changes to the West Lafayette community. The water works, situated along the river just off River Road and north of town, was busy providing service to the growing community, especially for the use of the volunteer fire department. Some private homes had electric lights but the Morton School on Chauncey Avenue and Columbia Street was still using gaslights in 1907. Small businesses were still the rule for the developing community and with the growth of Purdue University, retail support to the students and the academic staff became a mainstay for the economy. These retail stores in most cases were situated to the south of the district and little evidence is available to indicate that any significant commercial activity ever occurred north of Fowler Avenue within the district boundaries; it was—as it remains today—a residential area. However, the years from 1890 to 1935 is the period of most of the residential construction activity in the district.

The significance of this period becomes obvious and is clearly demonstrated through an elementary analysis of the styles, ages, and distribution of residential

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properties in the district. Ironically, a review of city directories from the period 1900-1935 indicates that many of the people living in the district did not have jobs easily associated with the operation of the university although some could be construed as such. Demographically, the occupations ran the gamut from truck driver–laborer–stonemason–carpenter to stenographer – store clerk – music teacher – student. There were a surprising number of widows listed in the area; intuitively it is easy to accept that many of these women augmented their incomes by renting out space to students, particularly in the large Queen Anne and Folk Victorian houses along Grant and Vine Streets. The predominant smaller bungalow-style homes that were built in the late 1910s and 1920s would not have offered much in the way of space for renting out; these were homes for the working and middle class, who had streetcar access to jobs in Lafayette.

While a direct connection between the university and the district is sometimes tenuous, it is clear that as West Lafayette expanded and the enrollment at Purdue University increased, the need for housing spurred the local developers to move forward. Two of the “additions” were platted as “Purdue Park” and “Purdue Heights.” Indeed, the appellation of the main east-west street—Stadium Avenue—a route that has conveyed the Purdue faithful to the Ross-Ade Stadium since its construction in 1924, adds to the connection of the area to the university. In addition, according to one of the owners in the neighborhood, professors used some of the houses, specifically the four bungalows on West Sylvia Street (310-316) to test new exterior wall materials, in this case paint, to determine their durability.

A tiny portion of the district (the southeast corner) corresponds to the limits of the original village plat; this district grew in response to the needs for housing in West Lafayette in the immediate vicinity of the campus of Purdue. It was home to both working and middle class families and eventually established a closer tie with the university as Purdue and West Lafayette grew. There is a demonstrated pattern of development of cohesive neighborhoods within the larger whole that bears evidence to the changing residential needs. There are scattered, and sometimes clustered, Queen Anne, Folk Victorian homes that illustrate the hopeful building of the nineteenth century, during which it was believed that Chauncey would establish itself as a separate town. As noted above, West Lafayette became the designation for the small communities on the west side of the river and the area became closely associated with the university, even though many working class families and widows lived there.

The twentieth century saw the growth of several distinctive architectural styles in the area, including Colonial Revival, Tudor Revival, and the American Foursquare residences. In the district, these architectural styles were assimilated into the population of the vastly popular Craftsman style and vernacular bungalows that now make up the majority of resources in the district. Indeed, the streets on which these bungalows were

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built are virtually indistinguishable from those in other large urban areas in Indiana. Bungalows were a popular housing choice for working-and-middle-class families.

Historically these architectural examples and their density within the district reflect the changing tastes, economic status, and occupations of the residents. The predominant styles seem to burst unto the scene almost simultaneously. The more high style Craftsman bungalow, fruit of the labors of the Greene brothers of California, was rapidly accepted by the most of the regions of the country as “the most popular and fashionable smaller house in the country,” according to one authority. By virtue of a flood of pattern books, plans for the style became available quickly, and in some cases, pre-cut packages of lumber and detailing were shipped to local contractors for assembly. The more vernacular bungalow, the majority adaptation of this style in the district, was a natural extension of the style for a lower cost. A desire for a more formalized residential style, led many homebuyers to opt for the Colonial Revival style. Homes of this style in the district reflect an attempt by the designers to more faithfully adhere to the character of the original style circa 1700s. The Tudor Revival homes in the district, on the other hand, seem to be a middle ground that offered larger space, the more inexpensive wall cladding of stucco or shingles, and a more distinctive style, with its multi-gabled facades, than either the bungalow or the Colonial Revival home.

A close look at various blocks of Dehart, Maple, and Littleton Streets, and the many of the blocks of North Chauncey Avenue offer clear evidence of the rapid growth of these smaller areas of suburban neighborhood development. Park Lane is another example of a small, neighborhood with definable limits. Designed as a cul-de-sac, the street contains architectural styles whose popularity span the years from 1928 to 1959. According to various directories, owners of the homes there were primarily professionals such as lawyers, accountants, and, at varying times, professors from Purdue. Lot size, foliage (shrubbery and trees), retaining walls, architectural styles, and the distribution of the homes along the streets all contribute to create a landscape of a small neighborhood. Together these smaller pockets of suburban landscape contribute to the sense of the historic growth of the Chauncey/ Stadium Avenue Historic District.

Indeed, it is one of the strengths of the Chauncey/Stadium Avenues Historic District that it offers a sense of neighborhood development during the late nineteenth and early twentieth century. This development is exemplified by a startling array of examples of architectural styles and variations within each style. In addition, the district presents a microcosm of changing architectural styles and tastes in a midwestern town through its clearly discernible patterns of development. These patterns document the growth of the area over time and its “feeling” of spatial relationships that all contribute to the cohesiveness of this district.

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Section 10 - Geographical Data

Boundary Description

From the start point at the intersection of West Fowler and the west curb of North Salisbury proceed west along the north curb of West Fowler Street to its intersection with the west lot line of 208 West Fowler; turn north and proceed along the lot line to its intersection with the east-west alley between Fowler and Pearl Streets; turn west and proceed along the alley to the west curb of North Vine Street; turn north and proceed to its intersection with the north curb of Pearl Street; turn west and proceed along the north curb of Pearl Street to its intersection with the rear lot lines of 433-453 North Vine Street; turn north and proceed to their intersection with the east-west alley between West Lutz and West Sylvia Streets; turn west and proceed along the alley to the east curb of North Grant, turn north and proceed along the east curb to its intersection with the east-west alley between Stadium and Oak. Turn west across Grant and follow the south curb of Stadium to the east property line of 407 West Stadium. Turn south along said line and follow to the rear line of 407 Stadium, turning west to the north-south alley between Hayes and Grant. Turn south along said alley and follow to the north curb of West Sylvia Street; proceed west along the north curb to its intersection with the rear property line of 501 North Hayes Street; turn north and proceed along the rear property lines of 501-545 North Hayes Street and cross West Stadium Street to the north curb; turn west and proceed along the curb and across Garfield Street to its west curb; turn north and proceed along the west curb to its intersection with the east-west alley between West Stadium and West Evergreen Street; turn west and proceed along the east-west alley between West Stadium and West Evergreen Street to its intersection with the east curb of Allen Street; turn north and proceed along the curb to its intersection with the north curb of West Dodge Street; turn west and proceed along the curb to its intersection with the west lot line of 708 West Dodge Street; turn north and proceed along the lot line across the east-west alley and continue along the west lot line of 715 Meridian Street to its intersection with the south curb of Meridian Street; turn east and proceed along the south curb to its intersection with the rear lot line of 345 Meridian; turn south and proceed along the lot lines of it and 810-822 North Grant Street to their intersection with the east-west alley between West Lawn and Smiley Streets; turn east and proceed along the alley to its intersection with the rear lot line of 815 North Vine Street; turn north and proceed along the lot lines of 815-831 North Vine Street to their intersection with the south curb of Smiley Street; turn east and follow the south curb to its intersection with the west curb of North Vine street and cross North Vine Street to its east curb; turn north and proceed along the east curb to its intersection with the south curb of Meridian Street; turn east and proceed along the south curb, across North Chauncey Street to the east curb of North Salisbury Street; turn south and proceed along the curb to its intersection with the north lot line of 916 North Salisbury Street; turn east and proceed along the lot line, across North Robinson Street to its east curb; turn south proceed along the east curb to its intersection with the north curb of East Lincoln Street; turn east and proceed

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to the west lot line of 222 East Lincoln Street; turn north and proceed to the rear lot line of the same lot; turn east and proceed along the rear lot lines of 222-288 East Lincoln Street, across North Robinson Street to the east curb of North Robinson Street; turn south and proceed south along the curb to its intersection with the north lot line of 854 North Robinson Street and the rear lot lines of 336-314 Park Lane; turn southeast and proceed along the rear lot lines of 336-314 Park Lane to their intersection with the west curb of North River Road; turn southwest and proceed along the west curb to its intersection with the south curb of East Dehart Street; turn west and proceed along the curb to its intersection the east lot line of 628 Terry Lane; turn south and proceed along the lot line and then follow the east curb of Terry Lane to its intersection with the north lot line of 520 North Rose; turn east and proceed along the north lot line to its intersection with the west curb of North River Road; turn south and proceed along the west curb, across North Robinson Street to the north curb of East Quincey Street; turn west and proceed along the north curb of East Quincey, across North Littleton Street to its west curb; turn south and proceed along the west curb of North Littleton Street to its intersection with the north curb of West Fowler Street; turn west and proceed along the north curb, across Crum Court to the east curb of North Salisbury Street; turn north and proceed north along the east curb to its intersection with East Quincey Street; turn west, cross North Salisbury Street and close on the start point at the intersection of West Fowler Street and the west curb of North Salisbury Street.

Boundary Justification

The boundary as described incorporates a contiguous collection of the various cohesive neighborhoods and other clusters of resources defined by their age, architectural style, and dispersion in the district.

UTMs, continued.

5) 16 508040 4475000

6) 16 507690 4475030

7) 16 507420 4475420

7) 16 507420 4475560

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East/West Streets

	<u>C</u>	<u>N/C</u>
West Fowler - NS		
116		X
118	X	
122	X	
202	X	
208		X
East Quincey - NS		
105		X
107	X	
200	X	
206	X	
212	X	
East Quincey - SS		
101		X
201	X	
203	X	
207	X	
211	X	
West Lutz - NS		
226	X	
222	X	
218	X	
214	X	
210	X	
206	X	
130	X	
126	X	
120		X
114	X	
110	X	
106	X	
102	X	
East Lutz - NS		
200	X	
206	X	
210	X	
212	X	

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West Lutz - SS

225		X
223	X	
217	X	
215	X	
125	X	
119	X	
115	X	
111	X	

East Lutz - SS

201	X	
209	X	
211	X	
215	X	

West Sylvania - NS

354	X	
350	X	
346		X
340		X
330	X	
316	X	
314	X	
312	X	
310	X	
306	X	
300	X	
222	X	
220		X
216	X	
208	X	
202	X	
132	X	
126	X	
118	X	
116		X
112	X	
106	X	
100		X

West Sylvania - SS

349	X	
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West Lutz - SS

225		X
223	X	
217	X	
215	X	
125	X	
119	X	
115	X	
111	X	

East Lutz - SS

201	X	
209	X	
211	X	
215	X	

West Sylvania - NS

354	X	
350	X	
346		X
340		X
330	X	
316	X	
314	X	
312	X	
310	X	
306	X	
300	X	
222	X	
220		X
216	X	
208	X	
202	X	
132	X	
126	X	
118	X	
116		X
112	X	
106	X	
100		X

West Sylvania - SS

349	X	
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302	X	
300	X	
220	X	
218	X	
210	X	
208	X	
204	X	
200	X	
124	X	
120	X	
114	X	
112	X	
100	X	
East Stadium - NS		
102	X	
110	X	
118	X	
126	X	
136	X	
140	X	
146	X	
150	X	
152		X
158		X
166	X	
170	X	
176	X	
206	X	
210	X	
302	X	
306		X
West Stadium - SS		
419	X	
411	X	
407	X	
349	X	
333	X	
325	X	
319		X
315		X
303	X	

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301			X
215			X
211	X		
207	X		
203	X		
201	X		
125	X		
121			X
115	X		
109	X		
103	X		
East Stadium - SS			
101	X		
301			X
303	X		
West Oak - NS			
352	X		
348	X		
344	X		
340	X		
336	X		
330	X		
320	X		
316	X		
312			X
304	X		
302	X		
West Oak - SS			
355	X		
351	X		
345	X		
339	X		
335	X		
331	X		
325	X		
319	X		
311	X		
303	X		
301	X		

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East Oak - NS

102		X
112	X	
118	X	
124	X	
128		X
130	X	
136	X	
140	X	
142	X	

East Oak - SS

103	X	
105		X
115	X	
117	X	
123	X	
129	X	
131	X	
139	X	
141	X	
145	X	
147	X	
161	X	

West Evergreen - NS

400	X	
406	X	
408	X	
410	X	
418	X	
420	X	
500	X	
514	X	
520	X	
526	X	
600	X	
606	X	
610	X	
614	X	
618	X	

West Evergreen - SS

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411	X	
415		X
417	X	
419	X	
501	X	
505	X	
509	X	
511	X	
515	X	
519	X	
601	X	
605	X	
611	X	
613	X	
617		X
West Lawn - NS		
342	X	
340	X	
336	X	
332	X	
330	X	
328	X	
326		X
324		X
320	X	
316	X	
314	X	
310	X	
West Lawn - SS		
333	X	
331	X	
329	X	
327	X	
325	X	
323	X	
321	X	
315		X
309		X
Smiley - SS		
109	X	

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East Dehart - NS

112	X	
114		X
118	X	
120	X	
122	X	
124		X
128	X	
132	X	
136	X	
200	X	
202	X	
204	X	
206	X	
208	X	
210	X	
212		X
216		X
224		X
228	X	
320		X

East Dehart - SS

117	X	
121	X	
123	X	
125	X	
129	X	
131	X	
209	X	
211	X	
217	X	
221	X	
223	X	
227	X	
235	X	

East Connolly - NS

100	X	
106	X	
116	X	
120	X	
124		X

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206	X	
214	X	
216	X	
220	X	
224	X	
230	X	
234	X	
238	X	
242	X	
248	X	
252	X	
East Connolly - SS		
115	X	
119	X	
123	X	
127	X	
217	X	
221	X	
225	X	
229	X	
235	X	
237		X
239	X	
241	X	
243	X	
245		X
249		X
Meridian - SS		
715		X
711	X	
705	X	
615	X	
611	X	
607	X	
603	X	
525	X	
519	X	
515	X	
509	X	
505	X	
501	X	

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421	X	
419	X	
415		X
411	X	
345		X
Dodge - NS		
708	X	
704		X
702	X	
620	X	
616	X	
610	X	
606	X	
602	X	
524	X	
520		X
516	X	
514	X	
506	X	
424		X
420	X	
416	X	
412		X
400	X	
Dodge - SS		
617	X	
615	X	
609	X	
601	X	
525	X	
523	X	
511	X	
509	X	
507	X	
501	X	
423		X
419	X	
415	X	
411	X	

Lincoln - NS

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222	X	
226	X	
230	X	
234	X	
238	X	
246	X	
250		X
254	X	
258	X	
266	X	
280	X	
282		X
286		X
288	X	
Lincoln - SS		
211	X	
215	X	
219		X
223	X	
229	X	
233	X	
249	X	
255		X
259	X	
263	X	
267	X	
271	X	
275	X	
279	X	
283	X	
Park Lane - NS		
308	X	
314	X	
320	X	
324	X	
328		X
332	X	
336	X	
Park Lane - SS		
292	X	

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296		X
300	X	
302	X	
303		X
304	X	
306	X	
307	X	

North/South Streets C N/C

North Hayes - WS

501	X	
509	X	
523		X
525	X	
533	X	
541	X	
545	X	
703	X	
707		X
801		X
805	X	

North Hayes - ES

500	X	
506	X	
510	X	
520	X	
526	X	
534	X	
542	X	

North Grant - WS

629	X	
635	X	
729	X	
733		X
815	X	

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North Grant - ES

460	X	
508	X	
512	X	
516	X	
520	X	
538	X	
600	X	
604		X
702	X	
706		X
710	X	
810	X	
818		X
822	X	

North Vine - WS

433	X	
437	X	
443-445	X	
447	X	
453	X	
461	X	
465	X	
469	X	
521	X	
525	X	
605	X	
711	X	
801	X	
805	X	
809	X	
815	X	
819	X	
831	X	

North Vine - ES

414		X
422		X
460	X	
462	X	
520		X
536	X	

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540	X	
636	X	
680	X	
708	X	
714	X	
720		X
722	X	
726	X	
800	X	
810	X	
812	X	
820		X
822	X	
828	X	
832	X	
902	X	
906	X	
910	X	
914	X	
918	X	
922	X	
926	X	
North Chauncey - WS		
415	X	
421	X	
423	X	
427-429		X
431	X	
435		X
701	X	
703	X	
705	X	
715	X	
719	X	
723	X	
725	X	
727	X	
803	X	
805	X	
813	X	
817	X	
821	X	

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825	X	
829	X	
833	X	
901	X	
905	X	
915	X	
923	X	
927	X	
931	X	
935	X	
North Chauncey - ES		
410	X	
416		X
700	X	
704	X	
708-710		X
712	X	
716	X	
720	X	
726	X	
802	X	
806	X	
814	X	
818		X
820	X	
824	X	
828	X	
832	X	
902	X	
906	X	
912	X	
918	X	
924	X	
928	X	
930	X	
934	X	
North Salisbury - WS		
401	X	
405	X	
411	X	
413	X	

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423	X
427	X
437	X
439	X
611	X
619	X
623	X
631	X
705	X
711	X
717	X
723	X
801	X
807	X
817	X
825	X
829	X
835	X
849	X
853	X
865	X
915	X
919	X
923	X
927	X

North Salisbury - ES

352	X	
360	X	
400	X	
404	X	
410	X	
414		X
422	X	
424	X	
426-428	X	
440	X	
444		X
450	X	
456	X	
462	X	
468	X	
472	X	

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500	X	
510	X	
512	X	
516		X
612	X	
720	X	
724	X	
822	X	
850	X	
852	X	
854	X	
856	X	
912	X	
916	X	

North Maple - WS

403	X	
405	X	
409	X	
411	X	
415	X	
433	X	
437	X	
445	X	
449	X	
453	X	
457	X	
461	X	
469	X	
471	X	
473	X	
475	X	
479	X	
485	X	
491	X	

North Maple - ES

410	X	
414	X	
456	X	
460	X	
464	X	
468	X	

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472	X
474	X
476	X
480	X
484	X
488	X
492	X

North Littleton - WS

275	X
277	X
279	X
281	X
285	X
403	X
405	X
409	X
425	X
429	X
441	X
451	X
453	X
455	X
457	X
459	X
461	X
473	X
483	X
487	X
491	X
495	X
499	X

North Littleton - ES

406	X
424	X
426	X
430	X
434	X
444	X
448	X
450	X
460	X

X

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468	X	
476	X	
480	X	
484	X	
488	X	
492	X	
498	X	
North Robinson - WS		
421	X	
435	X	
443	X	
453	X	
469		X
471		X
477	X	
479	X	
491	X	
515	X	
527	X	
601	X	
607	X	
617	X	
621	X	
625	X	
821	X	
825		X
917	X	
921	X	
923		X
North Robinson - ES		
464	X	
480	X	
492	X	
500		X
516	X	
522		X
530		X
600	X	
604		X
612	X	
620	X	

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816	X	
820	X	
900	X	
906	X	
912	X	
918	X	
Oak Lane - Small Loop Off Robinson East Side		
212	X	
602		X
603		X
604		X
North Rose - WS		
515	X	
611	X	
617	X	
619	X	
625	X	
629	X	
811		X
815	X	
835	X	
851	X	
North Rose - ES		
438		X
500		X
510		X
514		X
520	X	
610	X	
614	X	
616	X	
622	X	
626	X	
630	X	
636		X
800		X
804	X	
808	X	
832	X	
844		X

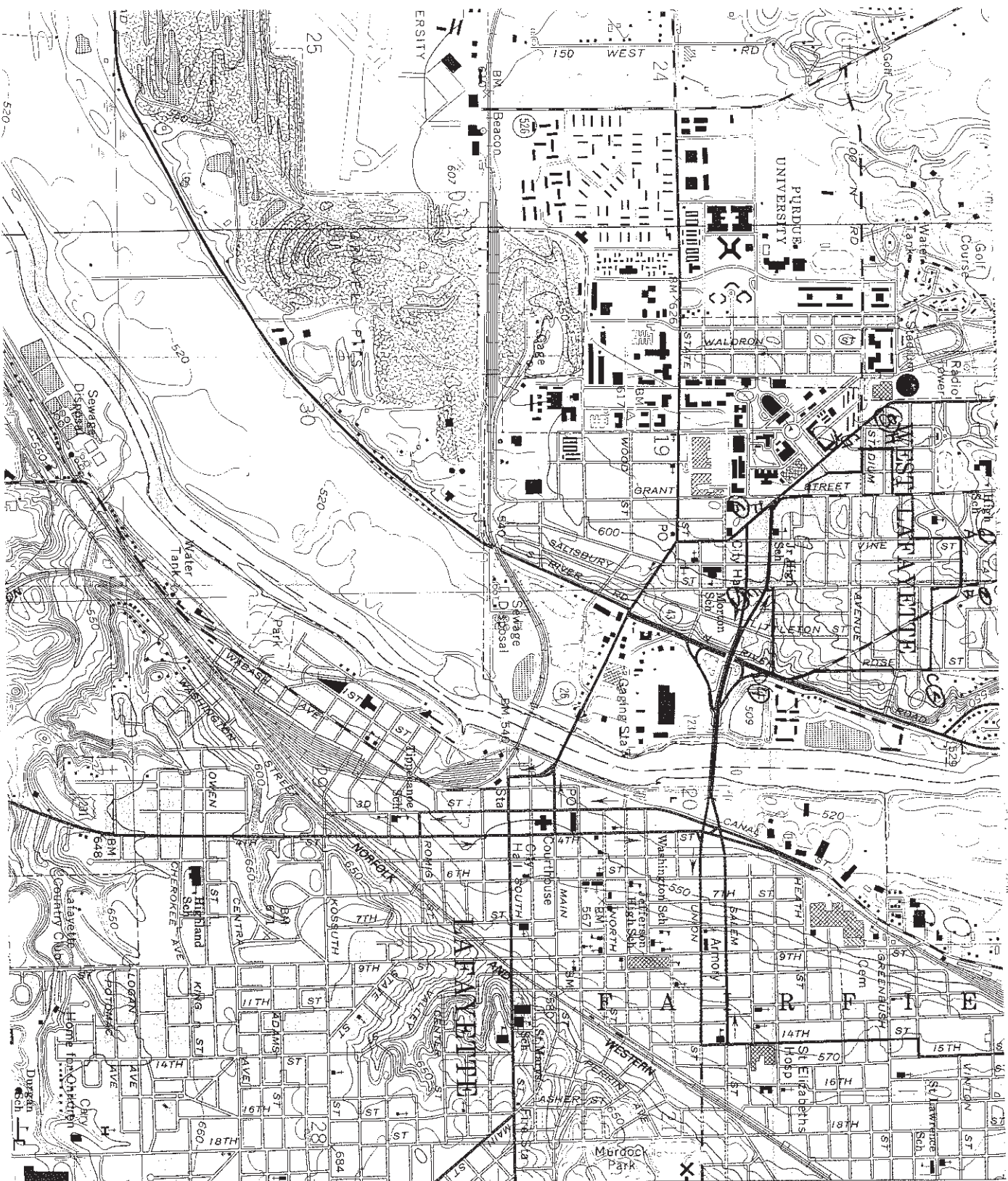
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850	X	
854	X	
Terry Lane - NS		
628		X
North River Road - WS		
405	X	
Crum Court - WS		
279	X	
283	X	
287	X	
Crum Court - ES		
274	X	
280	X	



U.S. 52 4472
 473
 1 MI. TO U.S. 52
 MONROE 11 MI.

MONITOR 6 MI.
 ROSSVILLE 15 MI.
 (LAF 3)

CHAUNCEY STADIUM
 AVENUES HISTORIC DISTRICT

- ① A 16 507820 44758500
- ② B 16 508020 44758700
- ③ C 16 508390 44757100
- ④ D 16 508400 44759100
- ⑤ E 16 508040 44750000
- ⑥ F 16 507690 44750300
- ⑦ G 16 507420 44754200
- ⑧ H 16 507420 44755000

Chauncey/Stadium Avenues Historic District West Lafayette, Indiana



2/21/11 EXTRA PLAN 10-25-02