

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.

1. Name of Property

Historic name: Millikan, Lovel D., House

Other names/site number: Julia M. Carson House

Name of related multiple property listing:

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

2. Location

Street & number: 2530 North Park Avenue

City or town: Indianapolis State: IN County: Marion

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

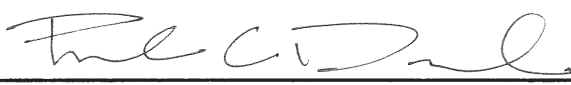
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

	<u>9.12.17</u>
<hr/> <p>Signature of certifying official/Title: Date</p> <p>Indiana DNR-Division of Historic Preservation and Archaeology</p> <p>State or Federal agency/bureau or Tribal Government</p>	

<p>In my opinion, the property <input checked="" type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.</p>	
<hr/> <p>Signature of commenting official:</p>	<hr/> <p>Date</p>
<hr/> <p>Title :</p>	<hr/> <p>State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

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

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7. Description

Architectural Classification

(Enter categories from instructions.)

OTHER: American Four Square

OTHER: Craftsman

Materials: (enter categories from instructions.)

foundation: BRICK

walls: BRICK

SYNTHETICS: Vinyl

STUCCO

WOOD

STONE: Limestone

roof: ASPHALT

other: SYNTHETICS: Rubber

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Lovel D. Millikan House is a fine Indianapolis example of a house based on the Four Square type popular throughout the United States between about 1894 and 1930. It stands on a rectangular lot and faces the 2500 block of North Park Avenue, in a neighborhood in which many middle and upper middle class houses were constructed in the early 20th century. The house is nearly square in its footprint and in its front elevation. Features common to the Four Square type include its shape, two stories, hipped roof, central frontal dormer window, rectangular porch extending across the first floor of the façade, and little historical or ornamental detail. Notable exterior features include the use of a stylized arrow motif on the porch piers and

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on the exterior of the major chimney on the south side and the rectangular, geometric patterns employed with stucco and timber along the second story. Inside, architect Frank Hunter devised a second motif, resembling a stylized Maya pyramid on the brackets of the living room fireplace and on the capital of the columns of a screen between the reception hall and living room. The stylized arrow motif is created in a different form on the posts of the main stairway, and the pyramidal motif is re-styled slightly as a cut-out shape between balusters of that stairway. The fireplace in the master bedroom is also distinctive, with the simple articulation of its shelf and frieze and the glazed green tile surrounding its firebox and comprising its hearth.

The original house is of a combination of brick and wood frame construction and is in overall very good condition.

The 1910 house is the contributing resource on the property and enjoys excellent overall integrity of location, design, setting, materials, workmanship, feeling, and association in its three principal exterior elevations and in the interiors of the two principal floors. There are two additions to the rear elevation: (a) a breakfast room and (b) a garage and new living room, but only the garage is visible from the street, and it is set apart slightly from the house to the south. There is a perimeter fence along the east perimeter of the property. It does not obstruct views of the house, and is considered sufficiently impermanent so that it is not included in the resource count.

Narrative Description

House Site:

The site of the Lovel D. Millikan House consists of Lots 13 and 14, each 182 feet long and 50 feet wide, of Wright's Park Avenue Addition to the City of Indianapolis. Lots 13 and 14 are located approximately in the middle of the 2500 block of North Park Avenue. The two lots together comprise an area of 18,200 square feet. When the house was built in 1910, the property consisted of Lot 13 only. Probably in 1992 or 1993, the then-owner, Julia Carson, acquired the lot to the south, 14, and added it to her property. The two lots face the west side of the 2500 block of North Park Avenue and extend west to the alley at their rear ends.

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The original house is situated in the middle of Lot 13 and approximately 20 feet from the front of the lot. In 1915, only the house stood on Lot 13; there was no garage or shed at the west end. At some point after 1915 a garage with a concrete floor was constructed at the west end of the lot. Sometime before 1993 the garage structure was removed. The concrete slab beneath it was removed after 1993. On Lot 14, originally a frame house stood, constructed before 1915; it and its garage were removed prior to 1993. Since 1993, the yards of the two lots have been combined, and wood frame perimeter fence constructed. The enlarged yard is a grass lawn, with a narrow concrete sidewalk running along the north fence.¹

Between 1980 and 1993, a one-story frame addition was constructed to the rear of the northwest corner of the original house. In 1993 a combined garage and living room addition was constructed south of the 1980-93 addition, along the remainder of the west side of the original house and extending approximately 34 feet south of the original house and onto Lot 14. A rectangular concrete parking slab added since 1993 is located to the east and slightly to the south of the three-car garage and south of the original house. At its northeast corner, it narrows to a concrete driveway extending east to the street.²

Between the house and the east end of Lot 13 is a front yard. A central concrete walk probably dating to the early 20th century extends from the west sidewalk along Park Avenue to the front steps leading up to the porch. There is a small spruce shrub in the lawn just south of the entry walk. A narrow concrete walk runs along the north edge of the property from the Park Avenue sidewalk edge along the north side of the house to a gate at the northeast corner of the rear yard. Running along the east, south, and north edges of the property back to rear of the garage and the main house is a recently installed steel security fence.

The property is located in a residential neighborhood that has seen considerable demolition and rebuilding since the 1970s. In the 2500 block of North Park, there is a mixture of houses from the same period of the Millikan House, new houses constructed in the last 15 years, and vacant lots. The north end of the block intersects with Sutherland Avenue, which contains larger houses from the early 20th century on substantial lots facing Fall Creek to the north.

Exteriors of House and Additions

General:

The Lovel D. Millikan House has two stories and attic and a high basement. The shape of the 1910 building is slightly irregular: the width of the façade and rear is 33 feet, the length of the north elevation is 34 ½ feet, and the length of the south elevation is 36 ¼ feet. It is almost square, in keeping with the Four Square type on which its design is based. The exterior walls are constructed of brick, wood frame, and stucco and timber. On the east, north, and south

¹ Sanborn Map Company, "Indianapolis, Indiana" (New York: Sanborn Map Company, 1915), Vol. 4, Plan 435; Sanborn Map Company, "Indianapolis, Indiana" (New York: Sanborn Map Company, 1915, corrected to 1956), Vol. 4, Plan 435; Architectural Concepts, Inc., "Addition to the Carson Residence, 2530 N. Park Avenue, Indianapolis, Indiana, 1993), copy in possession of Samuel M. Carson, Sr.

² Architectural Concepts, Inc. drawings, 1993.

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elevations, the lowest section from the foundation up to about five feet is constructed of buff and gray-color brick capped by a limestone water table. The lower part of the second story originally probably was clapboard, but is now covered with vinyl siding. The upper part of the second story on all four elevations is constructed of stucco and timber. The roofs of the front porch and the main house are covered with asphalt shingles. There are two chimneys on the main house—one on the south elevation and a second projecting from the north slope of the roof.

There are irregularly arranged windows arranged along the first and second stories of the east, north, and south elevations and on the second story of the west elevation. The windows are a mixture of double-hung sash and single sash. Those on the first story are mostly contained within flat board surrounds; those on the second story are not. The single dormer window in the attic story contains two fixed lights. All of the basement windows on the front three elevations have been filled in with concrete block. There are aluminum storm windows attached to the outside of all the window openings.

The eaves of the main hipped roof project beyond the lower walls approximately four feet, and the soffits are constructed of wood. Aluminum gutters are attached to the edges of all the eaves, and aluminum drain pipes are attached to the gutters at periodic intervals on the front three elevations.

The 1980-93 addition is one-story, with a concrete foundation, vinyl siding, and a flat roof. The 1993 garage-living room addition is also one story. The living room section has a sloped roof, while the garage section is a story and a half and has a gable roof. Both sections have concrete foundations and vinyl siding.

East Elevation (Façade):

The façade (Photos 0001 and 0002) is made up of several key features in a Four Square design: two stories with an attic; a hipped roof with projecting eaves; a central dormer window with its own hipped roof; and a rectangular porch extending across the front of the first story. The porch (Photos 0002, 0008) is a dominant feature on the façade and has several unusual details for a Four Square design. First, the elevated porch floor, surrounded by its brick foundation and parapet wall, is recessed from the corners of the façade by about 2 ½ feet on either side. The sloping roof of the porch extends to the two corners and thus projects beyond the corner piers of the porch by an extra 2 ½ feet on the north and south. Second, there is a pyramidal pavilion at the center of the porch roof, located over the steps at center leading up to the entrance. The pavilion extends out from the rest of the porch over the steps, and the pyramidal shape, when viewed from the front sidewalk, echoes the similar shaped roof of the dormer window, located directly above it at the center of the main roof. The side half gables of the porch roof are given a stucco and timber treatment.

There are four brick piers supporting the roof. At the top of each pier is a motif that architect Frank B. Hunter used here and on outside of the main chimney stack on the south side of the house. The motif consists of a single vertical row of upraised brick headers with a limestone point at the lower end and a limestone square at the top, forming a stylized arrow. The motif

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appears on all four sides of the four, full piers and on the south sides of two engaged piers that support the west side of the porch, adjacent to the façade. On the outside of the porch parapet wall is another distinctive detail. In the wall between each pier, just above the porch floor, are three rectangular holes: a larger central one flush with the floor surface, to act as a drain opening for water, and two flanking, smaller holes. Below the two drain holes on the façade of the porch are limestone channels to throw water out from the wall. Limestone is also used as the shelf for top of the parapet wall lining the porch and is treated as a continuation of the water table on the exterior of the house and as accents at the top of the piers of the porch. In addition, there are limestone bases to each of the porch piers, with concave and rectilinear shapes and limestone caps for the two wing walls that flank the steps leading up to the porch. Somewhat unusually, the brick parapet and water table continue along the inner side of the porch, on the outside of the house proper.

The central entrance (Photo 0008) has two rectangular side lights, loosely recalling Federal architecture. The side lights have single panes of glass and appear original; the wood door appears to be original and contains a single recessed panel and original door plate. On either side of the entrance on the porch is a pair of wooden sash, original windows, located adjacent to the two outside engaged piers. Each window has double-hung, nine over one sash. A steel security door and grill hangs on the exterior of the entrance and the side lights.

Above the porch, the second story of the façade is defined by two projecting bays, each consisting of three facets and containing three windows (Photos 0001, 0009). The bays are arranged symmetrically and correspond to the corner bedrooms of the east side of the second floor. At the center of the second story is a pair of narrow, rectangular windows, double-hung, with one over one replacement aluminum sashes. The second story exterior is given visual interest by the use of stucco and timbers. Timbers are used to frame the windows, and the pattern of timbers and stucco is rectilinear, square, and geometric, not irregular and informal, such as in the English Tudor house designs of the same period, or as in other Four Square houses of the larger north side neighborhood.

The central dormer window, a trademark of Four Square house designs, has two, fixed sash windows, each containing twelve lights. The sashes are original and wooden. The exterior walls of the dormer are stucco and timber, set in a rectilinear design pattern matching that below.

South Elevation:

The distinguishing feature of the south elevation (Photo 0003) is the brick chimney, which rises from the center of the eastern half of the elevation from the foundation and continues with diminishing width in irregular stages up through the eaves of the roof. The chimney is approximately twelve feet wide at its base, and the stack above the eaves is approximately six feet wide. Irregularly sized limestone blocks mark several buttress-like junctures where the chimney shrinks in width and near the top of the chimney, below the eaves, the shape narrows through corbie steps and curves. On the south side of the stack itself (Photo 0010) appears the motif that the architect used on the exterior of the porch piers: the brick and limestone stylized

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arrow, flanked here symmetrically by two, shorter, inverted devices with limestone squares below and no arrows at top. There is a limestone cap to the stack.

Two, one over one wooden sash original windows flank the chimney on the first floor, each rectilinear with nine over one lights. At the center of the western half of the elevation is a bank of four, rectangular, original windows corresponding to the dining room inside. Each of the four has a single wooden sash. All of the first floor windows have surrounds composed of flat boards, approximately one foot in width. In the second story, the stucco and timber treatment continues, with each of the windows framed by timbers and long, horizontal rectangles of stucco and timbers occupying the areas between windows. There are two rectangular one over one sash windows, aluminum and replacement, flanking the chimney, and a pair of such aluminum replacement windows centered above the bank of four windows in the first story. Between the rear pair and the next window east is a small, single wood sash window, which is original.

North Elevation:

The most compelling feature of the north elevation (Photos 0004, 0005) is the large central window that gives light to the north stairway within. The window is located between the first and second stories and is enframed by timbers, a continuation of the stucco and timber treatment of the second story. There are three lights in the original, wooden sash window: two rectangular panes surmounted by a modified lunette. The latter is rectangular at its base, with a segmental arch above. The window is without ornamentation or overt historical references. Directly below the window is the northern, side entrance to the house. A rectangular door opening is cut in the brick wall and water table of the basement and lower first story. The upper third of the doorway appears in the frame section of the elevation. On either side of the upper third of the doorway, two rectangular lights, original with wooden sash, flank the doorway head; a flat board surround frames the lights and doorway head.

There are two banks of three windows asymmetrically arranged in the first story. One set of three windows with nine over one sashes is set immediately above the water table at the east end of the elevation. This set, which is original and has wooden sashes, corresponds to the parlor inside. The second set is set higher in the elevation and appears immediately west of the entrance; it corresponds to the kitchen. The openings for the three windows have the same dimensions as in the other set, but the original windows have been replaced with glass block. Both sets of windows are enframed by the same kind of board surround seen on the south elevation.

In the upper part of the third story, the stucco and timber treatment of rectilinear, geometric patterns continues. The four windows and timbering imply a symmetrical arrangement. A rectangular, one over one, aluminum sash window (a replacement) appears at the center of the east half of the story, while a matching aluminum sash replacement window occurs slightly west of center in the west half. A pair of rectangular, fixed sash windows with original wooden sashes appears between the second window and the stairway window, set higher in the story and corresponding to the second floor bathroom.

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At the west end of the elevation, the second story continues approximately 7 feet beyond the west end of the first story. The second story extension is supported by a timber beam and a curved timber bracket. The overhang of the second story occurs only at the northwest corner of the house. Above, in the third story, the stucco rectangular bands between horizontal timbers continue around the corner without break; this pattern also occurs at the other three corners of the house.

At the top of the elevation, a rectangular brick chimney appears in the slope of the hipped roof. The narrow end of the chimney faces north; at the top is a concrete cap and clay flue tiles.

West Elevation:

The original elevation can be seen (Photos 0006, 0007) in the second story and in part of the northwest corner of the first story. The remainder of the first story is covered by the two additions made between 1980 and 1993. In the original house, the northwest corner of the second floor hung over the first story; in effect the first floor corner was carved out of the overall shape of the house. It appears that the over-hanging section of the northwest corner is mostly intact. Two curved timber brackets and timber beams support the projecting second story corner. Originally, it appears that the west wall of the first story extended back out, immediately south of the hollowed out corner. When the 1980-93 addition was constructed, its north wall continued the line of the original wall out into the yard.

The 1915 Sanborn insurance maps for Indianapolis show that the northern portion of the west elevation extended approximately 7 or 8 feet west of the southern section of the house.³ There was originally a one-story porch or service section attached to the southern part of the elevation; this attachment would have been adjacent to the dining room. The 1993 garage and living room addition now extend from the original west side of the southern section about 30 feet into the yard, covering the site of the one-story dining room attachment.

Within the northwest corner overhang, the original west wall of the first story retains its brick lower wall, water table, and rectangular window above the water table. The window, corresponding to the kitchen, has been replaced with glass block. In the second story of the west elevation, the focal point is the central doorway that originally probably led to a shallow porch, but now leads to a deck on the flat roof of the 1980-93 addition below. Like the front entrance, the doorway is flanked by two rectangular, original lights, with wooden sashes and in this case with frosted glass. The door itself is original: wooden with two rectangular panels in the lower two-thirds and nine clear glass lights above. The original bronze door plate remains. On the exterior, aluminum security glass panels have been placed over the side lights and an aluminum screen door has been added.

The entry is recessed from the face of the northern section of the second story by about 7-8 feet and from the face of the southern section of the second story by about two feet. The two

³ Sanborn Map Company, 1915 edition, Vol. 4, Plan 435.

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recessions in effect create two slight pavilions on the second story, and the separate character is denoted on the roof by two, pyramidal roofs over the north and south pavilions.

The lower three to four feet of the second story was presumably covered by clapboards originally; it is now covered with vinyl siding. Above, the characteristic timber and stucco rectangles continue, with the two windows enframed with timbers. The north window is asymmetrically placed in the north section and has a rectangular one over one sash, composed of replacement aluminum. The second window, of matching design and sash, is placed at the center of the south section of the elevation.

Additions:

The 1980-93 addition (Photos 0006, 0007) to the west elevation is rectangular in shape and is attached slightly north of center, immediately south of the northwest corner. It has a concrete block foundation and vinyl siding matching that of the main house. On the west elevation, there are double doors above the foundation level with no current stoop or stairs. There are steel security doors on the outside. There is also a small glass block window on this elevation. The flat roof is covered with what appears to be ballasted rubber membrane roofing. There is one square skylight.

The living room portion of the 1993 addition (Photo 0006) is also rectangular and is situated immediately south of the 1980-83 addition. Its roof has a slight slope and is covered with rolled asphalt sheets. The roof begins at a point just below the lowest timber of the south pavilion of the west elevation of the original house. There are two square skylights on the roof. The living room addition is 30 feet long. It contains a small rectangular window on its north elevation and no details or fenestration on its west elevation. There is a small chimney projecting from the west end of the roof with vinyl siding.

The garage is a continuation of the living room addition to the south (Photos 0006, 0011). It is a rectangle measuring 34 feet north and south and 30 feet east and west. There are no windows or details on the west or south elevations. On the east elevation, there is a two car bay and one car bay for automobiles. All elevations have vinyl siding matching the main house. There is a gable roof running north-south on the garage. It has asphalt shingles.

Interior of House and Additions:

General:

The 1910 house contains two main living floors, a full basement, and an attic. The first floor includes a central reception-stair hall, living room, dining room, what was probably originally called a "parlor," a kitchen, a former butler's pantry, and a north stair hall. The second floor includes a central hall, four bed rooms, a dressing room, a bath room, and the north stair hall. Horizontal circulation on the first floor occurs from the reception hall into the parlor, living room, and north stair hall; from the north stair hall to the kitchen; from the living room to the dining room; from the dining room into the former butler's pantry; and from the pantry to the

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kitchen. On the second floor, horizontal circulation occurs from the central hall into all four bed rooms, into the bathroom, and onto the rear deck. Additional connections between the two east bedrooms can be made through the dressing room. All of the bedrooms and the central hallways on the second floor have closets.

Vertical circulation between the first and second floor is principally through the main stair hall; secondary circulation for all four levels is via the north stair hall, which may have intended as a service stairway originally. Entrance and egress to the interior is through the main entry at the east end of the reception hall, through the north entry to the north stair hall, from the second floor entry to the current west deck, and currently from the north entry to the 1993 living room from the garage.

The finishes inside the 1910 house are fairly uniform: plaster walls and ceilings, wood trim around doorways, wooden baseboards, and wooden crown moldings in most rooms and hallways. Special details are found on fireplaces and other central locations and will be noted below. Most of the original interior doors are still in place. The doors and trim, crown moldings, and baseboards in the entire second floor are all wood (possibly pine) and retain their original natural staining. On the first floor, most of the same features have been painted white, with the exception of the two stairways. The doors are of a uniform design: one horizontal panel at top and three narrow, rectangular panels in the lower two-thirds. The doors retain their original hardware. The exposed floor surfaces in the first and second floors appear to all be hardwood. The steps on the two stairways have been stained and may be pine. In the living room, dining room, and master bedroom, the floors are covered with carpets.

Originally, there was a central, forced air furnace in the house. The original registers are in place throughout the first and second floors. The registers are rectangular and mounted on the walls near the baseboard in each room. The steel covers contain horizontal and vertical slots that form a stylized basket-weave pattern.

First Floor:

Some of the most impressive details given the interior by architect Frank Hunter are found in the reception hall (Photo 0012) and living room. Between the south side of the hall and the living room is a large rectangular opening treated as a screen (Photo 0014). From the east and west ends of the openings, parapet-like walls run inward. At the ends of the two parapet walls, substantial square columns support the trim and wall above the opening. Like much of the wooden detailing in the house, the screen has an Arts and Crafts feeling to its abstracted, rectilinear character.

Of greatest visual interest in the screen and hall is the motif that Hunter used below the capitals of the two columns: an inscribed figure resembling the silhouette of a Mayan pyramid, with steep raking sides rising to a flat terrace, surmounted by a square tower (Photos 0013, 0014). This motif is also used in the fireplace of the living room, immediately to the south, and in the balustrade of the main stairway, just to west. It may have been designed by the architect especially for this house, like the stylized arrow on the porch piers and chimney outside.

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Another distinctive ornamental feature that draws loosely from the Georgian tradition is a decorative wooden and plaster arch that enframes the approach to the main stairway (Photo 0012). At either side are square pilasters styled similarly to those in the screen between the hall and living room; the capitals, however, have multiple concave and convex moldings below the large abacuses at the tops, unlike the simpler profiles of the screen capitals. The columns support a segmental arch fashioned from plaster without wood trim or ornamental finishes.

In the living room, the fireplace is the dominant feature (Photo 0015), located on axis with the center of the screen between the hall and living room. The simply, yet boldly detailed fireplace consists of square pilasters enframing the edges of the chimney and fireplace; an architrave above that the two pilasters support; a rectangular shelf above the rectangular firebox opening; and three large brackets supporting the shelf. The lead motif of the interior, the stylized pyramid introduced in the screen, is echoed in the treatment of the capitals on the two pilasters. Halves of the motif are seen in profile on the sides of the brackets. The upraised square seen at the top of the stylized arrows outside appears again along the architrave of the fireplace and at the bases of the three brackets below. Visually, the architect subtly introduces motifs on the exterior and carries them, together with a new distinctive feature, in the entry and main living space of the interior. The rest of the surfaces in the fireplace and chimney are simple without detail, drawing attention to the principal decorative features; the over mantel area is a plaster surface, and the area above the firebox and in the hearth is subdued, brown colored ceramic tile. The fireplace is currently painted white.

Another distinctive decorative element is found at the west end of the rectangular living room (Photo 0016). Providing access to the dining room is a rectangular opening at the center of the wall between the two rooms. The opening is without trim and may have been modified since construction, but the placement of the opening is probably original. The opening is on axis with a recessed rectangular opening at west end of the dining room, which may have communicated originally with the one-story room or porch attached to the exterior.

Of particular interest on either side of the living room side of the opening are two blind arches. The surface within the arches is recessed about 1 ½ inches and both the arches and the areas within are simply plastered without detailing.

The dining room appears to be largely unaltered from its original appearance (Photo 0017). The chief decorative element is the wooden beamed ceiling. Although wooden beams were frequently used as ornamental features in dining room and living room ceilings in Indianapolis houses in the years before 1910, the pattern used here by Hunter appears to be distinctive, perhaps designed for this residence. The pattern consists of three parallel rectilinear beams placed across each side of the ceiling and intersecting at the corners. The result is a rectangular open, plastered area at center and a grid pattern of four squares at each corner of the room. In four of the squares, a single electric light with a candle shape hangs down. The abundance of darkly stained and grained wooden beams adds rich color to the room and defines its character. At the west end is a central rectangular opening in the wall. It is without trim; at its center, the plaster opening rises to form a segmental arch, much like that in the reception hall. Assuming

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that the wall within this rectangle/arch originally led to another room, the segmental arch is yet another motif signaling entry to another part of the house. The south wall of the dining room is lit by a bank of four original wooden casement windows.

Returning to the reception hall, the north side opens into first what may have been a parlor (Photo 0018), in the northeast corner, and secondly into the north stair hall. The former parlor is a rectangular room with windows on the east and north walls. The chief decorative detail is the crown molding, which, like all of those in the hall, living room, and dining room consists of 10 sub-moldings with convex, concave, and raking profiles (Photo 0019). In the southeast corner, a closet has been built out from the wall with a cornice and trim resembling the crown molding overhead and trim around the doorway. Unlike other doorways in the house, the parlor doors are double.

The main stairway at the west end of the reception hall (Photo 0020) is unusually narrow for a house of the scale of this residence; the single flight of stairs to the second floor is only about 5 feet wide. There are two arresting details on the stairway. The newel post and the posts for the balustrade in the floor above is inscribed below their simple abacuses with multiple, parallel, channeled grooves with points at their lower ends. There is an immediate resemblance to the stylized arrow motif that the architect employed on the piers of the porch and on the chimney. On the balustrade of the stairway (Photo 0021), every third of the flat slats and its neighbor are carved to form together a variation on the pyramid motif in the screen between the hall and living room and on the fireplace. Here the outline formed by the paired slats forms a pyramid with two levels and tower. This modified motif runs up the stairway and continues in the balustrade lining the stairway opening in the hallway above. Atop the newel post of the stairway is a steel lantern with a domed cap that originally provided an additional electric light. The slanted sides of the lantern have textured glass with a diamond pattern etched in green and white. There appears to be several types of wood employed in the stairway: the risers may be pine stained a deep brown; the newel post is stained black, to go with the lantern; the rail and balustrade appear to be a hardwood, perhaps maple or oak.

The second door from the reception hall leads into the north stair hall, which is an enclosed, rectangular hall. The reception hall door leads up a flight to a landing, and from the landing a second flight continues up to the second floor. Parallel to the first flight leading up is a flight descending to a landing on the north side of which is the north entry to the house. On the east side of the landing, a door leads down one flight to the basement. The north entry consists of a central wooden door, which appears to be original; it contains the three parallel panels in its lower half seen elsewhere in the house. Above is a single glass pane. On either side are the two fixed sash glass lights mentioned in the exterior description. The wooden trim and shelf of each light are stained a dark, almost black color, which probably is original. The same stain/varnish treatment is given the simple, rectangular newel posts of the stairway and to the rails, upper two wooden flights, and upper landing (Photo 0022). The balusters supporting the rails are squared in their upper and lower sections and rounded in the middles. A recent patterned synthetic flooring has been laid along the first floor corridor, the stairs leading down to the north entrance, and the landing next to the entrance. The door leading into the north stair hall from the reception

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hall has the three parallel panels in its lower two thirds, and a rectangular light with pebbled glass at the top.

At the west side of the north stair hall corridor, an original door with two rectangular panels leads into the kitchen, which retains the outline of its original rectangular shape. Along the east side of the kitchen projects the outline of the rectangular furnace chimney. The kitchen has been modernized, probably since 1993, with new counters, cupboards, flooring, and appliances. At its southwest corner, an original doorway without door leads south into what was probably originally the butler's pantry. Along the west side of the kitchen, near the southwest corner, a large rectangular opening has been cut, approximately 8 feet by 8 feet. The west kitchen counter has been extended halfway into the space created to form a work table or desk. The crown molding in the kitchen consists of a large upper section with an "S" curve and a smaller concave section below.

The former butler's pantry occupies the area between the southwest corner of the kitchen and the northwest corner of the dining room. An original door on axis with the doorway from the kitchen leads from the pantry into the dining room. Built into the east wall of the pantry are cabinets with glass windows, a shelf, and drawers and cabinets below that resemble those that would have been found in a 1910 pantry, but may be recent in age.

Second Floor:

The main stairway ascends in a single flight to a landing, which offers access through a west door to the deck outside (Photos 0023, 0007). A short second flight of several steps leads up from the landing to the second floor hall, which is at the center of the house and is roughly rectangular in shape. The opening occasioned by the first flight of the stairway, also rectangular, is lined by a balustrade matching the design of that along the first flight. The posts replicate the incised "arrow" points on the main newel post, while the balusters repeat the pyramidal outline seen in the first flight (Photo 0024).

Above the south end of the landing, framing the vestibule formed by the landing, is a segmental arch in plaster. The arch springs from wooden rectangular capitals and replicates the arch framing the approach to the main stairs from the reception hall on the first floor. Here, however, the capitals are without columns and are affixed to the walls, serving as corbels.

In the southwest corner of the floor is a bedroom, roughly rectangular. There is a closet located in the center of the east wall. Returning to the hall, there is another closet accessible from the hall, followed by the door to the master bedroom, in the southeast corner of the floor (Photo 0025).

The focal point of the master bedroom is a fireplace located at the center of the south wall (Photo 0026). It has a varnished wood shelf and wooden frieze below. Vertical wooden rectangles provide accents below the shelf, superimposed on the frieze. At the top of the rectangles appears the same wooden square motif seen in the fireplace in the living room and on the exterior. Below the frieze and surrounding the cast-iron, Art Nouveau-styled firebox, glazed green tile

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covers the upper face of the fireplace. The tiles on either side of the firebox are missing. The hearth below is covered with the same tile. The plastered chimney stack above the shelf is tapered and narrows as it approaches the ceiling. The other element that commands attention in the room is the three-faceted bay window along the east wall (Photo 0027). A closet is located at the south end of the west wall.

At the northeast corner of the master bedroom, a door leads into the dressing room, a narrow rectangle parallel to the front of the house. A closet is located at the south end of the west wall in the dressing room.

North of the dressing room through a second door is the northeast bedroom. It is roughly rectangular and has an identical three-faceted bay window along its east side. It is smaller than the master bedroom. A closet is found at the west end of its south wall. The main entrance to the northeast bedroom is from the hall, at its southwest corner. West of the northeast bedroom from the hall is a door leading up to the attic, then an opening with a curved plastered arch leading to the north stairway to the first floor (Photo 0028). On the other side of that stairway, the north side of the hall gives access to the bathroom. The latter is rectangular and retains its twin fixed sash square windows and trim at the center of the upper part of the north wall. The rest of the finishes and fixtures appear to have been replaced since 1980. There is beige tile in the lower sections of the wall, and a rectangular bath tub at the southwest corner.

The final room on the second floor, the northwest bedroom, is accessed from the hall just beyond the bathroom. It is L-shaped, with a short entryway. At the northwest corner, a square closet projects into the room. The space immediately east of it leads to a window; there is a plaster arch over the beginning of this eastern space.

Attic:

The attic is accessed via a two flight stairway located directly above the north stair hall. The attic is unfinished, but has a wooden floor. The structure of the hipped room is exposed. Beams resting on two by four wood columns support the rafters and purlins of the sloped roof. At the top, four slopes culminate in a rectangular wooden platform. At the center of the east side of the attic, a rectangular space leads to the two-light dormer window that looks out at the center of the east roof slope outside (Photo 0029). A skeleton, wood-framed, hipped roof structure consisting of studs and headers provides support overhead.

Basement:

The basement is accessed from the landing of the north entrance to the house. One flight of wooden stairs leads south down to the basement level, which is divided by brick partition walls into four rooms. The basement has brick exterior walls and a concrete floor throughout. All of the former basement windows have been sealed with concrete blocks.

Of chief visual entrance in the southeast room is a brick fireplace located directly beneath the living room fireplace and located on the south wall. The bricks are unpainted and are laid

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predominantly in running bond, with occasional courses including headers. There is a segmental arch consisting of stretcher bricks as voussoirs (Photo 0030).

The northeast room consists of two sections, partially divided by a brick partition wall. The southeast room contained the original boiler; a wooden partition encloses the former fuel oil tank. In the northwest room, there is a former utility sink and hot-water heater, which is connected to the brick chimney that rises through the four levels to the north slope of the roof.

Below the north entrance landing, immediately west of the stairway leading down to the basement is a toilet room with a tongue and groove door.

Additions:

In the original house, the butler's pantry and an adjoining section extended southwest and west of the kitchen, beneath the stair landing on the second floor and below the northwest bedroom. Today, the part immediately west of the kitchen is accessed through the rectangular opening in the west wall of the kitchen and is a work space. To the west of the work space is the current laundry room. It is accessed through a 1910 doorway that originally led to it from the butler's pantry.

Between 1980 and 1993, the rectangular section of the first floor west of the kitchen and the pantry was extended west approximately 11 feet to create a breakfast room in its southern half and space for a bathroom in its northern portion. The breakfast room is rectangular and runs from the pantry cabinetry west to double doors. There are drywall ceilings and walls, and the floor is covered with tiles. The bathroom is accessed from the west side of the laundry room and has a black tile applied to the walls.

In 1993, a second living room and garage was constructed adjacent to the west side of the original house. The new living room is a rectangular space located immediately west of the dining room. It is accessed from an opening in the south wall of the breakfast room and from a door in its south wall to the garage. On the west wall of the room is a rectangular fireplace chimney constructed of ceramic block. All wall and ceiling surfaces in both the breakfast room and new living room are drywall.

The garage has an open rectangular interior large enough for three cars. The east, south and west walls are covered with insulation, and the north wall is covered with drywall. There is a concrete floor. The roof structure supporting the gable roof is exposed.

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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

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

- 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 old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1911

Significant Dates

Significant Person (last name, first name)

(Complete only if Criterion B is marked above.)

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Cultural Affiliation

Architect/Builder (last name, first name)

Hunter, Frank Baldwin

Period of Significance (justification)

The period of significance, 1911, is the date the Lovel D. Millikan House was completed and occupied.

Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Lovel D. Millikan House is eligible for the National Register under Criterion C in the area of Architecture as an especially fine example of the Four Square type in Indianapolis in the early 20th century before World War I. The architect, Frank Baldwin Hunter, incorporated several special Craftsman motifs and details into the Millikan House that appear to have been designed especially for this house: rectilinear, geometric patterns in stucco and timber exteriors of the second story; a pyramidal roof over the front porch entry steps, echoed above by the roof of the

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roof dormer; a stylized arrow motif composed of brick and limestone that appears on the piers of the front porch and on the side of the main chimney stack; a pyramidal outline motive designed for the living room fireplace and a columnar screen between the reception hall and living room; Arts and Crafts balusters and posts in the main stairway; and glazed smooth tile in the master bedroom fireplace. The details employed by Hunter distinguish the Millikan House from other Four Square houses designed by Indianapolis architects and also from the hundreds of less expensive Four Square single family and duplex houses constructed in the city by builders and ready-cut suppliers. The period of significance is 1911, and the level of significance is local. The house has a high degree of integrity in the three exterior elevations visible from the street and in the interior.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Lovel D. Millikan House is significant under Criterion C as an especially fine example of the Four Square type of house in Indianapolis, designed by one of the principal domestic architects of the early 20th century in the city, Frank Baldwin Hunter.

The house was built by Lovel D. Millikan, a real estate agent or dealer, who purchased Lot 13 of Wright's Park Avenue Addition from Laura B. Hall in December, 1909.⁴ The 182 foot by 50 foot lot faced the center of the 2500 block of what is now North Park Avenue, just south of Sutherland Avenue. Strong evidence in *The American Contractor* of April 30, 1910 points to Frank B. Hunter as the architect for a house that Millikan was planning to build on Lot 13. The issue for that date announced that the general contract for constructing a two-story residence costing \$7,000 on Park Avenue had been let by the owner, L.D. Millikan, to J.T. Elliott of Indianapolis. The architect was listed as Frank B. Hunter of Indianapolis.⁵ Millikan built the

⁴ Index to Additions and Subdivisions, City of Indianapolis, 3rd Series, Tract Book 19, p. 173, records of First American Title Insurance Company, Indianapolis.

⁵ That the item in *The American Contractor* refers to 2530 N. Park Avenue is strongly suggested by Millikan's purchase of Lot 13 five months before the contract mentioned in the item was let; the location of the house to be built on Park Avenue, the same as Millikan's lot; and the recording of a mechanic's lien for \$149.00 on Lot 13 granted by Millikan in October, 1910 to the F.M. Bachman Co. of Indianapolis, suppliers of "dried hardwoods and

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house as his own residence; in 1911 he was listed by the Indianapolis city directory as living at 2530 Park Avenue for the first time.⁶

Frank Baldwin Hunter (1883-1958) grew up in Indianapolis and studied art at the former Classical Art School and the former Manual Training High School in the state capital. He received no formal training in architecture, but gained experience as an architect and engineer through apprenticeships with architects Preston C. Rubush of Indianapolis, J.W. Gaddis of Vincennes, and R.P. Daggett and Co. of Indianapolis. In 1907, he started an independent architectural practice and quickly established himself as one of the leading architects for residences in the capital.⁷ A review of weekly house designs published in the *Indianapolis Star* between 1909 and 1911 shows that Hunter was equally at home in designing in the English Tudor, Four Square, and Arts and Crafts styles.⁸ Of ten houses he designed that appeared in the *Star* in those two years, five meet the general definition of the Four Square type, and he was one of several local architects whose Four Square designs appeared regularly in the *Star's* series. Most of the houses he designed in his early years of practice were constructed for middle and upper middle class clients in the north side neighborhood between about 22nd Street and 40th Street.⁹

After Hunter completed the Millikan House, he moved gradually into the design of commercial buildings, such as the Fountain Square Theater Building and the Zaring Egyptian Theater; the Ambassador Apartments; the former Broad Ripple Masonic Lodge; and more grandly scaled and constructed residences on Meridian Street north of 40th Street. The latter included the Thompson-Trimble House at 4343 North Meridian (later the Governor's Mansion) and an expansion of the Borinstein House at 4137 North Meridian.¹⁰

The Four Square House:

The Four Square house as a popular type of residential design appears to have originated in the work of several architects in different parts of the United States about the same time in the early 1890s. In 1891, Denver architect Frank Kidder designed a house for that city that met nearly all of the features that came to characterize the type: a square, cube-like shape, hipped roof, central front dormer with hipped roof, and almost no exterior ornament. Four years later, the Grodavent

veneers, yellow pine lumber and timbers, sash, doors and shingles." The lien indicates that a house was under construction by October on Lot 13. See *The American Contractor*, Saturday, April 30, 1910, p.57; Index to Additions and Subdivisions, 3rd Series, Tract Book 19, p. 173, records of First American Title, Indianapolis;

⁶ R.L. Polk & Co., *Indianapolis City Directory* for 1910, p. 195.

⁷ "Frank B. Hunter," *Indianapolis Men of Affairs* (Indianapolis: The American Biographical Society, 1923), p. 307; "Frank B. Hunter," Citizens Historical Association, Indianapolis (Indianapolis, May 27, 1939), copy at Indiana State Library.

⁸ See also Paul C. Diebold, *The History & Architecture of Meridian-Kessler* (Indianapolis: Meridian-Kessler Neighborhood Association, 2005), p. 86.

⁹ "As Others Have Built" [weekly feature in *Indianapolis Sunday Star*, Woman's Section, January, 1909 through February, 1911.

¹⁰ "Frank Hunter Dies; Architect-Engineer," *Indianapolis Star*, January 5, 1958, Sec. 4, p. 8, c.1; David J. Bodenhamer, Lamont Hulse, and Elizabeth B. Monroe, *The History & Architecture. The Main Stem of North Meridian Street* (Indianapolis: Historic Landmarks Foundation of Indiana, 1992), pp. 123, 127.

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Brothers, also Denver architects, designed the Trott House in the Colorado capital that contained all of the 1891 features, plus a final essential item: a rectangular front porch that extended over most of the first story of the façade. Publication of the Grodavent design in *Carpentry and Building*, one of the most widely read periodicals for builders in the country, quickly popularized the Four Square type among contractors and builders throughout the nation. By the first decade of the 20th century, it was the third most favored house type or style nationally, following Colonial and Bungalow.¹¹

The Four Square type won a quick following because it (a) coincided with a widespread rejection of the irregular massing and ample, intricate ornamentation of the Queen Anne style, and (b) could provide more rooms and area within on a smaller area of the lot and hence was more economical to build. Aesthetically, simplicity and clean lines were taking hold as selling points for new houses.¹²

The Four Square type was originated by architects and first gained favor among architectural practitioners during the 1890s. It then won favor among builders and contractors, who suggested it to their clients. After 1900, general circulation magazines and house plan books included Four Square designs in their publications, followed by the so-called “ready-cut” housing industry, which actually sold complete houses. The Four Square, with elaborations of plan and details on the basic type, spread throughout nearly every locality by about 1910 and continued to be a popular staple of residential design until 1930.¹³

Although the builders, plan books, and ready-cut industry supplied economical, standardized versions of the Four Square to lower income house buyers, there continued to be a market for customized designs by architects. A case study by Four Square scholar Thomas Hanchett of Four Square houses in Salt Lake City during the early 20th century showed that over 60 per cent of the Four Square residences constructed there between 1905 and 1909 were designed by architects.¹⁴

In Indianapolis, Frank Hunter was one of perhaps 10 architects who designed houses based on the Four Square type that were featured in the *Indianapolis Star* between 1909 and 1911. The type appears to have been well-established in the state capital by 1909 and 1910 and popular with middle and upper middle class clients, especially in the developing north side of the city.

2530 North Park Avenue

Of the six known Four Square houses designed by architect Hunter in 1909 and 1910, the Millikan House was one of the largest and was given a customized treatment that included materials, finishes, and ornamental motifs that were of especially high quality and unusual for

¹¹ Thomas Walter Hanchett, “The Four Square House in the United States” (Chicago: University of Chicago Master’s Paper, 1986), pp. 17-60.

¹² *Ibid.*, pp. 3-4; 21-29; 33-35; 46-50.

¹³ *Ibid.*, pp. 35-70, 83-87; Renee Kahn, “The American Foursquare,” *The Old-House Journal*, February, 1982, p. 29-32.

¹⁴ Hanchett, pp. 76-77.

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the Four Square houses published in the *Indianapolis Star* series. The treatment Hunter gave the Millikan House was also different than that given to most of the houses in the series that he himself designed.

The unusual elements in the façade for the Millikan House include a symmetrical composition, twin bay windows on the second story; stucco and timbers fashioned into rectangles on the second level; a front porch in which the roof extends the entire length of the façade, but the outside piers are recessed; and a separate pyramidal roof over the steps of the porch. The silhouette of the latter is echoed by the hipped roof over the dormer window in the main roof above. The use of brick, (originally) clapboard, and stucco and timber for the exterior materials is also more common to customized examples of the mode. Of special interest on the exterior are Hunter's design of the stylized brick and stone arrow motif and its use as ornaments on the porch piers and on the outside of the south chimney stack. Likewise, the triads of rectangular openings in the porch walls are distinctive.

Most of the Four Square designs in the *Star* series were asymmetrical in their facades, with side entrances or smaller porches located off-center typical. Of Hunter's known houses for the period, only one, the Angus Julian House at 3942 North Delaware Street, had a symmetrical composition for its façade. Twin bay windows in the facades of the published Four Squares were also rare. The only other house in the series with such windows was the H.B. Reynolds House at 2305 Broadway (demolished), designed by Hunter's competitor, Herbert L. Bass. Stucco and timber was widely used during this period in irregular, picturesque patterns on the second floor, principally for English Tudor designs. Hunter himself used it for several of his own Tudor designs; a modified Prairie Style residence, the Charles C. Miller House at 3250 North New Jersey Street; and in a Four Square house, the R.P. Alexander House at 3344 Ruckle Street. However, in both the Miller and Alexander Houses, Hunter used timbers as rectangular frames for stucco panels. In the Millikan House, he fashioned the stucco and timbers into geometric, stacked, horizontal patterns, which were also rectangular and square. Such patterns were not evident elsewhere.¹⁵

Several of Hunter's 1909-11 houses, such as the Miller and Alexander Houses and another Four Square design, the George Tone House at 2021 North Talbott Street,¹⁶ have brick exterior walls for the basement, first story, and lower second story, as well as stucco and timber for the upper part of the second story, but only at the Millikan House did Hunter use the three materials: brick for the high basement, wood clapboarding for the upper first and lower second stories, and stucco and timber for the upper second story.

The recession of piers beneath a porch roof that extends the whole length of the façade is not seen in Hunter's other Four Square houses of 1909-11, nor any of the other Four Square designs

¹⁵ "Home of Mr. and Mrs. Charles C. Miller," *Indianapolis Sunday Star*, October 17, 1909, Woman's Section, p. 4; "Residence of Mr. and Mrs. H.B. Reynolds," *Star*, November 28, 1909, Woman's Section, p. 4; "Home of Mr. and Mrs. R.P. Alexander," *Star*, June 19, 1910, Woman's Section, p. 4; "Residence of Mr. and Mrs. Angus Julian," *Star*, November 27, 1910, Woman's Section, p. 4.

¹⁶ "Residence of Mr. and Mrs. George Tone," *Indianapolis Sunday Star*, Woman's Section, p. 4.

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shown in the *Star* series. Likewise, no other of the published designs features the separate, central pyramidal roof that appears over the porch steps in the Millikan House.

Of the Four Square designs published in the *Star*, stylized motifs similar to those seen in the exterior of the Millikan House appear only in Hunter's designs. In the Alfred Rapp House, 3240 Broadway (1909), Hunter used single incised lines with trefoil caps on the porch piers. At the George Stoner House, 3058 Washington Boulevard (1910), he used trios of upraised brick headers, but without a point on the central inscription on the piers of the front post piers.¹⁷ At the Julian House, 3942 North Delaware (1910), pairs of lines composed upraised brick headers adorn the porch piers, ending at the lower ends with projecting brick squares. It appears, then, that Hunter fashioned a customized motif for the exterior of the Millikan House, to individualize the design. With respect to the trios of rectangular openings along the lower edges of the Millikan porch, such motifs don't appear in the published designs of other architects, but are used in Hunter's own Julian and Stoner Houses.

In terms of the interior plan of the Millikan House, its use of central halls on the first and second floors is also found in a few of the 1909-11 published Four Square plans. Most such plans featured reception halls along one side of the first and second floors or no reception hall and a living room that extended the width of the house. Hunter himself used a similar center hall plan and arrangement of rooms on the first and second floors for the Julian House at 3942 North Delaware (1910). Herbert Bass used a nearly identical interior plan for the now demolished Reynolds House at 2305 Broadway (1909), and it is possible that Hunter was familiar with the Bass lay out. Only in the Millikan and Reynolds Houses did the central reception hall terminate in the main stairway and a second side stairway occupy the center of one of the sides of the house.

Of greatest importance in the interior of the Millikan House are several decorative motifs that Hunter used. Chief among these is the outline of a stylized Mayan pyramid that appears as a decorative element below the capitals of the pilasters flanking the fireplace and below the capitals of the two columns that comprise part of the screen between the reception hall and the living room. A variation on the pyramidal motif, with a second tier and a lower stage appears as a silhouette cut from alternating sets of flat wooden balusters along the main stairway leading up to the second floor and in the balustrade that lines the stairway opening in the second floor stair hall. On the newel and subsequent posts of the stairway appear incised vertical lines with points at the lower ends that recall the stylized arrow motif seen on the porch piers and chimney stack outside. The stairway treatment, with the rectilinear simple treatment of the balusters and posts derives from Arts and Crafts details of the period. Finally, the segmental arch and pilasters enframing the main stairway add a special decorative element. Hunter's customized decorative elements add a special aesthetic element not seen in most Four Square houses of the early 20th century, even many designed by architects in Indianapolis.

¹⁷ "Residence of Mr. and Mrs. Alfred T. Rapp," *Indianapolis Sunday Star*, December 19, 1909, Woman's Section, p. 4; "Residence of Mr. and Mrs. George W. Stoner," *Sunday Star*, September 4, 1910, Woman's Section, p. 4.

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Another special detail is provided in the intricate wooden beam pattern that provides a rich element of color and elaboration to the dining room ceiling. The pattern designed by Hunter, a rectangle at center with four squares at each corner, is not seen in the other houses he designed or in those designed by other architects that were published in the *Star* series.

The fireplace designs in the both the living room and the master bedroom above it present final special features designed for the house. In particular, the pilasters with simple abacuses; the pyramidal outlines as the sole ornamentation; and the frieze above the pilasters adorned with simple wooden block squares, recalling the squares in the stylized arrows on the exterior, are all details of quality design rarely seen in other Four Square houses in Indianapolis. The stark, unadorned shelf, supported by the three substantial, simple wooden brackets is yet another striking feature, contributing to the austere, powerful effect of the whole. The simplicity reflects the aesthetic of Craftsman fireplaces of the period,¹⁸ but the deftness of the design appears unusual in Four Square houses of Indianapolis.

The master bedroom fireplace design offers a similar, customized design, with its deep green glazed tile for the facing of the surround around the firebox and in the hearth below and Craftsman-style shelf, frieze, and super-imposed wooden rectangles below. Hunter also invoked the visual motif of the square from the first floor fireplace with a square motif at the corners of the upstairs fireplace frieze.

Integrity

The Millikan House retains a high degree of integrity in terms of the façade and side elevations and the interior. The original design is almost completely unaltered on the three elevations visible from the streets. The additions at the rear are not visible from the street, and the garage is located to the south and rear of the house. Vinyl siding added to the clapboard sections of the exterior retains the overall character of the original siding. Inside, the original plan for the principal living floors is intact, with the minor exceptions of enlargement of the butler pantry and north kitchen wall. Original materials in the interior are also intact. Overall, the key components that mark this house as a high-style, architect-designed Four Square remain intact. The setting to the south has changed since 1993 with the construction of the driveway, but the front yard, which was the primary setting for the house originally, is largely unaltered.

Developmental History/Additional historic context information

History, 1889-1978:

¹⁸ See Gustav Stickley, *Craftsman Homes: Architecture and Furnishings of the American Arts and Crafts Movement* (New York: Dover Publications, 1979), pp. 76, 132, 134.

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The addition in which the Millikan House stands was platted by Worth Wright as Wright's Park Avenue Addition to the City of Indianapolis in 1889. The platting anticipated the next wave of residential expansion for well-to-do, middle class, and upper middle class home construction north of the developed neighborhood south of 22nd Street. Each of the 182 foot by 50 foot lots was large enough for a substantial house, a front and back yard, and a barn or carriage house. Lot 13 initially sold for \$1,000 in 1890 and passed to several owners who each held it for several years and then sold it again. When John Monaghan sold Lot 13 to Mary Rusk in 1904, the price was \$1,550. When widow Laura B. Hall sold the lot to Lovel D. Millikan on December 8, 1909, the parcel commanded \$3,000, an indication that demand for lots in the addition was steadily increasing.¹⁹

The rise of property values and construction of new houses in the north side neighborhood of Indianapolis during the first decade of the 20th century reflected a national economic boom that boosted home construction across the country after about 1905. Construction of new housing units in the United States rose from two to three hundred thousand in 1904 to over half a million units in 1905. The level of housing construction remained at between four and five hundred thousand units for the next eleven years, until about 1916.²⁰

Lovel Millikan (1863-1936) was born in Henry County, Indiana. At the time he purchased Lot 13, he was living in Montpelier, Indiana. It is not known what his previous occupations were, but the 1911 Indianapolis city directory lists his occupation as "real estate." From the notice published in the April 30, 1910 issue of *The American Contractor*, it appears that Millikan hired Frank Hunter promptly to prepare plans for the house that he intended to build on Lot 13. The notice announced letting of a general contract for construction, which would have required final plans and specifications. The house was under construction during the remainder of 1910 and possibly into 1911. After taking up residence at 2530 North Park in 1911, Millikan's occupation was listed in the city directories as real estate through 1915. In 1916 he is listed as a salesman for the Gibson Company, dealers in Overland automobiles. He and his wife Clara lived at 2530 North Park until 1919, when he sold the property to Marion S. Thomas. Millikan later became President of the Midland Chemical Company of Indianapolis.²¹

Thomas and his wife Irene lived in the house for about two years. Marion Thomas in 1920 was Manager of the W.K. Stewart Company, dealers in books, stationery, and office furniture in downtown Indianapolis. In 1921, Thomas sold 2530 North Park to Theodore Stenzel, a traveling salesman. Stenzel and his wife, Nina E., a dealer in second-hand goods on Indiana Avenue, lived at 2530 until 1927, when they were divorced. Theodore and his apparent second wife, Nancy, lived at 2530 two more years, until 1929. Between 1930 and 1936, during the

¹⁹ Plat Book 9, p. 133, Marion County Recorder's Office; Index to Additions and Subdivisions, 2nd Series, Tract Book 19, p. 76; 3rd Series, Book 19, p. 116; 3rd Series, Book 19, p. 173, records of First American Title, Indianapolis;

²⁰ Hanchett, pp. 69-70.

²¹ Lovell [sic] Millikan Rites Will Be Held Saturday," *Indianapolis News*, December 11, 1936, Part 1, p. 19, c.3; *The American Contractor*, Saturday, April 30, 1910, p. 57; *R.L. Polk & Co.'s Indianapolis City Directory* (Indianapolis: R.L. Polk & Co., 1911), p. 1071; *City Directory*, 1915, p. 996; *City Directory*, 1916, pp. 574, 906; *City Directory*, 1919, p. 1672; 4th Series, Book 19, p. 150, records of First American Title.

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Great Depression, Theodore Stenzel appears to have rented the Park Avenue house to a series of short-term tenants. He and his wife Nancy took up residence at 2530 again in 1937, when Theodore was operating a second-hand clothing store at 227 Indiana Avenue. The next year, his fortunes improved, as he operated a hardware store at 548 W. Washington Street downtown. In 1947, Theodore's widow Nancy was living at 2530 North Park. The Stenzel family continued to own the property until 1964, when Betty Stenzel Lawson Pavan and her husband Arthur sold it to Louis and Doris Morse. In 1971, the Morses sold the property to Mary Ann Hazard. In 1976, the vacant property was purchased at public auction by Jerome Forrestal, Auditor of Marion County and conveyed by him to the Marion County Board of Commissioners in 1978.²²

Ownership by Julia M. Carson

In 1980 State Senator Julia M. Carson, a leader in the African American community of Indianapolis, acquired the vacant, abandoned house at 2530 North Park from the Marion County Board of Public Works. Senator Carson agreed to reside in the house for at least one year, bring it up to minimum building code standards, and acquire adequate fire and liability insurance on the property. Previously, she and her family had lived in the house immediately to the north at 2534 North Park Avenue, which Senator Carson had purchased in the early 1960s. After acquiring 2530, the senator rehabilitated the house and retained its early 20th century character.²³

Julia Carson was born in Louisville in 1938, the daughter of a single mother. Carson grew up in poverty in Indianapolis and worked part-time waiting tables, delivering tables, and harvesting crops. She graduated from Crispus Attucks High School, known for excellence in both academics and athletics. As a single mother herself, Julia Carson worked as a secretary for a local chapter of the United Auto Workers and met Indianapolis Congressman Andrew Jacobs, Jr. Jacobs hired her as a caseworker and district aide, and Carson impressed him so much with her abilities that he urged her to run for the Indiana House of Representatives in 1972. Winning election, Representative Carson served two terms in the Indiana House and in 1976 was elected to the Indiana State Senate from a central Indianapolis district. While a member of the Indiana Senate, Carson sat on the Senate Finance Committee and became Senate Minority Whip. She also served at the same time as Human Resources Director at Cummins Engine Company, a major engine manufacturer in Columbus, Indiana. In 1990 she ran for Center Township Trustee successfully. As trustee, Carson erased a \$20 million debt and left a \$7 million surplus when she left office, while improving administration of welfare payments in the township.

²² *City Directory*, 1920, pp. 1343, 1380; *City Directory*, 1922, p. 1405; *City Directory*, 1924, p. 1472; *City Directory*, 1927, p. 1302; *City Directory*, 1929, p. 1357; *City Directory*, 1930, pp. 378, 1307; *City Directory*, 1931, p. 642; *City Directory*, 1934, p. 1207; *City Directory*, 1936, p. 1563; *City Directory*, 1937, p. 1476; *City Directory*, 1938, p. 1126; *City Directory*, 1947, p. 826; 4th Series, Book 19, p. 150, First American Title; 5th Series, Book 19, p. 65; Conveyance of Lot 13 from Betty Stenzel Lawson Pavan and Arthur J. Pavan to Louis R. Morse and Doris Morse, August 5, 1964, Warranty Deed 64-39574, Marion County Recorder's Office; Conveyance from Louis R. Morse and Doris Morse to Mary Ann Hazard, November 30, 1971, Warranty Deed 71-66272; Conveyance of Lot 13, Wright's Park Avenue Addition from Jerome Forrestal, Marion County Auditor to Marion County Board of Commissioners, March 21, 1978, Document 78-658873, Marion County Recorder's Office.

²³ Quit Claim Deed conveying Lot 13, Wright's Park Avenue Addition from Board of Public Works, City of Indianapolis to Julia M. Carson, July 15, 1980, Document 80-43427, Marion County Recorder's Office; interview with Samuel M. Carson, Sr., October 9, 2014.

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In 1996, upon the retirement of Andrew Jacobs as a Member of Congress from the 10th District of Indiana, Julia Carson ran for election as a Democrat to replace him. She campaigned effectively, defeating her primary opponent by a margin of 49 to 31 per cent and her Republican opponent, 53 to 45 per cent. Congresswoman Carson was the first African American and the first woman to serve in Congress from Indianapolis. In 1999 she became a member of the House Banking Committee and worked on ways to increase home ownership among low to moderate income people through programs of the Fannie Mae home mortgage agency. As a member of the Financial Services Committee, Representative Carson authored legislation to reform the debt consolidation industry and sought to boost the “financial literacy” of average Americans. She helped create the Indiana Mortgage and Foreclosure Hotline to counsel Indiana homeowners and potential home buyers about the mortgage process.

As a member of the Transportation and Infrastructure Committee, Representative Carson helped obtain \$11 million for highway expansion, street improvements, and improved public transportation in Indianapolis. In 2005, she sponsored the largest Amtrak re-authorization bill to that date, the National Defense Rail Act. The \$40 billion bill provided for the development of new high speed passenger rail lines and sustained operations at Amtrak’s largest repair facility in Beech Grove, Indiana, providing jobs and economic benefits for part of the congresswoman’s district. Representative Carson reluctantly voted for permanent trade relations with China in 2000, believing that increased trade with China would benefit Indianapolis businesses and compensate partially for the potential loss of American jobs.

During her years in Congress, Representative Carson championed the causes of the underprivileged, such as uninsured children, homeless veterans, and victims of domestic violence. She was a skilled political campaigner who survived repeated Republican drives to defeat her. In all of her campaigns for public office, Carson never lost an election.

One of her proudest achievements in Congress was her successful efforts to award the Congressional Gold Medal to civil rights pioneer Rosa Parks. Representative Carson authored the bill, managed its passage, and arranged for the medal to be presented to Parks on her 86th birthday in 1999.

After several years of declining health, Congresswoman Julia Carson died at her home in Indianapolis in December, 2007. Reflecting the high respect in which she was held by people across the political spectrum in Indiana, she lay in state at the Indiana State House on December 21, 2007.²⁴

²⁴ “Carson, Julia May,” U.S. House of Representatives: History, Art & Archives website: [http://history.house.gov/People/Listing/C/Carson,-Julia-May-\(C000191\)/](http://history.house.gov/People/Listing/C/Carson,-Julia-May-(C000191)/), accessed July 10, 2015; “Julia Carson,” *Encyclopedia.com* website: http://www.encyclopedia.com/topic/Julia_Carson.aspx, accessed July 10, 2015.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Conveyance from Louis R. Morse and Doris Morse to Mary Ann Hazard, November 30, 1971, Warranty Deed 71-66272, Marion County Recorder's Office.

Conveyance of Lot 13, Wright's North Park Addition from Jerome Forrestal, Marion County Auditor to Marion County Board of Commissioners, March 21, 1978, Document 78-658873, Marion County Recorder's Office.

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"Lovell [sic] Millikan Rites Will Be Held Saturday." *Indianapolis News*, December 11, 1936, Part 1, p. 19, c. 3.

Previous documentation on file (NPS):

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- 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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: First American Title Insurance Company of Indianapolis; Indiana State Library; William Henry Smith Library, Indiana Historical Society; Marion County Recorder's Office; and Samuel M. Carson, Sr.

Historic Resources Survey Number (if assigned): None assigned

10. Geographical Data

Acreage of Property Less than one acre

Use the UTM system

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: 16

Easting: 572918

Northing: 4406295

Lovel D. Millikan House
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- | | | |
|----------|-----------|-----------|
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is to follow the limits of Lots 13 and 14 of Wright's Park Avenue Addition to the City of Indianapolis. The property is bounded on the east by the west edge of the sidewalk running along the west side of the 2500 block of North Park Avenue and on the north, west, and south side by fences. The west fence runs along the east edge of the alley immediately west of Park Avenue.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the original lot, 13, on which the Millikan House was constructed and Lot 14 to the south, on which the garage attached to the house partially stands. Both lots are treated as one property now and under the same ownership.

11. Form Prepared By

name/title: James A. Glass, Principal
organization: Historic Preservation & Heritage Consulting LLC

Lovel D. Millikan House
Name of Property

Marion County, IN
County and State

street & number: 730 North Bancroft Street
city or town: Indianapolis state: IN zip code: 46201
e-mail jglass@hphconsulting.com
telephone: (317) 385-9115
date: August 21, 2015

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Lovel D. Millikan House

City or Vicinity: Indianapolis

County: Marion State: IN

Photographer: James A. Glass

Date Photographed: October 10, 2015, June 10, 2015, June 16, 2015, and August 17, 2015.

Lovel D. Millikan House
Name of Property

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Descriptions of Photographs and Numbers, including description of view indicating direction of camera (see Photograph Descriptions on CD).

Photo Log

Name of Property: Lovel D. Millikan House

City or Vicinity: Indianapolis

County: Marion State: IN

Photographer: James A. Glass

Date Photographed: October 10, 2015, June 10, 2015, June 16, 2015, and August 17, 2015.

Descriptions of Photographs and Numbers, including description of view indicating direction of camera:

1 of 30: August 17, 2015—east elevation (Photographer facing west)

2 of 30: June 16, 2015 oblique view—south and east elevations (Photographer facing northwest)

3 of 30: August 17, 2015—south elevation (Photographer facing north)

4 of 30: October 10, 2014 oblique view—east and north elevations (Photographer facing southwest)

5 of 30: August 17, 2015—north elevation (Photographer facing southwest)

6 of 30: June 16, 2015—west elevations of house and additions and rear yard (Photographer facing east/southeast)

7 of 30: June 16, 2015—west elevation of house (Photographer facing east)

8 of 30: June 16, 2015—detail of east elevation of front porch (Photographer facing southwest)

9 of 30: June 16, 2015—detail of south bay window, second story of façade (east elevation) (Photographer facing west/northwest)

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10 of 30: June 16, 2015—detail of upper chimney and stack, south elevation (Photographer facing north)

11 of 30: June 16, 2015—east elevation of garage (Photographer facing west)

12 of 30: October 10, 2014—reception hall and main stairway, first floor (Photographer facing west)

13 of 30: August 17, 2015—living room fireplace enframed by columns of screen between reception hall and living room (Photographer facing south)

14 of 30: June 16, 2015—screen with columns between reception hall and living room (Photographer facing southeast)

15 of 30: October 10, 2014--fireplace and southeast corner of living room (Photographer facing southeast)

16 of 30: June 16, 2015—looking into dining room from living room (Photographer facing southwest/west)

17 of 30: October 10, 2014—dining room and ceiling beams (Photographer facing west)

18 of 30: October 10, 2014—looking into northeast parlor, first floor, from reception hall (Photographer facing north)

19 of 30: June 16, 2015—Detail of crown molding, northeast parlor (Photographer facing northwest)

20 of 30: October 10, 2014—Detail of main stairway from reception hall (Photographer facing west)

21 of 30: October 10, 2014—detail of balusters supporting rail of first flight of main stairway (Photographer facing south)

22 of 30: June 16, 2015—upper flight of north stairway, leading from landing up to second floor (Photographer facing southwest)

23 of 30: October 10, 2014—looking from second floor hallway toward west entry from deck (Photographer facing west)

24 of 30: October 10, 2014—stairway balustrade above main stair in second floor hallway (Photographer facing west)

25 of 30: June 16, 2015—south wall of second floor hallway (Photographer facing south)

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26 of 30: October 10, 2014—fireplace in master bedroom (Photographer facing south)

27 of 30: October 10, 2014—east end of master bedroom (Photographer facing east)

28 of 30: October 10, 2014—northwest corner of second floor stairway (Photographer facing northwest)

29 of 30: June 16, 2015---columns and beams supporting attic roof and interior of east dormer, attic (Photographer facing east)

30 of 30: October 10, 2014—southeast corner of southeast room, basement, with fireplace at right (Photographer facing southeast)

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.