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: _Tate, George and Helen, House_____

Other names/site number: _____

Name of related multiple property listing**:**

__N/A_____

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

2. Location

Street & number: _114 E. Jefferson St._____

City or town: Kokomo_____ State: Indiana____ County: Howard_____

Not For Publication: ☐ Vicinity: ☐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 _X_ 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 _X_ 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 _X_local

Applicable National Register Criteria:

___A ___B _X_C ___D

Signature of certifying official/Title: Date

Indiana DNR-Division of Historic Preservation and Archaeology

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: Date

Title : State or Federal agency/bureau or Tribal Government

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:	x
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	x
District	
Site	
Structure	
Object	

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

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

Number of contributing resources previously listed in the National Register N/A

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC/single dwelling
COMMERCE/TRADE/business

Current Functions
(Enter categories from instructions.)
DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE VICTORIAN: Italianate

Materials: (enter categories from instructions.)

foundation:	BRICK
walls:	WOOD: weatherboard
roof:	ASPHALT
other:	METAL
	BRICK

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

Originally located at the southwest corner of Washington and Taylor Streets in Kokomo, Indiana, and later moved about three blocks to 114 E. Jefferson St. in Kokomo, Indiana,[1] the George and Helen Tate House is a two-story frame residence built in the High Victorian Italianate mode. Its builder was J.H. Watson.[2] Some of the house's most remarkable features include elaborate sheet metal window and door hoods, an exuberant entablature with ornamental corbels and a sheet metal cornice, premium quality poplar siding and walnut, ash, and cherry interior woodwork, carefully selected for the home by its original owner, George Tate, who

[1] "Another Old Landmark to be Removed," *Kokomo Tribune* [Kokomo, IN], 21 Feb. 1930, 1.
[2] Ibid.

owned a thriving lumber business at the time of the home's construction.[3] Although the two front porches and the attached garage are additions, the home still possesses historic integrity, as it retains nearly all of its original character-defining features.

Narrative Description

Site

As noted above, the George and Helen Tate house was moved to its current site in 1930.[4] It sits on a narrow and deep lot on the north side of East Jefferson St. in Adam Clark's Addition on a block immediately east of Main St. The block is four parcels wide along its east-west dimension and two parcels wide along its north-south dimension. It is bisected by a north-south alley linking Jefferson and Monroe Streets, and the house sits on the parcel immediately to the east of this alley along Jefferson. Jefferson Street itself is just four blocks north of E. Walnut Street (the northern boundary of downtown Kokomo's courthouse square). The home's neighborhood encompasses a blend of residential, commercial, and light industrial properties.

Exterior

Standing two stories tall, the house consists of a brick foundation, a frame superstructure, and a truncated hipped roof with a kick. Originally clad in slate, the roof has since been covered in asphalt shingles; however, a small structure was built around the roof in the late 1970s to prevent the direct application of the shingles to the original materials, and it is believed that the slate remains intact beneath the surface of the roof.[5] The newer structure maintains the Mansard-style character of the original roof but was built with a slightly broader footprint to cover the built-in gutter system in the cornice that was not functioning properly by the 1970s.[6] The first and second stories are sheathed in original poplar shiplap siding. Typical windows on both stories are attenuated, one-over-one sash assemblies (Image 0005). Although the windows have been replaced, they were carefully selected to complement the style of the home. Still surrounded with original decorative trim, each window is bordered on its sides by narrow wood moldings with recessed vertical panels; and each is crowned with a sheet-metal hood in the shape of a stilted segmental arch with articulated voussoirs (Image 0005). The first and second floors are also divided into bays by attenuated wood pilasters, which, like the window frames, are decorated with recessed panels along their vertical centerlines. At their tops, the pilasters have red astragal and capital moldings and long necks. At the top of the second story is a characteristically Italianate entablature, made of sheet-metal, with an exaggerated taenia band; a simple frieze interrupted at regular intervals by ornate brackets; and a broadly overhanging cornice with a boldly denticulated bedmold, also interrupted at intervals by the aforementioned brackets, which rise to support the corona of the cornice (Image 0007). The corona has white eaves and green fascia.

[3] "Lumber Wanted for George D. Tate," *Kokomo Tribune* [Kokomo, IN], 30 Jun. 1870.
[4] Curiously, the home was purchased and moved by Guy B. Watson, son of the house's builder, J.H. Watson.
[5] Interview with Dorwin Starr, October 31, 2017
[6] Ibid.

The main (south) elevation (Images 0001 and 0002) is three-ranked and is now dominated by the two-story veranda, added sometime shortly after the house was moved. The first-floor porch sits on a brick foundation and is accessed by a flight of five steps. The corner piers and the pedestals of the two center supports are also brick; they are robust and square – evocative of the Craftsman aesthetic that prevailed at the approximate time of the veranda's construction. The porch's tan brick is stamped with striated rectangles, so that when laid in stretcher bond, the piers appear to be laid in Flemish Bond. Nevertheless, the two wooden center posts and the wood entablature of the first-floor portion of the porch are much closer in spirit to the Italianate style of the house, as are the wooden supports and entablature of the second-floor portion. On the first floor, the original south façade includes the front door in the westernmost bay and a single typical window in each of the remaining two bays. The front doorway is framed and capped in the same manner as the windows. Each of the double wood doors is tall and narrow with a brass kick-plate, a single panel close to the bottom, and a long cut-glass window set above the panel. Above the doors is a transom window in the shape of a stilted segmental arch. Additional pilaster strips, treated just like the vertical opening surrounds, run between the door and center window, and between the center and east windows. These pilaster strips are carried to the second floor (see below). At the level of the second floor, there is a door in the center bay (opening onto the upper veranda) and a single typical window in each of the two side bays; here again, the door is framed in the same manner as the windows. Additional pilaster strips, stilted like window surrounds, stand on either side of the second-floor doorway. The voids of the second-story porch are enclosed up to waist-height by simple wood parapet walls between the vertical supports; these consist of simple rails and stiles and unornamented green panels in the center. The veranda is covered by a flat roof that is set low enough not to interfere with the entablature of the main elevation. To the west of the main portion of the south façade, a two-story bay window is visible in profile (it is properly a part of the west elevation). At the level of the first floor, the south side of the bay window is outfitted with a door and a small, circa 1909 one-story porch (Image 0006), rendered in quintessential Italianate detail with attenuated wood posts; filigree arched trelliswork over the voids; a broad cornice; and a flat roof. The precise date of this porch is not certain. The 1885 Sanborn Fire Insurance map for Kokomo shows a full front porch on the main façade of the house and no additional porches on the present-day west façade. The same conditions appear on the Sanborn maps of Kokomo from 1889, 1892, 1896, and 1902, and the first map to show side porch is dated 1909. Accordingly, the porch is believed to have been constructed sometime between 1902 and 1909. Centered directly over this porch on the second floor is a typical window. The southwest facet of the bay includes a typical window on each floor as well.

As noted above, the west façade (Images 0001, 0003) of the house includes a two-story bay window. This occurs approximately at the center of the facade, dividing the side into three major sections. On this elevation, the west, northwest, and southwest facets of the bay window are visible. Each facet has a single typical window on each floor, and the entablature of the house continues across the angled surfaces of the bay at its top. In the section immediately to the right (south) of the bay, the smaller (ca. 1909) front porch is seen in profile (Images 0001, 0006). This section has no fenestration except for a small oval-shaped window just above the roof of the one-story porch. The window corresponds to the main interior stairwell and is surrounded by sheet-metal voussoirs. Directly to the right (south) of this section, the two-story veranda is visible in profile. In the section immediately to the left (north) of the two-story bay window (Image 0003),

there are three windows on the first floor and two windows on the second floor. These are typical inasmuch as they are one-over-one sash assemblies, but their proportions and surrounding moldings are different. Indeed, these windows are less attenuated, and their trim consists of simple wood boards on the sides and simplified cornices on top. Here, the composition is relaxed, and window spacing varies. Immediately to the left (north) of this section is a one-story two car garage with a flat roof. It is appointed with the same siding and trim as the rest of the house. The precise construction date of the garage is unknown, but it is suspected that the structure was built shortly after the house was moved to its current site in 1930. Sanborn Fire Insurance maps do not indicate that the garage structure existed anywhere on the home's original site at Washington and Taylor Streets.

The east façade of the house (Images 0002, 0004) is also tripartite, this time with a pavilioned center section instead of a bay window. This portion has two typical windows on the first floor and two typical windows on the second floor (aligned with those below). The roof over this portion is hipped with a kick. The section immediately to the left (south) of the pavilioned center has no fenestration (Image 0002). The east profile of the front veranda can be seen directly to the left (south) of this windowless section. Immediately to the right (north) of the central pavilion is a section with somewhat irregular fenestration (Image 0004). At the level of the first floor there is an oriel window comprising a ribbon of four small one-over-one sash windows encased in a boxed wood frame; the feature is covered with a small hipped roof. On the second floor, closest to the pavilioned section, is a small square casement window with simple white wood trim (Image 0004). To the right (north) of this window is a one-over-one sash window treated in the same manner as the windows in the corresponding segment of the west façade (i.e., the section immediately north of the bay window).

The rear (north) elevation (Image 0004) is relatively informal compared with the high style main (south) façade. At ground level, the side is dominated by the two-car garage addition, which has a small one-over-one sash window in its center. To the left (east) of the garage is a typical first floor window with simple side trim and cornice, as seen around the less ornately decorated windows on the side elevations. Two more of these windows occur at the level of the second floor – each corresponding to one of the two rear bedrooms. Between these two windows is a door leading from a landing of the rear interior staircase to the flat rooftop deck over the garage. As the roof of the garage is slightly below the level of the second-floor platform, the door sits slightly lower than the neighboring windows.

Interior

Floor Plan

The house is two rooms wide and three rooms deep. The first floor has twelve-foot ceilings, while the second floor has ten-foot ceilings. On the first floor, the two front rooms are the foyer, marked by a curved staircase (west) (Image 0008), and a front parlor (east) (Image 0009). The middle pair of rooms includes a second, "middle" parlor (Image 0010) and dining room (Image 0011), the latter of which draws light from the house's side bay window. To the rear is a room currently used as a kitchen (east) (Images 0012, 0013); the rear western corner of the house is subdivided (from south to north) into a bathroom, utility room, and rear staircase, and

presumably functioned as a servants' quarters during the home's early history. A north-south corridor runs from the dining room to the door between the utility room and the garage, affording access to all of the first-floor rooms in the rear section of the house.

Rooms on the second floor are arranged in a fashion similar to those below. The staircase from the foyer leads to a central, double-loaded north-south hallway that serves all bedrooms. The master bedroom (Image 0014) is situated directly above the front parlor, and enjoys private access to an adjacent alcove over the foyer. A door leads to the second floor of the south veranda. The center section of the house includes two large bedrooms – one above the middle parlor (middle east bedroom) and one above the dining room (middle west bedroom). The latter duly includes a large bay window. Finally, the rear portion of the house includes a full bathroom over the lavatory below, and two additional bedrooms – one above the utility room (northwest bedroom) (Image 0015) and one above the kitchen (northeast bedroom). The rear staircase is accessible at the end of the hallway.

Interior Details

The interior of the home retains not only the majority of its original plan, but also virtually all of its original doors, woodwork, and decorative plaster, as well as its seven original fireplaces. As noted elsewhere, it is known that George Tate saved his best pieces of walnut, cherry, ash, and oak for his own home during his time in the lumber industry,[7] and it was largely for its remarkable finish carpentry that the house was considered one of the most luxurious and well-crafted in Kokomo for many decades after its construction. It is duly important to examine the interior detailing more closely.

As noted briefly above, the focal point of the foyer is a graceful floating staircase supported only on its outside run (Image 0008). Distinguished by an elegantly contoured line of march, the staircase features a curving hand-carved banister; a sculptural newel post with a combination of turned and carved features; richly decorative balusters produced by a similar combination of turning and carving; wood risers and treads; a saw-tooth stringer board that follows the curve of the staircase, punctuated by the cantilevered nosings of the stair treads; and an open underside featuring curved plaster paneling.

Both the newel post and balusters warrant a more detailed description. The former is subdivided into a plinth, a shaft, and a prominent capital. The plinth is octagonal with small oval-shaped panels on each face. The shaft is also octagonal and is tapered such that it is wider at its bottom and narrower at its neck. It sits on a small octagonal base that is chamfered on its top side. (Interestingly, the plinth, base, and shaft are all rotated slightly with respect to one another, such that their edges are staggered rather than aligned.) At the bottom of the shaft, each face is decorated with a rectangle in relief. Above this register, the eight edges of the shaft are trimmed with wood roping, and the faces are marked by triangular panels with rounded edges, following the tapering of the faces themselves. Above the shaft is a tall capital with many components. At

[7] "Lumber Wanted for George D. Tate."

the bottom of the capital is a widely projecting astragal, shaped like an overturned saucer with a beaded molding along its rim and a ring of carved acanthus leaves covering its main surface. Above this element is a relatively narrow and simple turned neck, which supports another layer shaped like an overturned saucer with acanthus leaves ringing its main face. Unlike the astragal, however, this piece has an octagonal rim and an even larger diameter. Surmounting this piece is a turned, flattened disk with an approximately toroidal profile. Finally, capping the entire piece is now a turned knob with a shallow, two-tiered truncated cone at its base. Originally, there was a lamp at the top of the newel post in this location.[8]

As mentioned above, the balusters display a combination of turned and carved elements. Their bases are square, but their upper corners are rounded in pendentive-like fashion to create a smooth transition to an interval of turned detailing. Above this turned section on each baluster is a slightly tapered section with carved reeding. Above this is another turned section, and above this is a square head.

The foyer also features remarkable original doors, characteristically Italianate in their paired configuration, their attenuated proportions, and their use of large sheets of inlaid cut glass.

In the front parlor (Image 0009), adjacent to the foyer, there are many examples of the home's typical woodwork. Here, the tall windows and doors are framed with elaborately carved rosette-style trim. Indeed, each upper corner is marked by a square block with an eight-sided star relief at its center, and a smaller bullseye relief at the center of each star; the stars exhibit an alternating pattern of pointed and rounded rays. Since the first-floor windows are effectively floor-to-ceiling, the tall base boards double as window sill trim, and the window jamb trim simply rests on the thick fillets at the tops of the baseboards (Image 0009). The jamb trim has chamfered corners and is molded along its vertical axes with an alternating pattern of longer and shorter rectangles, vaguely mimicking the dot-and-dash pattern of the exterior window jamb trim. Here, however, the rectangles are rendered in relief instead of being recessed, and all corners are rounded concave arcs. At the very top, each jamb molding is sculpted with a pair of geometric brackets that visually support the corresponding corner rosette. Finally, each window or door head is trimmed with two bands of molding: one in the register of the brackets at the tops of the jamb moldings, and one running directly between the rosettes at the upper corners of each window or door. The former piece of trim is subdivided into three concentric rectangles, with the middle rectangle recessed from the other two, in the form of a deep channel. The upper piece comprises a beak molding surmounted by a fillet.

As noted above, doors and windows are trimmed in the same manner. Typical interior doors, such as the single door separating the foyer from the front parlor, have six vertical panels and one horizontal panel separating the lowest pair of vertical panels from the middle pair. The rails and stiles are walnut, while the panels are cherry.[9]

[8] It is notable that this newel post closely resembles those in other prominent Italianate Indiana residences of the 1870s, such as the James Whitcomb Riley house in Indianapolis.
[9] Interview with Dorwin Starr, 7 August 2015.

The fireplace in the front parlor is one of seven throughout the house, all of which share similar detailing (Image 0009). Like the others, this fireplace is characterized by a tiled hearth that sits flush with the floor and a soapstone mantelpiece with a faux marble finish and Eastlake-style engraving.[10]

The front parlor also contains an outstanding example of the house's original decorative plasterwork, which contributed in tandem with the woodwork to the home's reputation for grandeur. In this space the plaster consists of an elaborate crown molding; an elegant pattern of rectangular and diamond-shaped molded panels around the border of the ceiling; and a cruciform ceiling medallion surrounding the chain of the chandelier,[11] featuring a relief with an alternating pattern of lilies and flower-filled urns, outlined by a spirited border of thin moldings and foliate motifs.

Adjacent to the front parlor, the middle parlor (Image 0010) contains the same type of woodwork and fireplace detailing as described above. It also features a delicate walnut portiere fretwork composed of lattice and filigree scrolls over the doorway that separates it from the dining room, which can be closed by a pair of original pocket doors. (There is evidence that a similar fretwork once decorated the doorway between the front and middle parlors as well.) The plasterwork from the front parlor (including the chandelier medallion) is repeated almost verbatim on the ceiling of this room.

The dining room, too, includes typical woodwork around its windows, and a fireplace centered on its north wall with a typical soapstone mantelpiece and a colorful mosaic tile hearth. In addition, the room features rich plasterwork on its ceiling, including crown molding and a medallion surrounding the chain of the chandelier. Like the other medallions, it contains a combination of classical and American imagery in relief.

Immediately to the north of the dining room is the portion at the northwest corner of the floor plan, which now contains a half-bath, laundry room, mud room, and rear staircase. A short hallway with a north-south axis runs from the east end of the north wall of the dining room to the east end of the south wall of the mud room, and separates the kitchen (to the east) from the half bath and laundry room (to the west). With the exception of the rear stair case, this section of the house has been reconfigured a number of times, and its precise original floor plan is unknown. However, it is believed that this section of the house has always functioned as a service space, regardless of changes in its layout. In particular, the current mud room is thought to have been a butler's pantry, as it once had a swinging door leading to the present-day kitchen, which is believed to have served as a dining room at an earlier point in the home's history.

In the late 1980s, the northwest portion of the home's first floor underwent some light remodeling. The floor plan included in the nomination reflects the 1980s configuration of this part of the home; no other elements of the house's layout have been altered since the drafting of the floor plans. In the 1980s, the laundry room and mud room (now separated by a partition)

[10] Ibid.
[11] Although they have been replaced, the original chandeliers were equipped to run on both gas and electricity.

were united as a single space, and the bathroom was accessed through a door in its north wall, not (as it is now) its east wall, and had a small shower. Rather than terminating in a doorway into the mud room, the hallway had a small closet at its north end and a doorway into the mud room at the north end of its west wall.

At the northeast corner of the first floor is the kitchen, which was also remodeled in the late 1980s. Nevertheless, most of the essential original features remain. For instance, the room is still accessed from the rear hallway by a wide pocket door, resembling two single doors put together, at the south end of its west wall (i.e., the south end of the east wall of the hallway). As in the case of the pocket door between the middle parlor and the dining room, the upper part of the doorway is trimmed with fretwork. In addition to the pocket door, another soapstone fireplace with a faux marble finish and Eastlake-style engraving remains at the center of the south wall. Furthermore, another plaster medallion surrounds the chain of the chandelier in this room – here featuring a relief of fruit and doves (Image 0013).[12]

Changes to the kitchen from the late 1980s include the addition of oak cabinets with copper countertops and brass foot rails on the north and west walls of the room (Image 0012); the construction of a raised platform in the northeast corner of the room to define a breakfast nook (since removed); and a boxed bay with a ribbon of four windows with transoms across the north half of the east wall, adding to the footprint of the breakfast nook (and appearing as a slight one story projection with a shed roof on the east façade of the house).

Although the original function of the present-day kitchen is not certain, it has been speculated that the space once served as a dining room, while part of the adjacent service space may have been used as a kitchen.[13]

On the second floor, ceilings are lower and detailing is simplified. However, the original doors remain and are of the same design as those on the first floor, while woodwork and plasterwork still possess a good deal of architectural character. Most windows are trimmed with wide, flat boards, bordered by a slim molding with a profile composed of a quarter-ellipse, a channel, and a fillet; second floor woodwork is generally oak. Three of the bedrooms have soapstone fireplaces with faux marble finish and Eastlake-style etching, including the master bedroom (over the front parlor) (Image 0014), as well as the middle west and middle east bedrooms. The master bedroom also shares a gracefully curved wall with the upstairs corridor, echoing the contour of the main staircase. The master bedroom room is further distinguished by a ceiling with large recessed central coffer and perimeter plaster crown molding.

[12] Interestingly, a ceiling medallion of identical design is found in the Benjamin Harrison House in Indianapolis, IN; Interview with Dorwin Starr, 17 Aug. 2015.
[13] Interview with Dorwin Starr, 17 Aug. 2015.

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.
- [x] 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.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [x] 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
1878-1930

Significant Dates
1878
1930

Significant Person (last name, first name)
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder (last name, first name)
Watson, J.H.

Period of Significance (justification)
The period of significance begins in 1878 when the house was constructed and ends in 1930 when the house was relocated to its current site.

Criteria Considerations (explanation, if necessary)
The George and Helen Tate House is subject to Criteria Consideration B, as it was moved from its original location at the southwest corner of Washington Street and Taylor Street in Kokomo, Indiana to its present location on East Jefferson Street in Kokomo, Indiana. The relocation did not radically alter the external or internal appearance of the house, nor did the nature of the site change significantly, as the house was moved from one urban lot in Kokomo to another; both lots have relatively flat topography. The relocation of the house was necessary to rescue it from demolition when the Lincoln Oil company purchased the land encompassing its original site.[14] Since the property is being nominated for Criterion C and architectural significance, its relocation should not exclude it from being nominated to the National Register.

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 George and Helen Tate House is significant under Criterion C as an exceptional example of the Italianate style. The Tate House period of significance starts at 1878, during the height of popularity of the Italianate style. It qualifies under Architecture at the local level of significance as it compares equally to other high style Italianate houses in Howard County, but is the only one of frame construction. Because of its locally exceptional architectural significance, the house meets Criterion Consideration B (see discussions above).

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

ARCHITECTURE

Under Criterion C, the house is significant as an exemplar of High Victorian Italianate residential architecture. As described in the narrative below, the house retains many quintessential features of Italianate detailing, both on its exterior and its interior. In addition, it is important to note that

[14] "To Dorwin Starr, His home is more than just a castle," Kokomo Tribune [Kokomo, IN]: 3 September 1978, 17.

George Tate commissioned the building of the house while he owned a substantial lumber business, and that all of the home's original wood was hand-selected by Tate himself from his own stock.[15] As a result, the framing, exterior cladding, and interior finish carpentry were executed in the finest materials available, and the house was duly regarded as "the most luxurious frame dwelling in the city"[16] of Kokomo when it was built.

The Italianate style was a dominant American house style from 1840 and 1885, especially throughout the expanding towns of the Midwest. Indeed, at its apex, the Italianate style was characterized by attenuated proportions; single or coupled one-over-one or two-over-two round-headed sash windows; tall and narrow double front doors with large panels of etched or cut glass; elaborate decorative door and window hoods, often made of metal; and exuberant entablatures with single or coupled scroll brackets supporting widely overhanging cornices (also sometimes made of metal).[17, 18] The Italianate is typically a two- or three-story structure with flat or low-pitched hipped roofs.[19]

The Tate House possesses all the traits of the Italianate style, and was built during the high point of the Italianate style, which lasted from approximately 1865 until 1880.[20] Furthermore, while a variety of massing types prevailed among high style Italianate houses, it was not uncommon for a home of the style to be two rooms wide and three rooms deep, as exemplified by the Tate House. This configuration produced an off-center entrance and, by extension, an asymmetrical floorplan – another common (but not universal) feature of Italianate design.

The exterior highlights the Italianate style with elaborate sheet metal window and door hoods. The offset entry on the façade is typical of the style, with a set of double wood panel doors common to the Italianate. The two-story bay window on the west elevation includes an entrance on the northern bay with a small, simple Italianate porch with posts and brackets. The strong elaborate bracketed cornice highlights the Italianate brackets and dentiling at the roof eaves.

On the interior, the home's exaggeratedly tall doorways with transoms are particularly characteristic of Italianate interiors, as are the high ceilings and tall, narrow fireplaces. In addition, the interior of the house boasts many features which, while not exclusive to the Italianate style, were nevertheless typical of it. Examples include the floating staircase with hand carved banister and newel post; the classicizing plaster ceiling medallions above suspended light fixtures; and the rosette-style window and door trim.

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[15] "Another Old Landmark to be Removed," *The Kokomo Tribune*, Kokomo, IN, 21 Feb.1930.
[16] "Another Old Landmark to be Removed."
[17] Virginia Savage McAlester, A Field Guide to American Houses (Revised): The Definitive Guide to Identifying and Understanding America's Domestic Architecture" (New York: Alfred A. Knopf, 2013), 286-302.
[18] Historic Landmarks Foundation of Indiana, *Howard County: Interim Report* (Indianapolis: Historic Landmarks Foundation of Indiana, 2003), xxviii.
[19] McAlester, 283.
[20] "High Victorian Italianate," *McGraw-Hill Dictionary of Architecture and Construction*, McGraw-Hill Companies, Inc., 2003, web 18 Aug. 2015.

COMPARABLES

In the most recent Indiana Historic Sites and Structures Inventory (IHSSI) Interim Report, the George and Helen Tate House was rated outstanding for its architecture. Nevertheless, the architectural significance of the house can be further affirmed through comparison with other outstanding Italianate houses in Howard County.

One example that invites comparison is the two-story brick Italianate house at W. CR 300 (IHSSI 067-323-35012). Built in 1860 with an 1878 addition (also Italianate), the house includes attenuated two-over-two windows; a wood entablature with wide cornice supported by wood scroll brackets; a low-pitched hipped roof with a widow's walk; and an elaborately ornamented front porch that spans only part of the main elevation. Although this house includes an ancillary wing that more than doubles the total width of the building along its façade, the primary section of the building is three bays wide along the main elevation, with the front door placed off-center, creating an asymmetrical floorplan. In all of these respects, the house is generally comparable to the Tate House.

Another outstanding Italianate house in Howard County is the two-story James Miller House at 4758 CR 100 N., built ca. 1862 (IHSSI 067-322-10027). Unlike the subject of this nomination, this brick house is an example of the Italianate Cube typology, so named because of its approximately equal height, width, and depth. Despite this difference, the house still shares a number of critical Italianate features with the Tate House, such as attenuated windows and doors; transoms over doors; ornate scroll brackets (here used to support a canopy over the front stoop); a widely overhanging cornice; a shallow-pitched hipped roof; and a three-ranked main façade with front door placed off center, in one of the outer bays. At the same time, the James Miller House differs from the Tate House in a number of ways that illustrate the distinction between earlier Italianate and high style Italianate detailing. For instance, the entablature (and especially the cornice) of the Miller House is markedly less exuberant than its counterpart on the Tate House. Indeed, the former lacks the brackets and dentils that distinguish the latter as a high style entablature. Similarly, while the Miller House has square-headed, six-over-six sash windows (strongly reminiscent of the Greek Revival in its staid simplicity), the Tate House has elaborate segmentally arched window hoods and ornamented window-jamb trim. Accordingly, while the two houses are related through a number of features, only the Tate House exemplifies the high style Italianate in this case.

A third outstanding Italianate house in Howard County is the c. 1865 Joseph Loop House at 1220 N. CR 850 E. (IHSSI 067-254-05011), which is listed in the interim report as "the first brick house in Liberty Township."[21] As noted above, a number of layouts were commonly employed for Italianate houses, and the Joseph Loop House is an instance of a two-story Italianate double-pile house with five bays along its front and rear elevations; the front door occupies the middle bay of the main elevation and corresponds to a center hall. Despite this departure from the ideal of asymmetry often embodied in the Italianate, the Loop House still shares many signature traits of the style with the Tate House. Interestingly, both houses exhibit trim boards carved with an

[21] Historic Landmarks Foundation of Indiana, 6.

alternating pattern of dashes and dots. On the Loop House, this treatment appears along the frieze of the entablature, while on the Tate House, it is used on the vertical corner trim boards and on the trim of the door and window jambs. Nevertheless, what is significant here is not the difference in application, but the mere the use of the same treatment on both houses. Additional shared features include a widely overhanging decorative cornice; a shallow-pitched hipped roof with a flat spot at the top (likely the former site of a widow's walk in both cases); and elongated windows and doors. As in the case of the previous comparison, the Loop House has square-headed windows with simple stone lintels, quite unlike the richly decorated windows of the Tate House. All told, the Loop House thus appears to represent the transition from earlier Italianate design to its high style successor. Thus, once again, the Tate House is fairly unique in Howard County insofar as it is a pure example of the high style Italianate. It is also worth noting that both of these outstanding houses include significantly later front porch additions with Craftsman detailing.

In sum, the Tate House shares a number of essential features with the other outstanding Italianate houses in Howard County. At the same time, there are several qualities that distinguish the Tate house from all other examples of its kind in the area. For instance, among all of the outstanding two-story Italianate houses in Howard County, the Tate House is the only one with frame construction, as all of the others are brick. In addition, the metal cornice and window hoods of the Tate House are absent from the other comparable properties. Finally, the Tate House enjoyed a singular reputation for its interior woodwork during its period of significance, and this woodwork remains intact. Thus, while the architectural significance of the Tate House is buttressed in part by certain similarities with contemporary outstanding Italianate houses in the area, it is also reinforced by the features that render the home unique among its peers.

Developmental History/Additional historic context information

George and Helen Tate

The Tate House was the residence of a prominent Kokomo merchant and executive (George Tate) and his family, including Anna Tate, who married Alton Seiberling, a son of Monroe Seiberling, an industrialist of local, state, and regional eminence. Alton Seiberling, who served as treasurer of his father's Diamond Plate Glass Company and Vice President of Haynes Automotive – both based in Kokomo – resided in the house briefly following his marriage to Anna Tate in 1889.[22] Although George Tate was domiciled in Kokomo, Indiana, his business ventures extended to many parts of the state and were linked in some cases to the Indiana Gas Boom – a statewide phenomenon.[23]

Born in 1838, George Tate spent his early life in Lawrenceburg, where his father, William, worked as a carpenter and also operated a successful warehouse along the Ohio River.[24] In 1861, at age 23, George entered the Civil War as a Private in the 37th Indiana Volunteer

[22] U.S. Census Records for Alton Seiberling, 1890.
[23] James A. Glass and David Kohrman, *Images of America: The Gas Boom of East Central Indiana* (Chicago: Arcadia Publishing, 2005).
[24] Jackson Morrow, *History of Howard County Indiana, Vol. II* (Indianapolis: B.F. Bowen & Company, 1909).

Infantry, serving in this capacity for thirteen months, after which he completed a second term of service as a Second Lieutenant and Quartermaster in the 83rd Indiana Infantry.[25] During this period, Tate participated in Sherman's March to the Sea and was awarded a brevet promotion to Captain.[26] Shortly after the end of the war, in 1867, Tate entered the lumber industry and began conducting business in Kokomo, where timber production was thriving. He quickly established himself as a leader in Indiana's lumber market and soon expanded his territory beyond the borders of the state.[27] Tate amassed substantial wealth through this venture; however, when the lumber supply had become depleted in 1879-80, he nimbly redirected his business acumen into executive duties at the Plate Glass Works, based in Elwood, IN. Remaining in Kokomo, Tate also became a formidable coal merchant, and served as both vice president and director of the Indiana Rubber & Insulated Wire Company. Tate's enterprises were supported in no small part by the natural gas boom that brought prosperity to Kokomo and other nearby cities. In addition to his illustrious business and military careers, Tate was an active member of Kokomo's city council for twelve years.[28]

George and Helen (Kincaid) Tate were wedded in Versailles, Indiana and had three children: William Francis, Harry, and Anna.[29] William Francis died in childhood and Harry grew up to work for his father. Anna, who came to be recognized as "a leader in the social life of [Kokomo],"[30] was married to Alton G. Seiberling -- a son of celebrated Kokomo industrialist and banker Monroe Seiberling -- in 1889. Alton Seiberling served as treasurer of Diamond Plate Glass from 1886 to 1895, and it is documented that he and Anna lived in the house with George and Helen for a period of time in the 1890s.[31]

The house remained in continuous possession of the Tate family from the time of its construction until 1922, when it was transferred to Citizens' National Bank.[32] In 1930, the house was moved to its present location to make way for the influx of commercial development near the intersection of Washington and Taylor Streets.[33] Indeed, on September 13, 1932, the original lot of the Tate House was transferred from the aforementioned bank to the Lincoln Oil Company, and the property would thereafter host a succession of commercial enterprises, including a car lot and a garage for a local motor coach company.[34]

Indiana Natural Gas Boom

A measure of George Tate's prosperity was owed to the Indiana Natural Gas Boom, which lasted from 1886 until 1901 – a large portion of the home's period of significance. The boom began with the discovery of natural gas in Eaton, Indiana, and similar discoveries soon followed in

[25] Ibid.
[26] Morrow.
[27] Ibid.
[28] Ibid.
[29] Ibid.
[30] Obituary for Mrs. A.G. Seiberling, *Kokomo Tribune*, 1949.
[31] Ibid.
[32] "Another old landmark to be removed."
[33] Ibid.
[34] 1948 addendum to Sanborn Fire Insurance Map for the City of Kokomo, IN, 1927.

other cities within the state's eastern region.[35] In fact, by 1892, it was confirmed that Indiana's natural gas field was "the largest in the world."[36] Indeed, so plentiful was the gas that local authorities offered it for free to manufacturers that were willing to relocate to Indiana. Predictably, the opportunity attracted droves of industrial corporations to Indiana; and cities like Muncie and Anderson were duly invigorated by factories that created jobs and augmented tax revenues.

Boasting its own rich reserves of natural gas, Kokomo entered the scene in 1887 with the advent of the Kokomo Window Glass Company.[37] Other interests quickly followed, including the Kokomo Strawboard Company and the Diamond Plate Window Glass Company -- both established by industrialist Monroe Seiberling, who remains a celebrated figure in Kokomo's commercial history. Still other manufacturers in Kokomo included the Rockford Bit Company and the Kokomo Paper Company.[38]

As in other Gas Boom cities, the explosion of industrial activity begat an explosion of new building in Kokomo, as more and more homes were required to accommodate the city's mounting population of laborers and executives. By the middle of the 1890s, Kokomo had become "the chief industrial city of the Gas Belt's northwest section."[39]

Despite the seemingly inexhaustible bounty of natural gas in Eastern Indiana, there were indeed limits to the region's supply, and the end of the Gas Boom was hastened by blatant overconsumption of the resource. Cities were known to flaunt their wealth of gas by using it to burn massive torches lit from pipes rising above the ground (called flambeaux) day and night. Thus, by 1901, the state had exhausted an asset that could have lasted much longer with careful planning, and many of the factories vacated soon thereafter.[40]

Although the Gas Boom was short-lived, its legacy has endured, as evidenced by the many significant institutions and buildings that remain from the era in Gas Boom cities. In Muncie, for instance, Ball State University is a lasting product of the philanthropy of the five Ball brothers who relocated their famous Mason jar company to eastern Indiana to capitalize on the natural gas. Likewise, in Kokomo, architectural manifestations of the Gas Boom can still be found in the Richardsonian Romanesque City Building, as well as the elegant neighborhoods east and west of downtown. With respect to industry, the Kokomo Opalescent Glass company is a rare survivor of the Gas Boom.[41]

[35] Glass and Kohrman, 7.
[36] Ibid.
[37] Glass and Kohrman, 41.
[38] Ibid, 45.
[39] Ibid.
[40] Ibid, 91.
[41] Richard Kastl, *History of Howard County*, self-published, 1982, 8.Ibid.

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Starr, Dorwin. Personal Interview. 7 August 2015.

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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 # _____
____ 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: _____

Historic Resources Survey Number (if assigned): 067-323-46059

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10. Geographical Data

Acreage of Property Less than one acre _

Use the UTM system

UTM References
Datum (indicated on USGS map):

[ ] NAD 1927 or [X] NAD 1983

1. Zone: 16 Easting: 573705 Northing: 4482630

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

Verbal Boundary Description (Describe the boundaries of the property.)
Adam Clark's Addition, Lot 4B; 5A; 6B
Parcel Number 34-03-25-490-007.000-002

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the parcel the Tate House currently occupies.

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11. Form Prepared By

name/title: P. Sam Burgess/Preservation Services Intern
organization: Indiana Landmarks
street & number: 1201 Central Ave.
city or town: Indianapolis state: IN zip code: 46202
e-mail central@indianalandmarks.org
telephone: 317-639-4534
date: 18 August 2015

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.

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: George and Helen Tate House
City or Vicinity: Kokomo
County: Howard State: Indiana
(The above applies to all photographs)

1 of 15
Photographer: Mark Dollase Date: February 17, 2015
Description: Oblique looking northeast, showing west elevation and south elevation.

2 of 15
Photographer: Mark Dollase Date: February 17, 2015
Description: Oblique looking northwest, showing south and east elevations.

3 of 15
Photographer: Mark Dollase Date: February 17, 2015
Description: North end of west façade, looking northeast. Door in photograph is set in the south wall of the garage addition.

4 of 15
Photographer: Sam Burgess Date: April 1, 2015
Description: Oblique looking southwest, showing east and north elevations at the northeast corner of the house.

5 of 15
Photographer: Sam Burgess Date: April 1, 2015
Description: West elevation, looking southeast; detail of typical sheet metal window hood and poplar jamb moldings.

6 of 15
Photographer: Sam Burgess Date: April 1, 2015
Description: South elevation, looking north; detail of 1909 side porch.

7 of 15
Photographer: Sam Burgess Date: April 1, 2015
Description: West elevation, looking east; detail of sheet metal entablature.

8 of 15
Photographer: Sam Burgess Date: April 1, 2015
Description: View of main staircase, looking north in foyer. Note the fluid contours executed in wood and plaster. The carved banister, turned balusters, elaborate newel post, risers, treads and stringers are walnut.

9 of 15
Photographer: Sam Burgess Date: April 1, 2015
Description: View of front parlor, looking south. The room features original plaster moldings on the ceiling, as well as original walnut doors and window moldings. The fireplace surround is made of soapstone with Eastlake-style etching and a faux marble finish.

10 of 15
Photographer: Sam Burgess Date: April 1, 2015
Description: Detail of original pocket door and fretwork between middle parlor and dining room, looking east from dining room.

11 of 15
Photographer: Sam Burgess Date: April 1, 2015
Description: South wall of dining room, looking south, featuring door from dining room into foyer. The treatment is typical of all first floor doors in the home's principal first-floor rooms (except where there pocket doors instead).

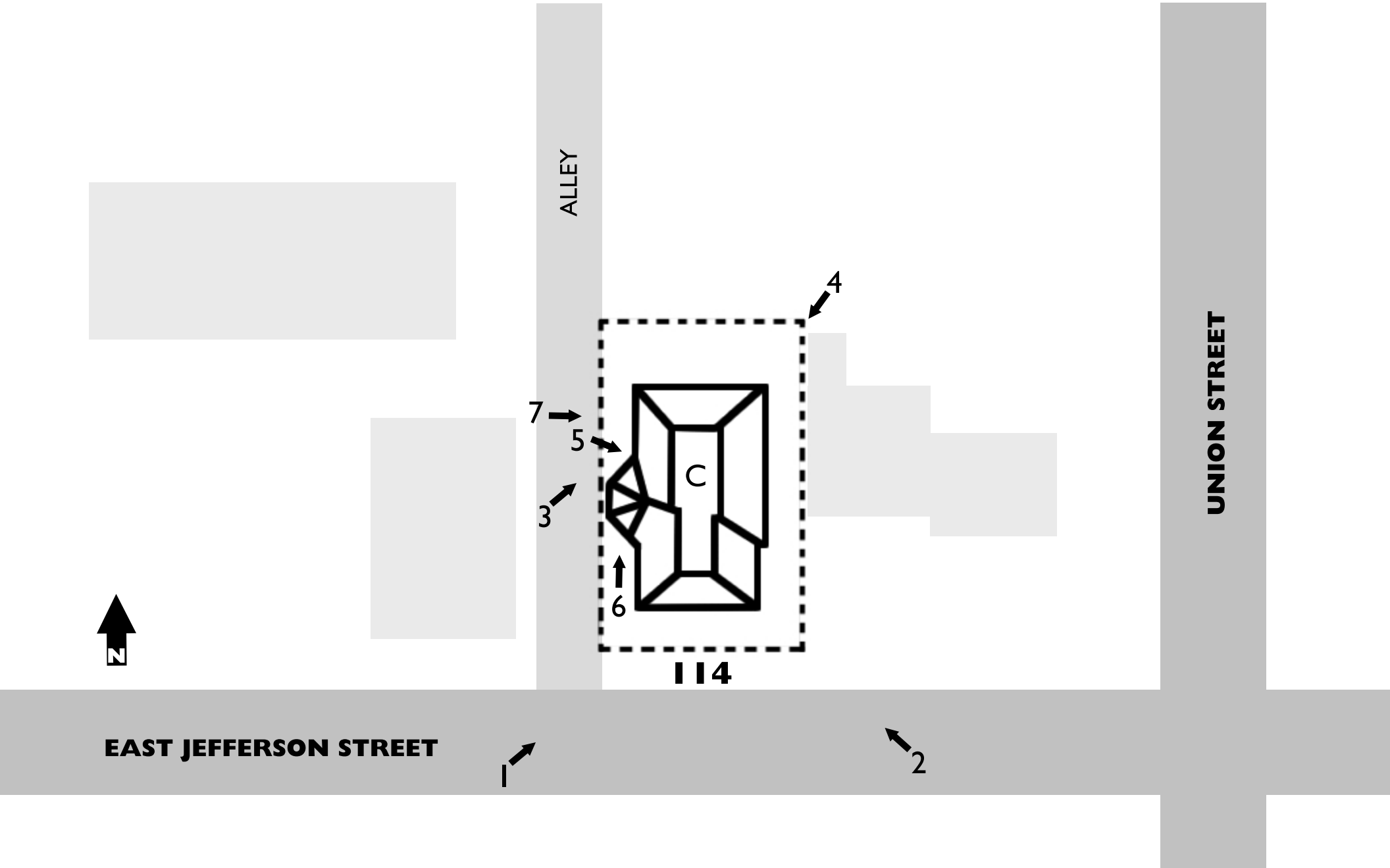
12 of 15
Photographer: Sam Burgess Date: April 1, 2015
Description: Kitchen, including oak cabinets with copper counters and brass foot rails, looking southwest.

13 of 15
Photographer: Sam Burgess Date: April 1, 2015
Description: Plaster ceiling medallion in kitchen

14 of 15
Photographer: Sam Burgess Date: April 1, 2015
Description: Master bedroom, looking northeast.

15 of 15
Photographer: Sam Burgess Date: April 1, 2015
Description: Northwest bedroom, looking northwest.

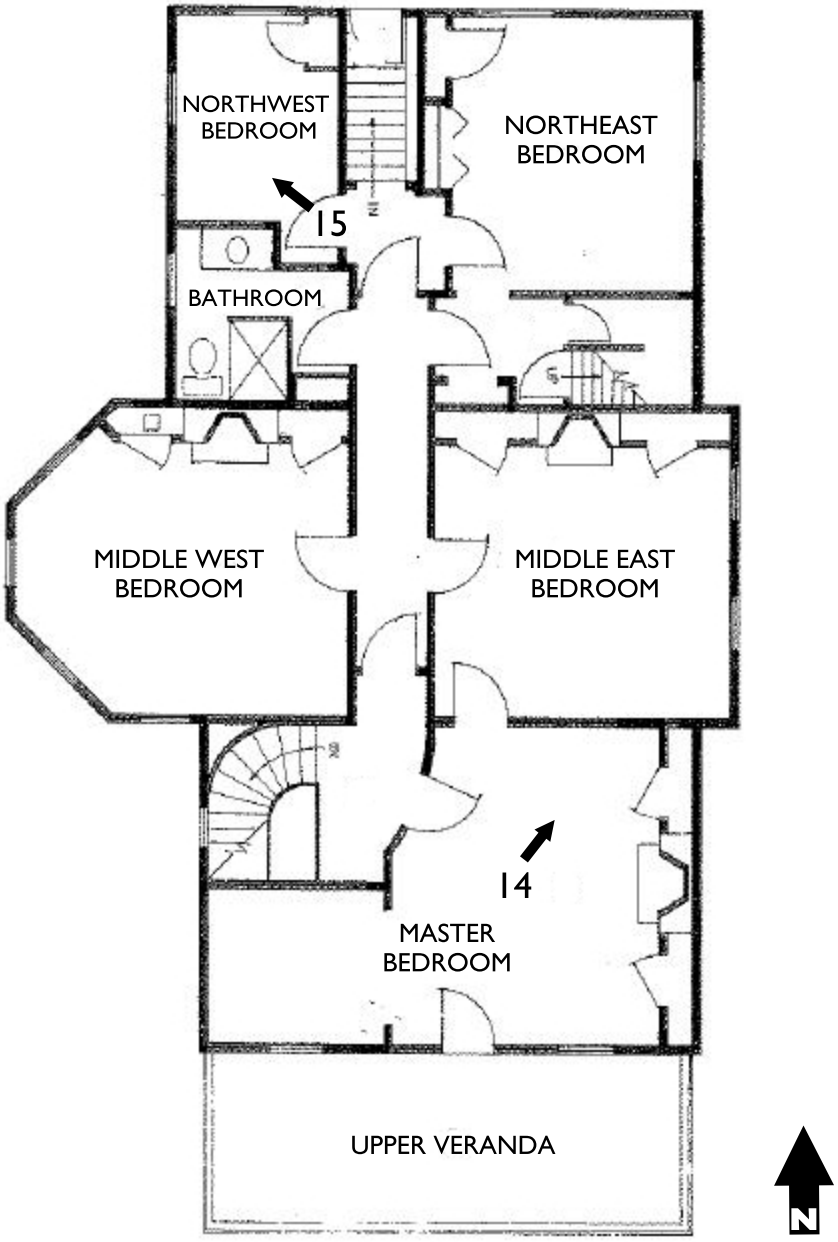
George and Helen Tate House
114 E. Jefferson St., Kokomo
Howard County, Indiana
Site Plan



George and Helen Tate House
114 E. Jefferson St., Kokomo
Howard County, Indiana
Second Floor Plan

KEY

13 Photo Number

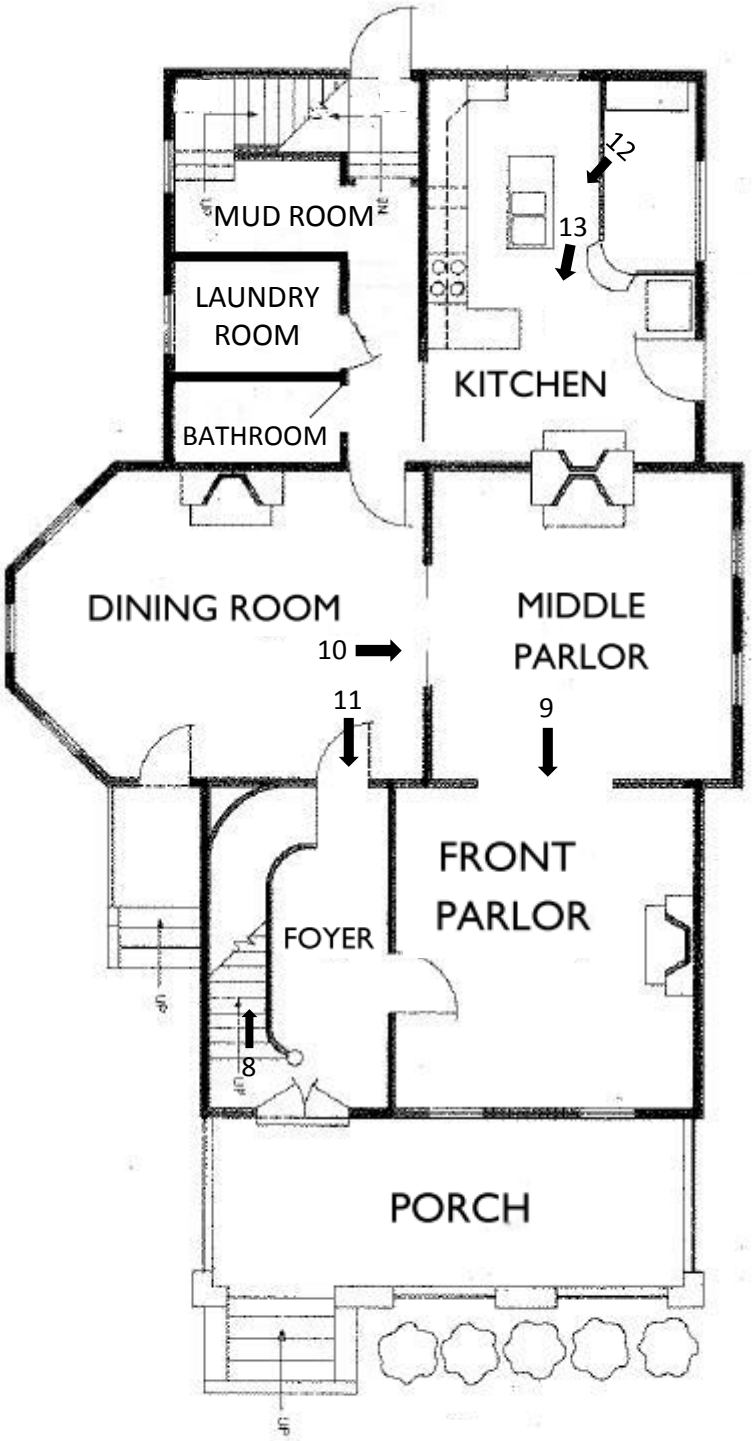


FLOOR PLANS DRAWN BY KARLA JANNER
IVY TECH

George and Helen Tate House
114 E. Jefferson St., Kokomo
Howard County, Indiana
First Floor Plan

KEY

↑ 13 Photo Number



FLOOR PLANS DRAWN BY KARLA JANNER
IVY TECH

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George and Helen Tate House, Howard Co., IN Photo #0001

George and Helen Tate House, Howard Co., IN Photo #0002

George and Helen Tate House, Howard Co., IN Photo #0006

George and Helen Tate House, Howard Co., IN Photo #0008

George and Helen Tate House, Howard Co., IN Photo #0009