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: Vevay Historic District
Other names/site number: N/A
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: Roughly bounded by Seminary Street to the north, Market Street to the south, Arch Street to the west, and Pearl and Main Streets to the east.
City or town: Vevay State: IN County: Switzerland
Not For Publication: ☐ Vicinity: ☐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 _X_statewide _X_local

Applicable National Register Criteria:

_X_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 [x]

Public – State [x]

Public – Federal [x]

Category of Property

(Check only **one** box.)

Building(s) [ ]

District [x]

Site [ ]

Structure ☐

Object ☐

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

Contributing	Noncontributing	
275	147	buildings
0	0	sites
10	0	structures
4	9	objects
289	156	Total

Number of contributing resources previously listed in the National Register 9

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6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC/single dwelling
DOMESTIC/hotel
COMMERCE/TRADE/business
EDUCATION/library
GOVERNMENT/courthouse
RELIGION/religious facility
RECREATION AND CULTURE/theater
SOCIAL/meeting hall

Current Functions
(Enter categories from instructions.)
DOMESTIC/single dwelling
COMMERCE/TRADE/business
GOVERNMENT/city hall
EDUCATION/library
RELIGION/religious facility
FUNERARY/mortuary
RECREATION AND CULTURE/museum
HEALTH CARE/clinic

7. Description

Architectural Classification
(Enter categories from instructions.)
EARLY REPUBLIC/Federal
MID-19TH CENTURY/Greek Revival
MID-19TH CENTURY/Gothic Revival
LATE VICTORIAN/Italianate
LATE VICTORIAN/Queen Anne
LATE VICTORIAN/Shingle Style
LATE VICTORIAN/Romanesque Revival
LATE VICTORIAN/Renaissance Revival
LATE 19TH AND EARLY 20TH CENTURY REVIVALS/Colonial Revival
LATE 19TH AND EARLY 20TH CENTURY REVIVALS/Classical Revival
LATE 19TH AND EARLY 20TH CENTURY MOVEMENTS/Bungalow/Craftsman
MODERN MOVEMENT/Art Deco

Materials: (enter categories from instructions.)

foundation:	STONE/limestone
	BRICK
	CONCRETE
walls:	WOOD/weatherboard
	BRICK
	METAL/cast iron
roof:	ASPHALT
	METAL/tin
other:	SYNTHETICS: vinyl

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 Vevay Historic District encompasses a majority of the town of Vevay, the county seat of rural Switzerland County, Indiana. Settled by French-speaking Swiss immigrants in 1813, Vevay is a small

town of 1,683 residents located on the north bank of the Ohio River. It is the largest town in the county, which is home to 10,613 residents as of the 2010 census.

The district contains an excellent collection of residential, commercial, religious, and government buildings that document popular vernacular types and formal architectural styles of the nineteenth and twentieth centuries. It includes high-style examples of Greek Revival (such as the Switzerland County Courthouse), Italianate, Queen Anne, Free Classic, and Shingle Style buildings. Vernacular house types include I-house, hall-and-parlor, central passage, double-pen, and saddlebags of the mid-nineteenth century. Craftsman bungalows of the 1920s and American Small House dwellings are also scattered throughout the district. Lastly, a few mid-twentieth century buildings such as an Art Deco gymnasium, a Modern style rammed-earth former residence, and Ranch houses complete the district. There are also a number of historic outbuildings and ornamental iron fences. The district also has stone-lined culverts, which are counted as one contributing structure for the whole system (see Landscape Features). The district comprises 439 buildings, of which there are 280 contributing buildings. There are 10 contributing structures (stone drainage system and 9 iron fences) and 7 objects (the counts in this paragraph do not include 6 buildings and 11 objects previously listed in the National Register; 8 of those objects were non-contributing). Contributing resources include five bells that were part of the town's fire protection system. Resources are enumerated at the end of the description.

Integrity of buildings is very good among the high-style houses and commercial buildings, especially on Main and Market Streets on the southern end of the district. Some of the smaller vernacular homes on the northern end of the district tend to have artificial siding and replacement windows and doors but retain their basic massing and form. Houses from 213 E. Market to 305 E. Main illustrate the application of integrity standards in the district. The house at 213 E. Market was a c.1960 frame Ranch house, but it has been totally rebuilt with an additional gabled section. It is non-contributing. The cottage to the east, 301 E. Main, is a vernacular cottage with remodeled front window. It is contributing, since it retains its basic character. The house next to the east at 303 E. Main, however, has lost window openings and generally has little historic character left. It is non-contributing. The next house, 305, is a brick double-pile house. Though its windows have been replaced, it easily reads as an early vernacular house. More than the sum of these individual parts, the district possesses to a high degree the qualities of a 19th century Ohio River town. These qualities can be quantified in its river side setting; its tree-lined streets, often lacking curbs; its informal arrangement of vernacular and high-style housing; its courthouse square; and its intact commercial core of mid-19th to early 20th century buildings.

Narrative Description

Location and Setting

The town of Vevay is a small county seat of 1,683 residents, per the 2010 US census. The surrounding area is rural; mostly river bottoms, farmland, open space and woods. Located on a long, narrow plain on the north bank of the Ohio River, Vevay extends to the base of a ridge on the northwest. Vevay is aligned along Main Street (SR 56/156), the primary thoroughfare, which runs southwest/northeast, parallel with the river. The rest of the orthogonal grid of the town is skewed so that the main streets run parallel to Main and the river. Market Street, located one block to the south of Main, is the first street on high ground above the flood plain along the river. This lower ground was historically occupied by "Slabtown," a collection of warehouses, mills and barns that supported a thriving river port. Remnants of these buildings survived into the 20th century, but were ultimately destroyed by the catastrophic 1937 flood. This area is currently devoted to cropland (hay and tobacco), lawns, and the Paul Ogle riverfront park. Markland Dam, which opened in 1964, is located just 7 miles east. It has caused the river level to rise, and

create the flood plain in what was once Slabtown. The prosperous people had early on begun to develop a more permanent settlement on the bluff above, which is the surviving town of Vevay, and the location of the proposed district.

Significant Features

Old Vevay is laid out in a regular grid with six principal streets running roughly parallel to the river and twelve shorter cross streets running perpendicular. The Vevay Historic District is somewhat smaller, comprising four principal streets and ten cross streets. It includes buildings on approximately 34 square blocks, roughly bounded by Seminary Street on the north, Market Street on the south, Arch Street on the west, and Pearl and Main Streets on the east. A notable exception to this pattern is a triangular parcel created by a fork in Main Street's eastern approach at Greeley Street, at which point Main continues northwest and Market Street runs southwest. The triangular parcel, which is mostly open space, is the site of the former Presbyterian Church (now the Switzerland County Historical Museum), which faces east on axis with Main Street.

The district comprises three distinct patterns of development. The commercial core extends for two blocks along Main Street, which runs roughly parallel to the river, and three blocks of Ferry Street, which runs perpendicular down to the river landing. As the main thoroughfares, Main and Ferry are the widest streets - 180 feet wide – while the residential streets are typically 100 feet wide. Most of the blocks, commercial and residential, are bisected by 30-foot-wide alleys.

The courthouse occupies an entire block on the north side of Main between Liberty and Main Cross Streets, just west of the business district. The larger residential lots, which range from 100 feet wide to 160 feet wide, tend to be located along Main and Market Streets, which roughly parallel the river. Residential lots north of Main Street are typically smaller, about 60 to 100 feet wide.

Commercial Core

The business district occupies two blocks of Main Street and three blocks of Ferry Street, which runs northwest from the river. The streetscapes here consist of mostly contiguous masonry buildings with storefronts aligned at the sidewalk. The more imposing buildings, on the north side of Main and the middle block of Ferry, are mostly three-story brick buildings in the Italianate style. There are also several examples of the Federal style, which tend to be two stories, as well as Victorian Gothic, Renaissance Revival and Neo-Classical styles. Several have cast iron columned storefronts and some have ironwork balconies on the second story. Of approximately forty-nine buildings in the commercial core, thirty-five have facades in or near original condition and three or four others have been modernized only at the storefront level.

In addition to commercial buildings there are the following contributing resources: the former Carnegie Library (1919) at 210 Ferry Street that now serves as the Town Hall (Photo 1), the Old Hoosier Theater, 209 Ferry Street, built in 1837 in the Federal Style and remodeled in the late 1880s in the Renaissance Revival style (NRHP listed in 1982), and 104 W. Pike, formerly occupied by the Reveille Newspaper office with the Freemason's hall upstairs, and now serving as the U.S. Post Office (Photo 7). The current public library (NC) at 205 Ferry Street, completed c.1985, replaced a public park in the former market square.

The former Carnegie Library (C), designed by Wilson Parker, completed in 1919 at 210 Ferry Street (Photo 1), has been occupied by Vevay's Town Hall and Police Station since 1982. An outstanding

example of Neo-Classical architecture in brick with stone trim, its symmetrical massing is set on a high foundation, with basement windows marked by a lintel/watertable of soldier brick and stone corner tabs. The main entrance in the center of the five-bay front elevation is approached by steps to a high stoop and framed within a gabled projection with wide returns, an arched limestone surround supported on pilasters with console-capitals, containing double half-glazed doors, and an arched transom above. The tall windows have brick arches with square stone accents at the impost and keystone, as well as stone sills with corbels. Side elevations have high-set arched windows, placed above panels outlined in raised brick and stone corner tabs. The whole building is crowned with a denticulated entablature and terra-cotta tile-clad hip roof.

The former International Order of Odd Fellows Building at 118-120 West Main Street (C) built in 1899 (Photo 12), is a notable example of the Victorian Gothic/Italianate style. A tall 3 ½ story brick building with three bays of paired elongated windows, it is one of the most imposing buildings in the commercial core. Two store fronts and a central doorway occupy the ground floor. While the eastern storefront has been remodeled, the western portion retains characteristic kick panels and recessed entry. Cast iron pilasters still support the whole storefront area, their cast ornament matches those of G.L. Mesker & Co., though the foundry plate is missing. The tall upper-floor windows have one-over-one wood sashes, stone lugsills, and molded and bracketed metal hood lintels. The lintels at the second floor are pedimented, and the third floor windows have transoms. The otherwise flat roof has a mansard at the front, dramatized by three steep gabled dormers and a deeply molded, bracketed, sheet metal entablature. The dormer in the center is a larger wall dormer with decorative sheet metal work and large letters that spell out IOOF under a two-light lunette. The two smaller dormers have single six-over-one sashes. The windows on the east elevation have brick arched heads.

Two of the most prominent buildings are the former First National Bank Building at the northeast corner of Ferry and Pike and a larger bank building built in 1907 at the northwest corner of Main and Ferry (Photo 4). The former First National Bank Building, at 402 Ferry Street (C), is a magnificent two story Renaissance Revival-Romanesque Revival brick building with stone trim. Built in 1886, it stands on a high coursed rock-faced ashlar foundation that extends for four bays on Ferry and six on Pike. The Ferry Street façade has entrances in the end bays flanking a one story bay window in the center. The entrances, approached by high stoops, have elaborate surrounds of stylized, paired pilasters and stone capitals, supporting a multi-coursed round arch with ogee-curved stone shoulder-surrounds, topped by stone pediments. The windows, which have one-over-one sashes and transoms, are joined at the lintels and sills by stone string courses, and a full entablature and brick railing or parapet runs atop the center bay window. Pilasters punctuated by simple entablatures divide the center bays on both street elevations, on both floors on the Pike Street side, and on the second floor on the Ferry Street side. The top of the building is wrapped with a brick blind arcade corbelled frieze, a dentiled cornice, and paneled brick parapet wall, which is punctuated on the front by a pediment. The secondary elevations, which are exposed to parking lots, are plain. A concrete handicapped ramp wraps around the southwest corner and an auto drive-up window was added c.1985 to the side.

A larger bank building built in 1907 at 102 W. Main Street (C) (Photo 4), at the northwest corner of Main and Ferry, is one of the most important buildings downtown. It is a massive three and a half story building with storefront windows, framed by coursed, rock-faced ashlar piers and brick masonry above. Rectangular in plan, the building extends for three bays on Ferry and nine bays on Main Street. The upper floors are divided by flat pilasters into bays of windows with straight entablature-like lintels at the second floor and round arches at the third floor. Each arch has rock-faced springer stones, triple-course brick arches, a raised outer header course, and stone keystone. A corbelled cornice wraps the building above the second floor, and a rough stone band course joins the second floor windows at the impost. A short attic

story is defined by a stepped parapet punctuated by oculus windows within square stone surrounds flanked by short pilasters and topped by small stone pediments. A more elaborate pediment with palmette shape edged in stone cornice work caps the Ferry Street façade and includes a date stone. Additional windows at the attic story appear to have been filled in, leaving small rectangular openings on the Main Street side.

The Reveille Building (C) at 104 W. Pike Street (Photo 7), which currently houses the post office, is a rectangular two-story brick office building. Built circa 1911, it exemplifies the Renaissance Revival style. The five-bay façade has regularly spaced openings, with straight limestone lintels on the first floor and round brick arches with limestone keystones and imposts at the second. The limestone sills are connected by string courses at both levels. A smooth limestone water table caps the regularly coursed ashlar basement. The central entrance, approached by a high stone stoop, has a transom and double doors. The top of the building is crowned by a prominent metal modillioned cornice, surmounted by a curved parapet with an incised limestone panel in the center with the name "Reveille Building." The sign refers to the newspaper, entitled "The Reveille," which occupied the building until 1927 when it was converted to a post office and the entrance was moved from the left to the center bay. The parapet appears to be an early 20th century addition and the one over one windows are replacements. Otherwise the building displays a high level of integrity.

The Old Hoosier Theatre (C), 209 Ferry Street (NRHP-listed in 1982), was built in 1837 in the Federal style and remodeled in the late 1880s in the Renaissance Revival style. A large three-story brick building, which faces east, it has a six-bay front with a rusticated stone arcade on the ground floor. The arcade turns the corner on the south side for one bay. The keystones have vermiculated tooling. The upper floors are punched with regularly spaced windows, with molded stone lintels, stone lug sills, and six-over-six sashes. There are entrances in the second and third bays from the right with half-glazed paneled wood doors. The arched openings of the ground floor are filled with paired windows with panels below and a fascia at the imposts. Decorative wall-mounted bronze lamps flank the doorways. The south elevation on Cheapside Street has seven windows and three doorways. Originally a warehouse and dry-goods store, the building housed Vevay's first post office. In 1899, it housed the post office and drug store on the first floor and a printing facility on the second. In 1927, when the post office moved to 104 West Pike Street, it was converted to a theater and operated as a movie house until 1955. In the mid-1980s the interior was rehabilitated by Historic Vevay, Inc. as a theater for live performances.

The Perret Dufour House (which has served as the Haskell & Morrison Funeral home since 1936), 208 Ferry Street (C), is a two-story stucco on brick residence built in 1816 during the Federal period. It stands on the east side of Ferry Street and adjoins an alley on the north side. The main block is four-bays wide, with the entrance in the right end bay, five-bays-deep, and hip-roofed. The shallow roof pitch and close eaves are characteristic of early Federal period houses in the county. A three-bay, side-gabled brick addition was built on the rear. The front elevation has one-over-one windows, probably replacements, with bracketed cornices and lug sills. The roof, with wide eaves, joins the front wall just over the windows and is punctuated by a single arched dormer in the center. A historic photograph shows it had a standing-seam metal roof in 1937. The entrance, retrofitted with a handicapped ramp and low stoop, has a pedimented surround, two-light transom, and sidelights. There are additional simple transomed entrances on the north side. Perret Dufour (1807-1884) was the son of town co-founder John F. Dufour, and was a retail merchant in Vevay. He served in the Indiana General Assembly in the 1840s, as well as local roles of postmaster and justice of the peace. In his later years, Perret prepared articles on the early history of Vevay and the county.

The Fisk Building (C), 314 Ferry Street (Photo 5) built c.1891, is an excellent example of a late nineteenth century commercial building. Once the home of W. L. Fisk's furniture business, this three story brick building has a three bay front elevation with a wood and glass storefront with cast iron pilasters on the ground floor. The cast iron storefront is sheltered by a flat-roofed canopy supported by slender chamfered wood columns raised on square brick pedestals and decorated with pierced brackets and spindle work. The upper façade has dramatically tall windows, paired in the center, with bracketed metal lintels and one-over-one wood sashes. The building is crowned by corbelling and a prominent bracketed metal cornice. The floors are supported in the center by cast-iron columns and the building was equipped from the outset with a freight elevator and electric lights. The G.L. Mesker & Co. foundry plate is still in place at the base of a pilaster.

Next door at 316 Ferry Street (C) (Photo 5), is a small two-story stuccoed brick house with an ashlar stone foundation and hipped roof. It is known historically as the She-Coon Saloon. Just two-bays-wide, it extends back along an alley, ending in a clapboard-clad one-story wood addition. Built c.1810, this is a Federal period dwelling, characterized by the simple doorway with narrow sidelights and a simple stone stoop. The paneled wood door with two arched lights is an Italianate element. The windows have six-over-six wood sashes and slim wood lug sills.

The U. P. Schenck Building (C) at 323 Ferry Street (Photo 6) is a fine example of a Greek Revival brick commercial building. Since its construction in 1838, it has continuously housed a hardware business. The first floor along Ferry Street is clad in vertical boards and an asphalt-shingled canopy extends across the transom area. The second and third floors are painted brick and have six bays of six-over-six windows with plain stone lintels and sills. A simple wooden entablature runs across the top of the Ferry Street side; this treatment is simplified along Pike Street, the cornice portion is absent. The Pike Street elevation has fewer openings. Two second floor openings are transomed doorways. A lower, two story portion of the Pike Street side to the west has wide, arched openings, the westernmost one appears to have been for vehicles.

The Switzerland County Courthouse (C), 212 West Main Street (Photo 10), completed in 1864, is a magnificent Greek Revival/Roman Revival brick building on a high basement, with exterior walls articulated with pilasters between windows, with heavy architrave moldings. The entrance portico on the southeast elevation has a channeled, rusticated stone arcade supporting a Corinthian portico on the main floor surmounted by full entablature and pediment. It is topped by a round dome, supported by a drum with louvered openings. The dome supports a lantern with domical roof. Each face of the dome features a clock, which have been restored and again chime the hour for the town. The north side of the courthouse has a two story brick addition (completed 2005) that takes design cues from the pilastered elevations of the old building. The courthouse grounds also include three significant outbuildings, including an unusual hexagonal brick privy (C) (Photo 9) with six doors and a small cupola, a stone jail (C), and a wood-frame octagonal gazebo/ bandstand (C). A small garage behind the Old Jail is non-contributing. The courthouse and grounds were listed on the National Register in 2009.

The mix of uses on the blocks surrounding the courthouse is typical of Indiana's smaller county seat towns. It is occupied on the south by twentieth century, one and two story brick and frame commercial buildings; on the east by the former Phoenix Hotel (C) at 122-128 West Main Street (Photo 12), a large three-story, Italianate brick building, the Phoenix Hotel Carriage House at 304 Liberty Street (C) (now a residence), and a two-story concrete-block commercial building at 322 Liberty Street (NC); on the west by a wood-frame, five-bay dwelling at 302 West Main Street (C), a brick Italianate parsonage at 305 Main Cross Street (C), the eclectic Gothic Revival Switzerland County Baptist Church at 307 Main Cross Street (C) (Photo 9); and on the north by the recently built Sheriff's Office, Detention and

Communications Facility at 204 West Pike Street (NC). The Phoenix Hotel stands at the west end of the central business district.

Market Street, the prime residential street, is lined with tall old trees and fine one to two-and-a-half-story frame and brick dwellings reflecting the Federal, Greek Revival, Italianate, Gothic Revival, and Queen Anne styles. In general, the houses in Vevay become progressively smaller and simpler moving north block by block from the river.

Federal

The Aunt Lucy Detraz House (aka Roxy House) at 405 West Market (C) (Photo 24), built initially in 1814, is a simple Federal frame structure with a side-gabled roof. Five-bays-wide, it previously consisted of a two-story, three-bay section on the right, with a central entrance and end chimneys, and a one-story, two-bay section on the left, with an entrance in the left bay. A 2006 addition on the left resulted in a consistent two-story massing. The exterior is clad in wood clapboard and the windows have nine-over-six wood sashes at the first floor and six-over-six at the second. The lack of window surrounds and close eaves are typical of Vevay's first-generation frame houses. The only decorative treatment is a modest frieze board at the tops of the walls; more likely this was to seal the upper walls as much as to provide ornament. The front entrances each have paneled wood doors and simple four-light transoms. A two-story porch on the rear overlooking the river is likely original. A one-story rear ell appears to be a newer addition; there is also a front-gabled frame garage that is newer, though likely historic.

The Armstrong Tavern, 201 West Market Street (C), built in 1816, is an early example of a double-pen, Federal style dwelling. One of the oldest known meeting places of the Masonic Lodge in Indiana, it served as a tavern for more than 40 years. This two-story side-gabled wood-frame building stands on a stone foundation. Five-bays across, the front elevation has two entrances in the second and fourth bays, with small stone stoops. The exterior retains its wood clapboard siding and six-over-six wood windows with louvered shutters. As with other early frame houses in Vevay, the windows and doors lack any decorative treatments, and the eaves in this case are nearly flush. Roofing is recent, consisting of ribbed, green-powder-coated sheet metal. An extension on the rear gives it the appearance of a saltbox. A two-story wood porch on the rear is original but has been altered over time.

The Israel Whitehead House, built in 1817 at 307 West Market Street (C), combines the Federal and Greek Revival styles with Queen Anne elements. Approximately square in plan, this center-hall, three-bay brick house is one-story facing the street and two stories on the rear. The brick is laid in common bond. The hipped metal roof is pierced by two tall chimneys on each side and a hipped dormer (c.1910) on the front. The massing and plain wide wood entablature moldings are Greek Revival features. The modest doorway with straight transom and narrow sidelights as well as the straight stone lintels and sills are Federal, but the window sashes and front door with multiple small panes may be later Queen Anne replacements. The full-width two-story wood porch with square posts on the rear, which provides a wide view of tobacco fields and the river, expresses the bold proportions typical of Greek Revival. The additions to the rear were likely added in the 1830s. For a short time, from 1817-1820, the first bank in Vevay was operated in this house. Residents of the house confirm that an usual masonry room appears to have been the bank vault.

The George Knox House (C), built c.1830 at 302 West Main Street (Photo 11), is a two-story, double-pen Federal dwelling built of post-and-beam frame construction with brick nogging covered by wood siding. Five-bays-wide, it has two doors in the second and fourth bays, each with a simple transom. The two

doorways are accessed by a stone stoop with a wrought-iron railing. There are no decorative elements, save for the gutter-cornice across the front elevation. Windows and doors have a simple, narrow casing. Eaves are close. The long roof slope on the rear gives it saltbox massing. The house retains its wood siding and original nine-over-six windows throughout, except for two-over-two sashes on the first floor in the front (likely, c.1860), and a pair of interior end chimneys. A side doorway on the east elevation is sheltered by a decorative porch with wood deck, jigsawn tracery brackets and square posts.

The Alexander Edgar House, 305 East Main Street (C), built c.1830, is an example of a Federal brick double-pile house, three-bays-wide, with the typical side-gabled, low-pitched roof, end chimneys, and narrow cornice molding. Brick, now painted, was laid in common bond. Consistent with the type, the front doorway in the center bay is simple—with a straight transom and narrow sidelights. The windows have pediment-shaped stone lintels and plain sills but the sashes are vinyl replacements. The shed-roofed front entry hood with scroll brackets and side porch with square posts appears to be a later additions, and the half-glazed front door is also recent.

The John Francis Dufour House, 203 Liberty Street (C), built in 1832, is a two-and-a-half story Federal-period brick house. Rectangular in plan, this gable-front dwelling is unusual in its orientation perpendicular to the street. The east elevation, the narrow three-bay gable end, meets the sidewalk. Original six-over-nine and six-over-six wood sashes are arranged in regular bays on the street side, with full window in the attic gable end. Eaves are nearly flush. The main entrance is in the first of three bays on the north elevation. A recent single-bay wood porch shelters the entrance, which has a simple surround and paneled wood door. Bays are irregularly placed on the sides of the house. An original door at the second floor accesses the roof of the porch. Brick infill below the window in the left-hand bay of the street elevation reveals that there was once a doorway there, possibly to a shop at the first floor. John F. Dufour was the co-founder of Vevay; he and his brother platted the town in 1813. He also served as president of the Vevay branch of the State Bank of Indiana, an early town postmaster, and a leading merchant.

The George Kessler House (C), built in 1835 at 107 West Market Street (Photo 15), is an outstanding two-thirds I-house/Federal style brick dwelling. Rectangular in plan, the house is three bays wide and two bays deep. The foundation is roughly coursed stone, the brick was laid in Flemish bond. The first bay along the east side of the house is brick, but the rear corner is frame; this southeast corner of the house is of frame, wood clapboard construction. The half-hipped roof has ridges extending over the eastern bays, which contains the entrance at the corner, while the west roofline ends abruptly with a flush gable. The windows have nine-over-six sashes, gauged brick flat arch lintels, stone sills, and louvered wood shutters. The first floor lintels are multi-coursed, while the upper floor lintels are single-coursed. The wood entablature is a simple three-piece molding. The entrance is understated, with a simple stone stoop, squat paneled front door and straight transom. A saddle shop once stood in the east side yard.

Greek Revival

The Ulysses P. Schenck home (C), built in 1844-46 at 209 West Market Street (Photo 16), is Vevay's most impressive example of Greek Revival. Designed by George Kyle, it features a spiral stairway that is believed to have been designed by Frances Costigan, a renowned architect from nearby Madison. This two-story cubical brick mansion stands on a high stone ashlar basement, exposed as an additional lower level at the rear. The brick is laid in common bond. The three-bay front elevation has a one-bay front wood portico supported by paired Ionic columns, which are of stuccoed brick. The columns have Attic style bases, fluting, and a full entablature with plain frieze and dentil molding. The portico has a decorative iron balustrade and its roof is accessed by a doorway at the second floor that echoes the front

entrance. The main corners of the house have brick Doric style antae. Windows have pediment-shaped stone lintels and stone sills, sashes are six-over-six. Both doorways, one over and one under the portico, have sidelights and transoms. The upper doorway has a pilaster and pediment surround and is recessed. A full entablature of wood runs across the top of all elevations, narrow attic frieze windows are aligned above the first and second floor openings. A plain wide entablature is accented by narrow attic windows. The hipped metal roof is pierced by two tall chimneys on each side. A wide hall runs the depth of the house and opens on a broad veranda at the rear overlooking the Ohio. This veranda also has full, two-story height columns; these have the Greek Ionic capitals like the front portico, but are unfluted. Spacious double parlors on each side of the hall and lofty-ceilings give this house palatial proportions. A low wrought iron fence runs along two sides, and there is a brick outbuilding in the east side yard that was used for gardening and a four-seat outhouse. Ulysses P. Schenck played a key role in expanding Vevay and the county's market for hay, to the point that he was known on the Ohio River as the "Hay King." In great part, this house was funded through his hay trade to southern U.S. buyers.

Another fine example of Greek Revival is the Capt. Frederick L. and Zella (Simon) Grisard House (C), built 1846-48 at 306 East Main Street (Photo 46), a two-and-a-half story brick house with a square floor plan. The house is markedly similar to the U.P. Schenck House, but is one bay wider, and lacks the dramatic rear porch. The brick has been painted. Two story Doric antae support a wide entablature with frieze windows. The small portico with Ionic columns and entablature is surmounted by a cast iron railing. Detailing of the wood portico is nearly identical to that of the U.P. Schenck House: fluted Greek Ionic columns with Attic style bases, a full entablature with dentil course, and complete cornice. The stone lintels are flat and the sills are stone as well, each set frames a six-over-six window. The center, second floor bay houses a recessed balcony doorway with sidelights and transom. The interior floor framing consists of timbers with mortise-and-tenon joints. A long, broad hall extends through the house with rooms on each side, and a dramatic winding stair extends three stories to the attic. Grisard was a first-generation French-Swiss settler, he arrived in Vevay in 1818, age 10. He was a blacksmith, owner of hardware store, and maker of farming implements. Grisard also engaged in river trade, evidently by skippering flatboats of goods down river to the South. During the Civil War, Grisard was commissioned by Gov. Morton as a captain; he led his long-time local volunteer militia artillery unit (equivalent today to an Indiana National Guard unit), a battery of three pieces, in active duty. Though Confederate sympathizers burned his personal business warehouse, Grisard survived the war otherwise intact. He also served as county treasurer, school trustee, bank director, and as president of a local turnpike company.

The Thomas Armstrong House, built c.1840 at 401 West Market Street (C), retains its Greek Revival character, despite alterations (Photo 21). Once occupied by architect George Kyle, this one-story brick house stands on a small terrace with a high retaining wall on the rear. The front elevation has a three-bay, center-passage main block and a one-bay projecting bay on the right side, which appears to be an early addition, along with an L-shaped projection on the rear. The windows have straight stone lintels and sills, louvered wood shutters, and six-over-one sashes. A flat wood frieze circumscribes the house at the eave line below the hipped metal roof. The recessed front entrance has the typical Greek Revival surround with shouldered surround, including a paneled wood door with flat transom and sidelights. A low wrought-iron fence encloses the front yard.

On the east end of the district at 501 East Main Street (C), stands the David Armstrong House (Photo 47), built around 1835. The house sits back from the road and is surrounded by large old trees. Exhibiting the transition from Federal to Greek Revival, this square two-story brick dwelling, four-bays-wide, has a hipped roof with tall chimneys at the four corners. The entrance, in the second bay from the left, is slightly off center, but made important by a generous Greek Revival-type surround with sidelights and transom. A simple porch supported by Tuscan columns on a concrete deck shelters the two middle bays

(added c. 1915). A set of double doors above provides access to the porch roof. A joint in the masonry to the left of the doorway indicates that the house may originally have been three-bays-wide, making it, originally, a two-thirds type I-house. The windows have nine-over-six wood sashes and louvered shutters. Windows have gauged brick flat arch lintels. The plain wood frieze has simple brackets widely spaced along the eaves. The second floor of the rear elevation is clad in clapboard and appears to be infill of a once-open loggia. The floors in this house (and the Grisard house) are made of cypress wood. An original brick kitchen building stands perpendicular to the house on the east side toward the rear, connected by frame infill.

Italianate

The William Hall House (C), 503 West Market Street (Photo 25), completed in 1842 and remodeled in 1874 by architect/builder George Kyle, is a fine example of the Italianate style. This two-and-a-half-story brick house displays many typical features of the style, elongated proportions, arched window heads, a prominent cornice with wide overhanging eaves and paired brackets, and hipped roof. The brickwork is painted. The main block of the house is L-shaped, with a one story wing extending from the west side of the house, toward the rear. The front wall is three bays across, the prominent entrance is in the end bay. It has a segmental arched pediment, supported on paneled pilasters and consoles. The doorway opening jambs are radius-cornered. The slightly recessed double doors are surmounted by a leaded-glass transom. The doors have arched lights and circular raised panels. Windows are one-over-one and have molded hoods with keystones. The lug sills have small corbels. A recessed porch and angled bay on the east side appear to be part of the 1874 addition. The porch has chamfered posts and a frieze with brackets. A balustrade of turned posts tops the porch roof. An elaborate, tall entablature of large, paired brackets linked to a stringcourse, divided by attic frieze windows with shouldered surrounds, completed by a course of small brackets over the attic windows, wraps the entire main block of the house. A wrought-iron fence encloses the yard.

The Samuel Porter House (detail, Photo 18), 301 West Market Street (C), built circa 1885, is a two-story wood-frame Italianate home with vertical proportions typical of the style. It is, essentially, a frame version of the Hall House. The front wall has three openings, the first floor, far west opening is the main entrance. It has a cornice hood and transom window. The windows have historic two-over-two and one-over-one sashes as well as interior louvered shutters. The side porch along the east side of the house is supported by a large arched brace and has a frieze of small brackets, deep cornice, and cast iron railing on its roofline. The plainly-treated side door under this porch has a transom. Beside the porch, toward the rear of the house, is a one story, semi-hexagonal bay window with bracketed cornice. The house has a hipped standing seam metal roof capped with iron cresting at the peak and the eaves have a decorative cornice with curved brackets. An angled bay on the east façade adds interest to the massing. A rear veranda overlooks a tobacco field that extends to the river. A one-story frame wing on the right side may have been a summer kitchen that was later attached.

The A. B. McCrallis House, 304 West Market Street (C), Italianate, 1880, is a two-and-a-half story, front-gabled wood-frame dwelling clad in wood clapboard siding. The three-bay front elevation features a full-width front porch with arched braces, a bracketed frieze, and a concrete deck. It retains its original two-over-two wood windows, and scrolled brackets at the cornice. The gable end has raked modillions, in the center of the gable end is an oculus with wood surround and trefoil tracery. The metal roof is punctuated by two brick chimneys with decorative pots.

The Will Stevens House/Studio, built in 1863 at 305 West Market Street (C) (Photo 19), is a vernacular adaptation of the Italianate style. A side-gabled brick dwelling, it has a two-bay front elevation. Italianate

characteristics include the elongated proportions; multi-coursed, segmental arched window heads; two-over-two wood sashes; and paired brackets punctuating dentil molding at the cornice line. The standing-seam metal roof is pierced at each end by a chimney with clay chimney pots. The one-story hip-roofed brick wing on the left side was added in the 1910s as a studio for Stevens, who was an artist. The gabled front porch with square posts appears to be a 20th-century addition and may have been added at the same time as the studio.

The James K. Pleasants House, at 806 W. Market Street (C) (Photo 29), built in 1881, is a massive two-and-a-half story Italianate/Queen Anne brick house with limestone trim. Although it has a Main Street address, it faces south toward the river. Most recently known as the Rosemont Inn, it has an irregular plan and multi-gabled roof. The river façade has a projecting front gable on the right and a front porch across the remaining three bays on the left. The highly stylized porch has elements of both Queen Anne and Italianate in its design. It has elaborate turned posts, which are clustered at the entrance, curved brackets, and a dentiled cornice. The posts are vasiform, the upper is upright while the lower halves are inverted vase/baluster forms; the chamfered cube where two halves meet has an incised flower ornament in the center of each face. The lower porch rail is formed of arched braces. The elongated window openings, with original one-over-one, six-over-six and four-over-four double-hung wood sashes, have segmental stone arches on the first floor and straight stone lintels above. The windows on the river façade have limestone sills and smooth limestone string and band courses that connect the tops of the windows and run above the second floor. The main entry has original double doors and arched transom, turned post supports, decorative railing, and curved dentils. The roof, clad in dimensional shingles, is pierced by six tall brick chimneys; arched brackets on cornice line. The gable ends are parapeted with stone copings and crow-step stone corbel bracket on either lower side. Dentil molding decorates a bay window on west façade. A small gabled brick shed of similar style on the north side of the house appears to be a summer kitchen.

110 E. Pike Street (C), c. 1870, is a fine Italianate brick I-house, with a hipped standing-seam metal roof and end chimneys. The brick is laid in common bond and is now painted. The three bay façade is dramatized by one-story semi-hexagonal bays on each side of the central doorway. Additionally, the elaborate porch, with tracery-like bracketed turned posts and bracketed entablature enrich an otherwise straight-forward three bay I-house. Fleur-de-lis-topped, lacey cast iron cresting decorates the porch and the bays. The paneled front door is surrounded by narrow transom and sidelights. The cornice is articulated by paired brackets between a row of smaller brackets, and the windows have two-over-two wood sashes. A flat roofed *porte cochere* on the east end of the house is a later addition.

214 East Main Street (C), built c.1860, is an imposing two-story frame Italianate dwelling on a corner lot. L-shaped in plan, it has a hipped roof. The five-bay front elevation has a two-bay projection on the right, and a three-bay one-story porch on the left. The entrance, in the center, has a straight transom and original wood door with paired arched lights in the top half. A similar door above provides access to the porch roof. Windows are elongated, with two-over-two wood sashes, bracketed cornice molds, and louvered shutters. The prominent cornice is lined with curved modillions punctuated by paired brackets. A wrought-iron fence encloses the property and cast-iron cresting decorates the porch roof. A wood frame barn stands to the rear.

Other Styles

Other styles represented in the Vevay Historic District include scattered examples of Gothic Revival, English Cottage, Queen Anne, Free Classic, Neoclassical, Shingle Style, Colonial Revival, Neo-Jacobean,

Craftsman, Art Deco, Modern, and Ranch. There are also numerous examples of vernacular house types such as I-house, hall-and-parlor, double-pen, saddlebag, central-passage, and gable-front.

The Sidney M. Dumont House at 304 East Main Street (C), built c.1850, is a one-and-a-half story Gothic Revival wood-frame house on a low coursed ashlar foundation. Cross-shaped in plan, it has a porch on one side of the front, with a cornice with dentil molding punctuated by paired brackets above single and paired chamfered posts. Decorative scalloped vergeboards line the front gable and a small chimney with twin chimney pots perches at the ridge where the gables cross. The elongated windows have molded labels and two-over-two wood windows. The windows in all four gables have triangular heads. A similar example of a brick Gothic Revival cottage is located at 210 East Main Street. In 1866, Dumont, along with Frank Dupraz (Detraz?) and J. Dickason of Vevay was granted a patent for a ship steering apparatus.

The one-and-a-half story, three-bay, center-passage brick house at 601 West Market Street (C) (Photo 27), built c.1870 as a rental property by U. P. Schenck, is a center-gabled Gothic Revival cottage with a bracketed hood over the central door. The unpainted brick is laid in common bond. The window in the gable above has two-over-two wood sashes, while those at the ground floor are one-over-one. All have straight limestone lintels and sills. Slender chimneys pierce the roof on each side below the ridge line.

The Detraz House, 201 Arch Street (Photo 28), built circa 1870, is an elaborate two-and-a-half-story frame Queen Anne dwelling with the typical irregular plan and multi-gabled roof. The front elevation features a two-story front-gabled angled bay on the left, and an angled square tower with a swooping bellcast pyramidal roof at the right corner. The windows have one-over-one wood sashes, except for small square windows in the attic story of the tower and angled bay.

The Carroll Schenck Tandy House (Photo 23), built in c.1890 on a large corner lot at 201 Union Street (C), is another example of the Queen Anne style, two-and-a-half-stories tall, with varied massing. The steep hipped roof has multiple cross gables and dormers as well as four asymmetrically placed tall chimneys. This imposing brick residence stands on a coursed rock-faced stone foundation and is embellished with smooth limestone trim. Walls are unpainted brick laid in stretcher bond. The corner porch is classically styled, with Tuscan columns on plinths and a plain entablature. The paired half-glazed doors are original. Most of the windows have plain surrounds with one-over-one sashes and stone lugsills; but Free Classic features include an arched window with a stained glass transom and an oval-shaped window with flared keystones on the front elevation, and a Palladian window with wooden oval arch fluted panel in the south gable. It was recently identified as designed by Samuel Hannaford, a very prominent Cincinnati architect. An ornamental iron fence encloses the yard on two sides. The four outbuildings are all contributing.

The Shaw House at 406 West Market Street (C) (Photo 36), built c.1895, is another fine example of the Queen Anne style, the arcaded porch and general massing also recall the Shingle Style. A two-and-a-half story frame residence with a cross-gabled roof and clapboard siding, its most prominent feature is a large, hip-roofed, wraparound, arcaded porch, four bays each on the front and left (west) sides. Turned posts support the arches and a frieze with disks runs atop the porch. Under the porch, the projecting, offset gable has two bays, the front door toward the center and a window to the east. The section to the west of the door has two windows. Above the porch, the front gable has a pair of windows and is graced by a lunette. There is a single short window on the west portion of the second floor. The west side of the house has an oriel with grouped windows, including Queen Anne sashes. The roof, which is clad in dimensional shingles, is pierced by two brick chimneys—a stout square one perched diagonally on the peak of the side gable, and a second simpler chimney on the north slope. The windows have vinyl

replacement double-hung sashes, but the original half-glazed oak door remains. An iron fence runs along two sides.

The Dudley Peek Craig House, 306 West Market Street (C), built in 1895 for Craig and his wife Mattie Owen Craig, is an example of Free Classic, a variation of the Queen Anne style. The Free Classic style has a more formal feel and applies classical features to the characteristic asymmetrical massing of the Queen Anne house. While the Craig House is a mostly symmetrical two-bay-wide front gabled residence, it exhibits typical Free Classic features such as a Palladian window in the front gable, a porch with Tuscan columns, a pediment over the entry, and dentil molding. Queen Anne elements include the varied surface materials—clapboard on the lower two floors and shingles above, as well as paired windows and entry doors and a stained glass transom over a large cottage window in the right bay.[1] A heavy ornamental cast iron fence runs along the sidewalk.

Another example of the Queen Anne style is the Julia Knox House at 206 East Main Street (C) (Photo 43). This two-and-a-half-story frame house has a hipped roof with lower cross gables—massing typical of the Queen Anne style. This residence has a slightly asymmetrical but balanced gabled front façade, two-bays-wide, with the main entrance and single window above on the right side, and on the left a "cottage window" at the ground floor and paired windows above. A three-bay, full-width porch (probably c. 1915) unifies the façade, providing a sense of formal symmetry. The exterior retains its original wood clapboard siding and one-over-one wood windows, including a small one in the front gable. Cornice molds on the windows are a classical detail as are the Tuscan columns and dentil molding on the porch. The full-glazed front door has elaborate leaded beveled glass.

Built c.1895, the Copeland House at 607 West Main Street (C) (Photo 31) is an outstanding example of the Shingle Style, characterized by the dominant, low gambrel roof. It also displays typical features of the style such as the asymmetrical and sculptural massing created by the shapely roof, round turret, high wall dormer, and inset wraparound porch. Also typical are the varied surface textures provided by wood shingles, rough stone columns and foundation, brick at the first floor, and delicate Adamesque swags in the wood frieze at the roof line. The foundation is coursed, rock-faced stone, and on the front elevation, these serve as heavy piers or antae, framing slender wood Tuscan columns. The porch is recessed behind the pier and column line, and under the massive gambrel roof, which is flush with the column line. The main entrance under the porch has semi-elliptical arch transom and large sidelights, the whole entryway is offset. A large window group is to the right of the doorway, and a large single window is to the left. The gambrel face has a centered triple window group with panels dividing the multi-paned upper sashes/single lower sashes. An entablature-hood with dentil course unites the grouping. Above the triple windows, a lunette window fills the gambrel face. The porch wraps around to the side and terminates at an angled wall. A cast-iron fence encloses this large corner lot.

There are several examples of Craftsman bungalows of varying integrity. This area also includes a considerable number of 1920s bungalows, both frame and brick. Contributing examples can be found at 102 West Seminary Street (dormer-front), 106 West Seminary Street (dormer-front), 106 East Pike Street, 302 East Main Street, and 404 West Main Street. Several other examples have been altered and are no longer considered contributing.

The most unusual house in the district is a Modern two-story former dwelling at 111 West Market Street (C) (Photo 14). Built in 1947 by Don Stepleton, it has housed the offices of the local newspaper, *The*

[1] Telephone interview with Henry McLain, 7 Nov. 2012.

Reveille, since 1977. The first floor is painted rammed earth and the second is wood-frame with clapboard siding. Irregular in plan and massing, with multiple setbacks, the building is characterized by strong horizontal lines with a low ceiling height, low-pitched roof, wide overhanging eaves, and banded windows. Log beams support the floors.

Two former gas stations are also interesting architecturally: a brick Art Deco structure at 602 West Main Street (C), and a porcelain enameled steel building (C), c.1948-50, at 110 East Main Street.

There are several examples of ranch houses built during the 1950s through 1970s, some with ashlar limestone facing, such as at 403 West Market (C), 304 West Main (NC) and 305 Union Street (C). The best example is located at 403 West Market Street (C) (Photo 22). A few American Small House homes are considered contributing, including 303 Main Cross Street (C) and 312 East Pike Street (C) (c.1930), but several are non-contributing because of lack of integrity.

Vernacular House Types

The north part of town above Main Street is generally but not exclusively characterized by small, one-story vernacular cottages. They are typically hall-and-parlor dwellings (c.1870-1930), I-houses (c.1850-1880), central passage homes (c.1850), double-pen (c.1860), saddlebag (c.1860), double-entry I-houses (c.1880), gable-front (c.1850 to 1930) and others. A few are brick but most are frame. Usually they are one-story, four-bays-wide, often with two doors in either the two center bays or end bays, and one or two rooms deep. Some have hipped roofs but most are side-gabled. Numerous examples of these small homes have had shed-roofed additions on the rear giving them a salt-box appearance. While these houses are more modest, they include some of the oldest homes in town and reflect the types of dwellings occupied by blue-collar workers.

I-House

103 West Seminary (C) is a typical I-house in many ways. This two-story brick dwelling on a low stone foundation has a three-bay façade with a central entrance. One-bay-deep, the end walls are windowless. The side-gabled roof is pierced by interior end chimneys. Built c.1850, this example has a simple doorway with a small straight transom; all openings have straight stone lintels with louvered shutters at the windows. The gabled hood over the front door is a later addition, along with the one-story brick rear ell.

210 West Market Street (C) is a wood-frame version of an I-house. Like 103 West Seminary, it is two-stories-tall and three-bays-wide with a central entrance. However, its end walls each have one bay of windows, including a louvered vent in the attic, and the chimneys are located toward the center rather than at the ends. A full-width one-story shed-roofed porch (c. 1915) with Tuscan columns adds gravity to the front. The exterior is clad in wood siding, and the windows have six-over-six wood sashes and louvered shutters. Like 103 West Seminary, this example also has a one-story rear ell.

202 East Main Street (C) (Photo 43), a two-story wood-frame dwelling, represents a variation on the I-house, four-bays-wide with two entries in the center. The side elevations are two-bays-deep, which is not typical for this house type. Alterations consist of vinyl siding, replacement windows, and a recent front porch and rear addition. The front entries retain their transoms but also have replacement doors and storm doors.

The Edward and George Cary Eggleston House, 306 West Main Street (C), individually listed in the National Register, is a c.1830 brick I-house. This three-bay variation has a simple transomed entrance in the left bay and a side-gabled roof with end chimneys. The front porch with shed roof, cast-iron posts, and concrete deck, the wood frame rear ell, and the one-over-one vinyl windows are alterations.

Central-Passage

308 West Seminary Street, (C) c.1850, is a central-passage house, one-story with five bays and a central entrance. Of wood-frame construction, it stands on a low stone foundation and was recently remodeled. The side-gabled roof is clad with standing-seam metal and punctuated by end chimneys. The house's integrity has been affected by vinyl siding and replacement windows, a shed-roofed front porch with concrete deck and wrought iron posts, and two satellite dishes mounted on the west wall, but it retains its front doorway, with paneled wood door and divided transom.

Double-Pen

Double-Pen houses are fairly common in the district. One of the best examples is 306 East Pike Street (C, photo 50, left). Built c.1870, it is a one-and-a-half-story side-gabled frame house. This variation has a four-bay façade with the two doors in the end bays. This example retains its exterior wood siding, two-over-two floor-length windows, and half-glazed paneled wood doors with stained wood storm doors. The shed-roofed porch with bracketed turned posts and concrete deck appears to be a reconstruction. The rear has a shed-roofed addition.

209 East Seminary Street, (C, photo 51) c.1860, a one-story frame house, displays the typical four-bay front elevation and two central doors. A porch with flat roof, entablature, Tuscan columns and a low concrete deck, adds dignity to the front. The side-gabled roof has a single chimney at the left end. Alterations include vinyl siding, one-over-one windows and a low rear ell.

206 East Pike Street, (C) c.1860, is similar to 209 East Seminary, but the windows have six-over-six wood sashes, the right front door has been filled in with siding, and a non-contributing front porch and open-slat shutters have been added. The rear has a shed-roofed addition, giving it a saltbox form.

108 West Seminary Street (C) (Photo 40) is another example with the two front doors in the center. A substantial full-width front porch with square posts on brick dados above a concrete deck appears to be an appropriate later addition. A curious feature of the porch is its nautical-themed railing of jigsawn seahorses and ship's wheels. The front doors have narrow transoms and paneled wood doors. Alterations include artificial siding, replacement windows, and a rear addition.

206 West Seminary Street, (C) c.1850, is a double-pen example in brick. Chimneys have been removed, windows replaced, and transoms above the doors have been covered. A vinyl-sided frame addition, which appears to be a garage, has been built at the left rear corner. Half-glazed front doors remain.

403 East Main Street (C) is a one-and-a-half story variation with the two doors in the center. Built of wood frame, it is clad in vinyl siding. The high-pitched roof has a chimney at each end and a shed dormer (c. 1920) added on the front slope. The windows appear to be one-over-one replacements.

Saddlebag

304 East Pike Street, (C) c.1860, is a one-story frame house with a four-bay façade, including two front doors in the center bays. The side-gabled roof has a chimney in the center. Clad in vinyl, the house retains its original one-over-one wood windows and paneled wood doors with arched lights in the top half. Like many small houses, it has a gabled rear addition. The three-bay front porch appears to be reconstructed, with a shed roof, square wood posts, concrete deck, and wood railings.

Hall-and-Parlor

208 East Pike Street, (C) c.1870, typifies the hall-and-parlor house in wood frame, with a three-bay façade. It is distinguished by original floor-to-ceiling four-over-four windows and wood siding. The side-gabled asphalt shingle roof has a central chimney. Alterations include a small enclosed front-gabled entry foyer (c. 1940) with one side extending lower over a small window, and a rear addition.

205 Arch Street, (C) c.1860, is another example of a hall-and-parlor home. Built of wood frame, it has a three-bay front elevation with central entrance. It retains its original wood siding and two-over-two wood windows, and a narrow three-light transom over the half-glazed front door. It has been significantly expanded by an early cross-gabled rear addition on the right side, also wood-sided with two-over-two windows and a shed-roofed carport on the left.

Gable-fronts are also found in the district. 208 West Market Street (C), built in 1875, is a wonderful example. It is a one-and-a-half-story frame house with a three-bay façade, two bays in depth. The front doorway is slightly off-center, and retains its transom and half-glazed door with arched light. A full-width porch has four bays, with the entrance in the second bay from the right. The porch has been partially reconstructed with a concrete deck, chamfered wood posts and decorative wood railing. The exterior is clad in vinyl siding and the windows have one-over-one wood sashes, modest cornice molds, and louvered shutters. A pair of small arched windows graces the front gable, and an exterior brick chimney is located on the left side. A recent but appropriate wrought-iron fence runs along the sidewalk.

Religious Buildings

There are six significant churches in town, which tend to be concentrated around the civic-commercial core. The former Presbyterian Church at 210 East Market Street (C, Photo 44) is a Gothic Revival brick building dating from 1860, with a three-bay façade and five bays on each side divided by pilasters. Prominently sited on a large green at the point where Main Street splits with Market Street at the east entrance to the town. Vertically proportioned, the double-height sanctuary is located on the second floor above a lower ground floor and features pointed arch lancet windows along the flanks of the church. The façade faces east and has a central double-door entry nearly at grade, flanked by bricked-in windows with straight stone lintels. A dressed stone belt divides the lower and sanctuary levels, the upper sanctuary is divided into three bays by pilaster strips. The center bay has a tall, wide pointed arch window that nearly spans the bay. It is divided into two lancets by wooden moldings, each lancet is filled with large, multi-paned double-hung windows. The arched window heads have criss-cross tracery muntins that form smaller, interlocking pointed arches. The flanking, smaller windows are similarly crafted. All front arches have dressed stone surrounds with springer block and keystone. The steeple has been removed but a small square belfry remains at the east end. The building now houses the county historical museum.

The small former Switzerland Baptist Church, built in 1834 at 402 West Pike Street (C) (Photo 35), is a simple painted brick Greek Revival structure, with a front-gabled roof and short square cupola topped by

a small spire. The front has a single bay (though it appears that it had windows flanking the central door originally) and the side elevations extend for four bays with two-over-two, arch-headed windows. Though the window sashes have arched upper panes, the windows are rectangular have painted flat lintels. The roofline has a wood frieze board and molded cornice with box gutters along the flanks of the church. The first permanent structure to house Vevay's Baptist congregation, it later became a Christian Church and then a museum. It is now in use as a residence.

The Ruter Methodist Chapel (Photo 34), built in 1859 at 309 West Main Street (C), is the meeting place for one of Vevay's oldest organized congregations. This Greek Revival brick church building was considered such an outstanding example of the style that it was recorded by HABS in the 1930s. The foundation is coursed rubble stone, walls are natural brick laid in common bond, details are of dressed stone, and upper moldings are painted wood. Front-gabled, it has a standing-seam metal roof and octagonal cupola. Like the Presbyterian and Baptist churches, it has a low ground floor, which was used for meetings and Sunday School, while the double-height sanctuary is located above. The front elevation is a three-bay composition, a centered double door (replaced in 2009) at grade flanked by windows with pediment lintels and lug sills. A belt divides the lower level and sanctuary. Above the belt, four Doric brick pilasters divide the wall into three bays: a large center window is in the middle, tall, narrow windows filled with art glass flank to either side. These, like other openings, have pedimental stone lintels and lug sills of stone. A full wooden entablature with plain frieze runs atop the pilasters. The tympanum is natural brick and a cornice and narrow frieze board enclose the pediment at the top. A plaque in the front pediment reads, "Ruter Chapel, 1859." The side elevations extend for five bays, with six-over-six windows flanked by louvered shutters at the ground floor and tall windows above divided by Doric pilasters. A tall chimney rises on each side in line with the third pilaster from the front, with a large full-length window above. A brick four-square manse was added on the south end between 1899 and 1911.

The Vevay Christian Church, (formerly home to a Universalist denomination), is an unusual Shingle Style structure at 202 West Market Street (C) (Photo 13), dating from 1863 (completely remodeled in c.1895 by the Universalist congregation). Its complex massing is topped by a broad cross-gabled roof with a lower hipped three-bay projection on the front with inset entrances on each side. Large stained-glass lunettes appear in the gables and in the sides of the entrance porches, and a low arch accents the front. The exterior is varied between clapboard and square and fishscale shingles. The interior features unique trusses shaped like the steering wheels of steamboats, a reference to the community's river trade.

The Switzerland Baptist Church at 307 Main Cross Street (C) (Photo 9) was built in 1873. This red brick building displays extreme verticality of proportion with a high central tower and octagonal spire, steeply pitched gable roof and tall stained-glass windows. The traditional design includes numerous Rundbogenstil (German Romanesque/Classical Revival) features such as arcaded corbelling, stone-capped buttresses, and round arched openings with stone heads. The front elevation is tripartite, with projecting central tower centered in a front-gabled mass. Stepped buttresses mark the tower and building corners, these have curved stone step caps. The main entrance has dressed stone arched surround with keystone, reached by a set of steps and concrete walk. A corbel arcade terminates the first level. Above this, a tall, double-lancet Codussian window rises from a stone sill with corbels. The center panel holding the window is recessed. This arched window has plain stone hood. The tower continues upward with an oculus stage with wood rose window. The recessed brick area is resolved by a corbel table. Above this, the tower terminates with belts and cornice element, and belfry stage begins. Each face of the belfry has a gable with raking corbel arcade, and recessed panel with round arched, louvered opening. Cornice moldings of sheet metal follow each gablet, and an octagonal sheet metal tower transitions upward to a spire. The gable front mass of the church has windows on each level beside the tower, the upper window are especially tall and are filled with art glass. The gable roofline above has a raking corbel arcade. Flanks

of the church are similarly detailed, each side having five bays divided by pilaster strips, each bay with a corbel arcade.

A former church at 105 West Pike Street (C) (Photo 8), first occupied by the Holiness League Tabernacle, now serves as an office building. Completed in 1939 in the Craftman/Mission Revival style, this small one-story, red brick building has smooth unornamented walls and a gabled roof behind a high arched parapet with stone coping on the front elevation.[2] The brick is oversized and laid in stretcher bond. The peak of the parapet is topped by a short square belfry with insulbrick-clad sloped sides and pyramidal roof. The three-bay front façade is plain, with a simple recessed entrance flanked by domestic-sized rectangular stained-glass windows. There are three similar windows on each side. At the rear, the former church joins at a right angle with a two-story wing of matching brick.

Schools

There are only two school buildings extant in the historic district (Photo 37). Both are two-story brick buildings, an 1859 Greek Revival classroom structure at 305 West Seminary Street (C), and a 1939 Art Deco auditorium/gymnasium at 307 West Seminary Street (C). The older building is square in plan, five-bays-across and five-bays-deep, with a hipped roof. The central entrance, on the north façade, is recessed behind a surround of square brick pilasters supporting a stepped stone lintel. Two story high flat pilasters and a plain brick frieze frame each elevation and the entrance bay on the front. The elongated windows, with straight stone lintels and sills, are covered with wood inserts except for the bottom quarter of the openings. Other stone elements include the coursed ashlar limestone basement and smooth limestone water table. Historic postcard views indicate that the school had some type of lighter-colored material for its frieze (likely an entablature of wood banding) and a tall, wooden, temple-like cupola at the center of the roof.

The Art Deco auditorium/gymnasium was a Works Progress Administration project built in 1938-39. Rectangular in plan and geometric in massing, it consists of a flat-roofed entrance pavilion and gabled main block behind it. The front section is a three-part composition, defined by a cluster of six ground-to-parapet pilasters with wider buttresses on either side in the center and triple portals in the end bays echoed by grouped windows above. Glass block is behind the recessed vertical bands between the pilasters. The triple doorways are set into a slightly projecting housing with stone cap. The building extends twelve bays to the rear, ending in a stepped parapet. The windows have been replaced. The use of arched steel trusses enabled the main interior space to be clear of columns. The auditorium has a stage at one end and seats 2,500.[3]

Outbuildings

The district includes many contributing and non-contributing outbuildings, although most houses do not have driveways or garages. Notable exceptions in the west end of town include the Tandy House (C) at 201 Union Street, which has a large contributing barn/carriage house as well as two small sheds (Photo 23). Another miniature cottage on the same property served as a law office at one time (C). The barn/carriage house has a gabled roof with a cupola and a long shed dormer on each side. The Copeland House at 607 West Main Street has a c.1895 carriage house (C) with a low-pitched gable roof, vertical

[2] "Dedication of New Church is Attended by Large Crowd," *Vevay Revielle-Enterprise*, May 18, 1939, p. 1.

[3] "Work on School Auditorium now Going forward," *Vevay Reveille-Enterprise*, Sept. 22, 1938, 1:5; "New Gymnasium to be Dedicated Here Wednesday," *Vevay Reveille-Enterprise*, Jan. 4, 1940, 1:7.

siding, and a corner tower. The Shaw House at 406 West Market has a Queen Anne influenced carriage house (C), one-and-a-half stories with vertical board siding and grouped 4-pane windows. The gabled roof is clad in dimensional shingles, topped by a square cupola, and punctuated by a shallow shed dormer on each side. The front end gable is clipped, clad in shingles, and embellished with a multi-pane horizontal window. The original doors have been replaced with an overhead paneled metal garage door, but the driveway is paved with what appears to be original brick. The house at 214 East Main Street has a small gabled frame outbuilding (C) with clapboard siding, a fieldstone foundation and four-light wood windows. A small gabled brick building (C) behind the Pleasants House at 806 West Market Street appears to have been a kitchen. A small rectangular brick outbuilding (C) with a hipped metal roof in the east side yard of the U. P. Schenck House at 209 West Market Street served as a four-seat outhouse and garden shed and probably dates from 1840 to 1845. There is a brick outbuilding (C) at 501 East Main Street.

Objects and Structures

The Vevay Historic District has several noteworthy objects. There is a collection of four fire bells (C), which are suspended in simple iron pipe frames at the point of Main and Market streets, at Main and Tell streets, at Pike and Union streets, and by the entrance to the public library on the former market square (a fifth fire bell is not located within the District). According to plaques hung below the bells, they were erected in 1895 near the center of each ward and used until 1935 when they were replaced with electric sirens and subsequently hung throughout the village by the American Legion, Chamber of Commerce, Kiwanis, Lions and VFW.

Another contributing bell from the old Vevay High School (built in 1863) was installed on a brick plinth outside the library after the school was demolished in 1968.

There are a number of contributing ornamental iron fences throughout the district, including those located at 307 West Market Street, 201 Union Street, and 214 East Main Street.

There has been a cast-iron fountain at the point of Main and Market streets since the 1920s; however, the current one was installed in 2010 (NC).

A large collection of objects are clustered in the open space around the courthouse. The 2009 nomination of the courthouse describes 3 contributing and 8 non-contributing objects, however several objects have been added since that time, including flagpoles, an Obelisk monument, and historical marker. On the west front lawn are 3 veterans monuments (3 granite, 1 metal), 2 granite benches, a metal eagle, and 3 flagpoles. All of these have been erected since 1965 and are non-contributing. The two contributing memorials are found on the east front lawn: a gray granite monument dedicated in 1926 to commemorate residents who served in the two World Wars and a World War II vintage gun and carriage from the Rock Island Arsenal, dated 1942. A small 2004 concrete angel (NC) can also be found nearby.

Two irregularly shaped meteorites (NC), one about three feet by three feet; the other about three feet by two feet, are located on either side of the front walk. They fell in the Indian Creek area of the county and have been located on the Courthouse square for at least fifty years. Also nearby is a non-contributing historical marker. The entire square is surrounded by an ornamental iron fence (C).

A contemporary sculpture of a newsboy (metal, life size) (NC) stands in the yard of the Newspaper office at 111 West Market Street.

A contemporary metal gazebo (NC) is located at the southeast corner of Pike and Ferry Streets. Since it is not associated with a building, it cannot be considered an outbuilding, but more accurately, an object. It was constructed in 2014.

Landscape Features

In addition to its tree-lined, lane-like streets, the town has alleys, some paved and some gravel, that run through the middle of blocks. Another network of distinctive landscape features consists of open gutters or culverts between the street and sidewalk, particularly on the west side of town. In the northwest quadrant, these culverts are grass-lined and spanned by concrete bridges where they are crossed by sidewalks. In the vicinity of Market Street, the culverts are stone-lined and go under the street and down toward the river.

Alterations

Alterations have occurred in Vevay over time in response to natural forces, physical deterioration and economic trends. The 1937 flood cleared the river bottoms. A notable exception was the Ferry House, built by Jean Jacques Dufour in 1811, which endured until the 1960s, when its ruins were demolished. Other significant losses have been Jean Francis Dufour's house built in 1810 at the north end of town, which was razed in 2009, and Julia Dumont's home on West Seminary Street, removed by the county government, which had used it for offices. These structures were all outside the boundaries of the proposed district.

An assessment of the integrity of the Vevay Historic District listed in the Indiana Register in 1981, revealed a number of changes that caused the boundaries for the currently proposed National Register district to be redrawn. These changes are specifically demolition and loss of integrity, mostly of small vernacular homes in the northern blocks above Seminary because of vinyl and aluminum siding and replacement of windows and doors. In these cases the integrity of the original architecture has been lost. For example, a brick Italianate I-house at 510 West Pike Street, rated outstanding in the *Indiana Historic Sites and Structures Inventory*, was not included in the current district because of the concentration of non-contributing houses around it.

Another revision is the exclusion of the Morerod House at 905 West Main Street because of a recent subdivision of eleven houses on Cedar Avenue between it and the west end of the district. Major alterations within the proposed boundaries include the construction of the public library on Market Square in 1984, replacement of nineteenth-century houses on the south side of Main Street across from the Courthouse for construction of a new bank, a substantial addition on the rear of the Courthouse, and the new jail on the north side of Pike Street. Despite these changes, however, the district retains a high percentage of contributing structures and a strong sense of place, setting, feeling, and association.

Non-contributing Buildings

There are two dramatic examples of non-contributing buildings within the district. One is the Coker-Brown Building, former law office, at 211 West Main Street. It was built in 1996 to resemble a historic building and is located directly across from the County Courthouse. It is a two story brick with 3 bays on the end side facing Main Street. The second story has a central Palladian window and is surmounted by a gable roof. A recessed entrance at ground level features a front door with sidelights and transom. An iron fence separates the front yard from the sidewalk. However, because of its young age, this building is considered non-contributing.

The second example is a former tobacco barn at 158 Cheapside Street, which although it retains its original structure, has been drastically modified. Vertical metal siding covers the entire building and small modern windows have been added on the west side at the upper level. A rustic two story porch addition also obscures its original integrity as a historic barn. A woodworking shop is housed here at this time.

Other non-contributing commercial buildings include the Switzerland County Public Library at 205 Ferry Street, the Sheriff's office and new jail at 204 West Pike Street, and the Friendship State Bank at 217 West Main Street. All have been built within the last 20 years.

There are several smaller houses which originally were attractive carpenter builder style dwellings. However, in the rush to modernize, a few have been sided with vinyl or aluminum and windows or doors have been altered to obscure any features of the original architecture. Examples of such are 315 Pearl Street, 213 East Market Street, and 407 Union Street.

Although there has been very little new house construction within the district in the last 30 years, the following are a few examples: 302 West Market Street, 204 East Pike Street, and 410 Walnut Street.

Most of the smaller dwellings within the proposed District have retained their original fabric and structure, even though some have been gently modified. For the most part, the Historic District retains its original nineteenth century and early twentieth century neighborhood fabric. Street layout is original to the 1813 Dufour plat and later streets have followed the same pattern.

There are three (3) previously-listed National Register of Historic Places (NRHP) properties totaling nine (9) contributing resources:

- Eggleston, Edward and George Cary, House, 306 West Main Street, 1973
- Old Hoosier Theatre Building, 209 Ferry Street, 1982
- Switzerland County Courthouse, 212 West Main Street, 2009 (7 contributing resources)

List of resources within the Vevay Historic District:

Street Number	Building Count	Object/ Struct. Count	National Register
N. Arch Street, West Side			
201, Detraz House – Photo 28	C-1		
201 Outbuilding	C-2		
201 Outbuilding	NC-1		
205	C-3		
N. Arch Street, East Side			
204	C-4		
204 Outbuilding	C-5		
Cheapside Street, North Side			
158	NC-2		
Ferry Street, West Side			
121	C-6		
205, Switzerland County Public Library	NC-3		

	205 Object – Fire Bell		C-1	
	205 Object – Vevay High School Bell		C-2	
	209, Old Hoosier Theater	C-NR-1		Yes
	211	NC-4		
	213	C-7		
	215	NC-5		
	217	C-8		
	307-311	C-9		
	313	NC-6		
	315	C-10		
	317	C-11		
	319	C-12		
	321	NC-7		
	323, U.P. Schenck Building – Photo 6	C-13		
	401	C-14		
	403	NC-8		
	409	C-15		
	415	NC-9		
Ferry Street, East Side				
	204	C-16		
	206	C-17		
	208, Perret Dufour House (Haskel & Morrison Funeral Home)	C-18		
	210, Carnegie Library (Town Hall) – Photo 1	C-19		
	212	C-20		
	216	C-21		
	314, Fisk Building – Photo 5	C-22		
	316, She-Coon Saloon – Photo 5	C-23		
	324, Gazebo		NC-1	
	402, First National Bank Building	C-24		
	414	C-25		
	502	NC-10		
N. Greely Street, West Side				
	305	NC-11		
	307	C-26		
	309	C-27		
	311	C-28		
	405	NC-12		
	405, Outbuilding	NC-13		
N. Greely Street, East Side				
	306	C-29		
	306, Outbuilding	C-30		
	308	C-31		

	308, Outbuilding	C-32		
	310	C-33		
	310, Outbuilding	C-34		
	310, Outbuilding	NC-14		
	312	C-35		
	312, Outbuilding	NC-15		
Liberty Street, West Side				
	203, John Francis Dufour House	C-36		
	205	C-37		
	207	NC-16		
	407	C-38		
	407, Outbuilding	NC-17		
	409	C-39		
	409, Outbuilding	C-40		
	409, Outbuilding	C-41		
	505, Ken Maynard House – Photo 39	C-42		
Liberty Street, East Side				
	206	NC-18		
	304, Phoenix Hotel Carriage House	C-43		
	322	NC-19		
	404	NC-20		
	406	C-44		
	410	C-45		
	410, Outbuilding	NC-21		
E. Main Street, South Side				
	107	C-46		
	109	C-47		
	109, Outbuilding	NC-22		
	111	C-48		
	111, Outbuilding	C-49		
	205	C-50		
	205, Outbuilding	C-51		
	301	C-52		
	301, Outbuilding	NC-23		
	303	NC-24		
	305, Alexander Edgar House	C-53		
	311	NC-25		
	401	C-54		
	401, Outbuilding	C-55		
	401, Outbuilding	C-56		
	401, Outbuilding	C-57		
	401, Outbuilding	NC-26		
	403	C-58		

	403, Outbuilding	NC-27		
	405	NC-28		
	501, David Armstrong House – Photo 47	C-59		
	501 Outbuilding	C-60		
E. Main Street, North Side				
	100	C-61		
	104	NC-29		
	106	C-62		
	108	NC-30		
	110, Gas Station	C-63		
	202 – Photo 43	C-64		
	202, Outbuilding	NC-31		
	206, Julia Knox House – Photo 43	C-65		
	208	NC-32		
	210	C-66		
	214	C-67		
	214, Outbuilding	C-68		
	214, Outbuilding	C-69		
	214, Outbuilding	C-70		
	214, Structure – Iron Fence		C-3	
	302	C-71		
	302, Outbuilding	C-72		
	304, Sidney M. Dumont House – Photo 45	C-73		
	304, Outbuilding	C-74		
	306, Frederick L. Grisard House – Photo 46	C-75		
	306, Outbuilding	C-76		
	308	NC-33		
	402	NC-34		
	402, Outbuilding	NC-35		
	406	NC-36		
	406, Outbuilding	NC-37		
	408	C-77		
	502	C-78		
	502, Outbuilding	NC-38		
	502, Outbuilding	NC-39		
	504	NC-40		
	504, Outbuilding	NC-41		
	506	C-79		
	506, Outbuilding	C-80		
	508	C-81		
	508, Outbuilding	C-82		
	510	C-83		
	512	NC-42		

W. Main Street, South Side				
	308	NC-43		
	308	NC-44		
	105	C-84		
	308	NC-45		
	107	C-85		
	308	NC-46		
	109	C-86		
	308	NC-47		
	113-119	C-87		
	308	NC-48		
	113, Outbuilding	C-88		
	308	NC-49		
	121	C-89		
	123	NC-50		
	201	C-90		
	205	NC-51		
	211	NC-52		
	213	NC-53		
	217	NC-54		
	301	C-91		
	301, Outbuilding	C-92		
	301, Outbuilding	C-93		
	303	C-94		
	303, Outbuilding	NC-55		
	305	C-95		
	307	C-96		
	309, Ruter Methodist Chapel (HABS) – Photo 34	C-97		
	401	C-98		
	401, Outbuilding	C-99		
	401, Outbuilding	NC-56		
	403	C-100		
	403, Outbuilding	C-101		
	405, Outbuilding	C-102		
	407	C-103		
	407, Outbuilding	C-104		
	411	C-105		
	411, Outbuilding	NC-57		
	501	C-106		
	501, Outbuilding	C-107		
	501, Outbuilding	NC-58		
	503	C-108		
	503, Outbuilding	NC-59		

	503, Outbuilding	NC-60		
	505	NC-61		
	511	C-109		
	511, Outbuilding	NC-62		
	601	NC-63		
	603, Outbuilding	NC-64		
	603, Outbuilding	NC-65		
	607, Copeland House – Photo 31	C-110		
	607, Outbuilding	C-111		
	607, Structure – Iron Fence		C-4	
	701	C-112		
	701, Outbuilding	NC-66		
	705	C-113		
	705, Outbuilding	C-114		
	705, Outbuilding	C-115		
	707	C-116		
	707, Outbuilding	C-117		
W. Main Street, North Side				
	102-106, Bank Building – Photo 4	C-118		
	108	C-119		
	110	C-120		
	112-114	C-121		
	116	C-122		
	118-120, I.O.O.F. Vevay No. 6 Building – Photo 12	C-123		
	122-128, Phoenix Hotel – Photo 12	C-124		
	212, Switzerland County Courthouse – Photo 10	C-NR-2		Yes
	212, Outbuilding - Jail	C-NR-3		Yes
	212, Outbuilding – Privy – Photo 9 (HABS)	C-NR-4		Yes
	212, Outbuilding - Bandstand	C-NR-5		Yes
	212, Structure – Iron Fence		C-NR-1	Yes
	212, Object – WWI Memorial		C-NR-2	Yes
	212, Object – WWII Gun & Carriage		C-NR-3	Yes
	212, Object – Triptych Monument		NC-NR-1	Yes
	212, Object – Flagpole		NC-NR-2	Yes
	212, Object – Bench		NC-NR-3	Yes
	212, Object – Bench		NC-NR-4	Yes
	212, Object – POW Monument		NC-NR-5	Yes
	212, Object – Meteorite		NC-NR-6	Yes
	212, Object – Meteorite		NC-NR-7	Yes
	212, Object – Angel Statue		NC-NR-8	Yes
	212, Outbuilding – Garage	NC-67		
	212, Object – Obelisk Monument		NC-2	
	212, Object – Flagpole		NC-3	

	212, Object – Flagpole		NC-4	
	212, Object – Eagle statue		NC-5	
	212, Object – Marker		NC-6	
	302, George Knox House – Photo 11	C-125		
	304	NC-68		
	306, Edward and George Cary Eggleston House	C-NR-6		Yes
	306, Outbuilding	C-126		
	310	C-127		
	402	NC-69		
	404	C-128		
	406, Hall House – Photo 32	C-129		
	410	C-130		
	502	C-131		
	504	NC-70		
	504, Outbuilding	NC-71		
	508	C-132		
	508, Outbuilding	NC-72		
	510	C-133		
	512	NC-73		
	512, Outbuilding	NC-74		
	514 (Northeast corner of Tell), Object – Fire Bell		C-5	
	602, Gas Station	C-134		
	606	C-135		
	702	C-136		
	702, Outbuilding	C-137		
	708	C-138		
	708, Outbuilding	NC-75		
Main Cross Street, West Side				
	205	NC-75		
	303	C-139		
	303, Outbuilding	C-140		
	305, Parsonage	C-141		
	307, Switzerland County Baptist Church – Photo 9	C-142		
	307	NC-76		
	401	C-143		
	403	C-144		
Main Cross Street, East Side				
	406	NC-77		
	408	NC-78		
	412	NC-79		
	502	NC-80		
E. Market Street, South Side				
	201	NC-81		

	203	NC-82		
	205	NC-83		
	209	C-145		
	211	C-146		
	211, Outbuilding	NC-84		
	213	NC-85		
	213, Outbuilding	NC-86		
E. Market Street, North Side				
	106	C-147		
	106, Outbuilding	NC-87		
	110	NC-88		
	202	C-148		
	204	C-149		
	204, Outbuilding	NC-89		
	208, Life on the Ohio Pioneer History Museum	C-150		
	210, Presbyterian Church (Switzerland County Museum) – Photo 44	C-151		
	210 (Junction of Main and Market), Object – Fire Bell		C-6	
	210 (Junction of Main and Market), Object – Fountain		NC-7	
W. Market Street, South Side				
	105	NC-90		
	105, Outbuilding	NC-91		
	107, George Kessler House – Photo 15	C-152		
	111, Stepleton House (Reveille Offices) – Photo 14	C-153		
	111, Object – Sculpture		NC-8	
	201, Armstrong Tavern	C-154		
	201, Object – Marker		NC-9	
	203	NC-92		
	203, Outbuilding	NC-93		
	209, Ulysses P. Schenck House – Photo 16 (HABS)	C-155		
	209, Structure – Iron Fence		C-7	
	209, Outbuilding	C-156		
	209, Privy	C-157		
	209, Outbuilding	NC-94		
	301, Samuel Porter House – Photo 18	C-158		
	303	C-159		
	305, Will Stevens House/Studio – Photo 19	C-160		
	305, Outbuilding	NC-95		
	307, Israel Whitehead House	C-161		
	307, Structure – Iron Fence		C-8	
	401, Thomas Armstrong House – Photo 21	C-162		
	401, Structure – Iron Fence		C-9	
	401, Outbuilding	NC-96		

	403 – Photo 22	C-163		
	405, Aunt Lucy Detraz/Roxy House – Photo 24	C-164		
	405, Outbuilding	C-165		
	503, William Hall House – Photo 25	C-166		
	503, Outbuilding	NC-97		
	503, Outbuilding	NC-98		
	503, Structure – Iron Fence		C-10	
	505	NC-99		
	601, Cotton House – Photo 27	C-167		
	601, Outbuilding	C-168		
	601, Outbuilding	C-169		
W. Market Street, North Side				
	202, Vevay Christian Church – Photo 13	C-170		
	204	NC-100		
	206	C-171		
	206, Outbuilding	C-172		
	208, Kyle House – Photo 17	C-173		
	208, Outbuilding	C-174		
	210	C-175		
	210, Outbuilding	NC-102		
	302	NC-103		
	304, A.B. McCrallis House	C-176		
	306, Dudley Peek Craig House	C-177		
	306, Outbuilding	C-178		
	306, Structure – Iron Fence		C-11	
	308 – Photo 20	C-179		
	308, Outbuilding	NC-104		
	406, Shaw House – Photo 36	C-180		
	406, Outbuilding	C-181		
	406, Structure – Iron Fence		C-12	
	502	C-182		
	502, Outbuilding	C-183		
	502, Outbuilding	C-184		
	506	C-185		
	506, Outbuilding	C-186		
	506, Outbuilding	NC-105		
	510, August N. Mead Home/Studio – Photo 26	C-187		
	510, Outbuilding	C-188		
	606	NC-106		
	606, Outbuilding	NC-91		
	702	NC-107		
	708 – Photo 28	C-189		
	708, Outbuilding	C-190		

	806, James K. Pleasants House (Rosemont Inn) – Photo 29	C-191		
	806, Outbuilding	C-192		
Pearl Street, West Side				
	305	NC-93		
	307	C-193		
	309	C-194		
	309, Outbuilding	NC-108		
	311	C-195		
	313	C-196		
	313, Outbuilding	NC-109		
	315	NC-110		
	405	NC-111		
E. Pike Street, South Side				
	105	NC-112		
	205	NC-113		
	205, Outbuilding	NC-114		
	207	NC-115		
	207, Outbuilding	NC-116		
	307	NC-117		
	307, Outbuilding	NC-118		
	311	C-197		
	311, Outbuilding	NC-119		
	313	C-198		
E. Pike Street, North Side				
	106	C-199		
	108	C-200		
	108, Outbuilding	C-201		
	110	C-202		
	204	NC-120		
	204, Outbuilding	C-203		
	206	C-204		
	206, Outbuilding	C-205		
	208	C-206		
	208, Outbuilding	C-207		
	210	C-208		
	212	C-209		
	302	C-210		
	302	NC-121		
	304	C-211		
	304, Outbuilding	NC-122		
	306	C-212		
	306, Outbuilding	C-213		

	308	NC-123		
	308, Outbuilding	NC-124		
	310	C-214		
	310, Outbuilding	NC-125		
	312	C-215		
	312, Outbuilding	C-216		
	314	C-217		
W. Pike Street, South Side				
	105, Holiness League Tabernacle Church – Photo 8	C-218		
W. Pike Street, North Side				
	104, Reveille Building (Post Office) – Photo 7	C-219		
	104, Outbuilding	NC-126		
	106 – Photo 41	C-220		
	106, Outbuilding	C-221		
	108 – Photo 41	C-222		
	110 – Photo 41	NC-127		
	112	C-223		
	204, Sheriff's Office, Detention, & Communications Facility	NC-114		
	304	C-224		
	304, Outbuilding	C-225		
	306	C-226		
	306, Outbuilding	C-227		
	402, Switzerland Baptist Church – Photo 35	C-228		
	402, Object – Fire Bell		C-13	
E. Seminary Street, South Side				
	105	NC-128		
	205	NC-129		
	207	NC-130		
	209	C-229		
	209, Outbuilding	C-230		
	211	C-231		
	213	C-232		
	213, Outbuilding	C-233		
E. Seminary Street, North Side				
	104	C-234		
	106	NC-131		
	106, Outbuilding	NC-132		
	108	C-235		
W. Seminary Street, South Side				
	103	C-236		
	103, Outbuilding	C-237		

	103, Outbuilding	C-238		
	105	NC-133		
	105, Outbuilding	NC-134		
	205	NC-135		
	305, School – Photo 37	C-239		
	307, Auditorium/Gymnasium (W.P.A.) – Photo 37	C-240		
	401	NC-136		
W. Seminary Street, North Side				
	102	C-241		
	104	C-242		
	106	C-243		
	108 – Photo 40	C-244		
	110	NC-137		
	202	NC-138		
	202, Outbuilding	C-245		
	202, Outbuilding	C-246		
	202, Outbuilding	NC-139		
	204	C-247		
	204, Outbuilding	NC-140		
	206	C-248		
	206, Outbuilding	C-249		
	206, Outbuilding	C-250		
	302, Josephine Ogle House – Photo 38	C-251		
	304	C-252		
	306	C-253		
	308	C-254		
Silver Street, West Side				
	203	C-255		
	203, Outbuilding	NC-141		
	303 – Photo 30	C-256		
	305 – Photo 30	C-257		
	305, Outbuilding	C-258		
Tell Street, West Side				
	207	C-259		
	207, Outbuilding	NC-142		
Tell Street, East Side				
	206	C-260		
N. Union Street, West Side				
	201, Carroll Schenck Tandy House – Photo 23	C-261		
	201, Outbuilding	C-262		
	201, Outbuilding	C-263		
	201, Outbuilding	C-264		
	201, Outbuilding	C-265		

	201, Structure – Iron Fence		C-14	
	303	NC-143		
	305	C-266		
	307	C-267		
	405	NC-144		
	405, Outbuilding	NC-145		
	407	C-268		
	407, Outbuilding	NC-146		
	409	C-269		
	409, Outbuilding	NC-147		
N. Union Street, East Side				
	206	C-270		
	206, Outbuilding	NC-148		
	304, Outbuilding	NC-149		
	308	NC-150		
Vineyard Street, West Side				
	203	C-271		
	203, Outbuilding	C-272		
Walnut Street, West Side				
	203	C-273		
	305	NC-151		
	405	NC-152		
Walnut Street, East Side				
	304	NC-153		
	304, Outbuilding	NC-154		
	306, McCormick Tavern – Photo 42	C-274		
	402	C-275		
	402, Outbuilding	C-276		
	406	C-277		
	406, Outbuilding	C-278		
	406, Outbuilding	NC-155		
	410	NC-156		
	410, Outbuilding	NC-157		
Washington Street, West Side				
	107	C-279		
Washington Street, East Side				
	108	C-280		
	108, Outbuilding	NC-158		
	108, Outbuilding	NC-159		
Street Number		**Building Count**	**Object/ Struct. Count**	**National Register**

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.)

- [x] 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
- [ ] 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.)
EXPLORATION AND SETTLEMENT

ARCHITECTURE
ETHNIC HERITAGE: European
COMMERCE
EDUCATION

Period of Significance
c.1814-c.1960

Significant Dates

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

Cultural Affiliation

Architect/Builder (last name, first name)
Kyle, George
Dubach, David
Hannaford, Samuel
Parker, Wilson B.
George L. Mesker & Co.
Columbus Foundry and Machine Works

Period of Significance (justification)

The community was platted in 1813, and the first known buildings in the district date to c. 1814. It is possible that some buildings date to the earliest known Swiss settlement of the area in c. 1802, but none are known at this point in time. The end of the period of significance carries the district to c. 1960, in order to include several Ranch houses in the architectural heritage of the district. The building of nearby dams on the Ohio River, and opening of a handful of industries in the community created enough demand for builders to fill remaining sites in the district at that time.

Criteria Considerations (explanation, if necessary)

N/A

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.)

In 1803, Swiss immigrants settled on the north bank of the Ohio River, relocating from "the First Vineyard" on the Kentucky River in the Commonwealth of Kentucky to present-day Switzerland County, Indiana. Through special agreement with the Congress of the United States and creation of a private company, these first Swiss families were able to settle in this portion of the Indiana Territory, expressly to cultivate grapes for wine production. By 1813, settlement was sufficient for community leaders and brothers John Francis and John Daniel Dufour to organize and file a plat for Vevay, Indiana. The town, most of which is included within the Vevay Historic District, became the county seat of Switzerland County in 1814. These first Swiss emigrant families established the town, led its commercial activities, and created its still-evident historic character. Because of its unusual ethnic connection and the long-lasting influence of its Swiss-born families, the district has statewide significance under Criterion A/settlement and Criterion A/ethnic heritage. A number of buildings in the district were built for or by Swiss-born settlers, providing a direct connection to these events.

The district also meets Criterion A for its importance in the history of commerce in the county. The commercial blocks along Main and Ferry streets constituted the largest retail and business center in the county for decades. Vevay's role as river port led to its success as a commercial center. Business leaders profited enormously from the baling and shipping of hay, a crop that replaced wine as a local product. Other industries spurred commercial development in Vevay, which managed well without benefit of railroad connections. Rival river town Madison, Indiana did eventually outgain Vevay in terms of commerce due to its railhead.

The district is locally significant under Criterion A/education because it includes several key educational buildings in the community. The 1859 primary school building, 305 W. Seminary St., served as the main public school for Vevay for decades. Vevay, like any Hoosier town, wanted to be part of the intensely competitive high school basketball scene. Next door at 307 W. Seminary St., the 1939 WPA-funded community gym served this role and was an integral part of the education of young students in town. Lastly, the Vevay Carnegie Library, completed 1919, was Vevay's only public library until 1982.

Under Criterion C, the Vevay Historic District includes some of the finest examples of 19th and early 20th century architecture in the county and state. Vevay's early builders used vernacular forms, such as double pen, I-house, or center passage for their brick and heavy timber frame dwellings. Greek Revival houses and churches in the district were sufficiently impressive to warrant recordation by the Historic American Building Survey in the early 1930s. The Greek Revival school building in the district is one of the oldest educational structures in the state. Some of the district's pre-Civil War buildings were designed by well-known master architects George Kyle and David Dubach. Italianate architecture is well represented by houses large and small, and not least, by commercial buildings. George L. Mesker & Co., and Benjamin Busch's Columbus Foundry and Machine Works provided cast iron and sheet metal work for a number of buildings in the district. The district even includes unexpected treasures in the form of remarkably intact Queen Anne and Shingle Style houses and a church. Addition of a few industries and construction of the nearby Markland Dam meant that some new housing was still needed in early to mid-20th century Vevay.

Bungalows, American Small House, and Ranch houses add a final note to the encyclopedic catalog of Vevay's historic architecture.

Like many historic places, Vevay experienced an "afterglow" or "Renaissance" late in its historic period, in the early 20th century. Local writers and artists were inspired by its atmosphere, story, and places, while other artists relocated to town in appreciation of the same qualities.

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

Settlement and Ethnic Heritage

Vevay is a rural county seat in Jefferson Township, Switzerland County, Indiana, along the Ohio River, about 55 miles west of Cincinnati and 20 miles east of Madison. Vevay was founded in 1813 by Swiss immigrants—the Dufours, Morerods, Bettens, and Siebenthals—who named it after the Swiss city of Vevey on the north shore of Lake Geneva. The Dufour family patriarch, John Jacques (James) Dufour, came to the fledgling United States specifically to cultivate grapes for wine making. Initially, Dufour settled on the Kentucky River, in the Commonwealth of Kentucky, in 1799. He was soon joined by family members and other Swiss adventurers, who made themselves part of a joint stock company created by J.J. Dufour. When the vines were destroyed by insects, the group chose to relocate. In 1802, the company petitioned Congress for the right to settle present-day Switzerland County, and gifted to Thomas Jefferson small casks of their wine to demonstrate the potential of the venture. "A Covenant of Association for the Settlement of the Lands of Switzerland on the Ohio River," as the agreement was termed, was signed by the Swiss settlers in January 1803, after Congress had granted them the right to settle the lands on May 1, 1802.[4] The site for Vevay, midway between Cincinnati and Louisville, was chosen for its market accessibility, the promise of being able to produce good vineyards, and its similarity to their homeland. Those who settled there were intent on cultivating grapes and producing wine, resulting in the first commercial winery in the United States. Indiana had just been made a territory (1800) with William Henry Harrison as Territorial Governor. The Swiss settlement of Vevay was both a rare instance and a somewhat-typical instance of Euro-American settlement in Indiana. It was rare for its pre-statehood date, Congressional approval, and Swiss association. It was not, however, unknown for settlement to take a commercial direction. Batesville, Indiana was settled by an organized company of German-Americans, and New Albany, Indiana, started as a speculative scheme by two brothers from Connecticut.

Vevay was laid out in "town lots" by the Dufours in the fall of 1813, and his plat was recorded on November 12 of that year. John Francis Dufour had explored the Ohio riverfront as early as 1796 and purchased 2,560 acres at Vevay. He first settled in Kentucky but in 1809 moved to Vevay, which was then part of Jefferson County. He and his family were Vevay's leading landowners and the wealthiest local clan in the early nineteenth century. Dufour was appointed County Assessor and County Surveyor by Thomas Posey, then governor of the Northwest Territory in 1812. Soon after, he led a petition that resulted in the creation of a new county and designation of Vevay as the county seat in 1814. It was natural that the new county was named Switzerland County after its settlers' homeland and Dufour was

[4] Leo Schelbert, "Swiss," from Robert Taylor, Jr. and Connie McBirney, eds., *Peopling Indiana, The Ethnic Experience*, Indianapolis: Indiana Historical Society, 1996, p. 594. Information on the Swiss settlement of Vevay and the county generally paraphrased from this source.

elected its first clerk and recorder.[5] Vevay's Swiss heritage is not reflected in the architectural style, per se, of its buildings. Instead, historical association with several key houses and buildings provides a direct link to the city's ethnic identity. The street grid, courthouse square, and orientation of the town to the river were products of Swiss settlement, as were specific buildings. Though not "Swiss" in style, it was descendants of Swiss settlers, the Detraz brothers, who built "many of the buildings in and around the little city" in the 1880s, 90s, and 'teens.[6] The Detraz House at 405 W. Market is probably the earliest house standing associated with this American-Swiss family. Houses belonging to Swiss-born members of the Dufour family include the Perrett Dufour House, 208 Ferry, and the John Francis Dufour House, 203 Liberty. Both Capt. Frederick Grisard and his wife Zella (Simon) were Swiss-born, their impressive house stands at 306 E. Main. The Schencks were a vital part of Vevay's cultural history. Ulysses P. Schenck was six years old in 1817 when his father, J.J. Schenck, and family emigrated from Switzerland to Vevay, Indiana. In 1828, U.P. and his parents moved to Shippingport (Louisville) to start a business. U.P. and Justine Thiebaud married in 1830, after he returned to Vevay. She and her family were also among the first wave of Swiss emigrants to Vevay. U.P. and Justine's mansion at 209 W. Market and the family commercial block at Ferry and Main attest to their success. These are just a few examples of remaining buildings directly connected to Swiss-American families.

Substantial buildings began to go up in the spring of 1814 and a few from this early period still remain. Before that, it was a cluster of primitive cabins, none of which have survived. On the southeast corner of Walnut and Pike Streets (306 Walnut) (C) stands a simple, side-gabled frame house built c.1814 by David McCormick as a tavern. Another early structure is the Armstrong Tavern at 201 West Market Street (C), a two-story frame building also built in 1816. This is the oldest known existing building in Indiana with association to a Masonic lodge. The first brick building to be erected was a courthouse, beginning in summer of 1815 and completed in October 1816. By 1820, there were about 100 log, brick, and frame dwellings, a courthouse, a stone jail, a brick market house, a printing office, a post office, an ox-drawn sawmill, two horse-drawn grist mills, three taverns or hotels, a school and circulating library, a bank, three blacksmith shops, and two Freemason lodges, but no meeting-house or church. Vevay was incorporated in 1836.

Definition of the settlement era is perhaps less easy to quantify in a place like Vevay, where no railroad era intruded into its river-oriented life. Incorporation of the town in 1836 is perhaps the best clue to the beginning of its permanent existence. If 1813-1836 is taken as the settlement era for Vevay, then, it can be said that the city has good physical representation of its origins, enough so to warrant it as an area of significance. Not only do the above mentioned early taverns date to the settlement period, but, additionally, a number of other buildings can be so classified. The She-Coon Saloon, 316 Ferry, dates to the first years of the town, and is a simple, stucco-over-brick building. Houses for the Dufours, previously mentioned, date to the settlement era. The Knox House, 302 W. Main; the Edgar House, 305 E. Main; the Whitehead House, 307 W. Market; and the George Kessler House, 107 W. Market are all from this early period. These were probably some of the most substantial houses of early Vevay, yet, their simplicity reflects their very early date.

[5] Julie LeClerc Knox, *The Dufour Saga: 1796-1942* (Self-published, 1942), p. 43.
[6] Lucille Detraz Skelcher and Jane Lucille Skelcher, "Descendants of the Dumonts of Vevay," *Indiana Magazine of History*, Vol. 34, No. 4, December, 1938, p. 413. The article credits the Reveille Building to the brothers, and states that Samuel F. Detraz, architect and builder, planned the Vevay Deposit Bank, with the brothers serving as contractors.

Commercial Development

Wine-making was the first industry in Vevay, beginning in 1806 or 1807. The quantity of wine produced was limited, but the quality was high. Several barrels of wine from the first harvest were sent to Washington, D.C. where it was sampled and pronounced "good" by President Thomas Jefferson. The vineyards were expanded every year, increasing the yield to thousands of gallons. In 1826, John James Dufour shared his expertise in "The Vine Dresser's Guide," which was considered the authority on grape cultivation in this country well into the 1900's. The Dufours continued to produce their wine until the 1850s when disease wiped out the vines. Subsequently other agricultural products such as hay, grains, cotton, tobacco, and livestock became the mainstays.

In his 1849 self-published *Indiana Gazetteer*, E. Chamberlain stated that

> Along the Ohio River, there are many large and fine bottoms that are mostly rich and well cultivated. Behind these for an average distance of three miles, the river hills rise from 400 to 500 feet, and are interrupted at short distances by precipitous ravines. The timber and soil are, however, of a superior quality, and where the hills are not too steep to be farmed, first-rate crops are produced. Farther back from the river the ravines disappear, and a high table land is reached, more clayey, yet well adapted to grass and small grain, and with proper cultivation, suited to any crop common to the climate. There are some of the best farms in the State in Switzerland, and every year large quantities of produce are shipped to the south from the numerous landings on the river.[7]

Served by steamboat to all river points, Vevay became a shipping point for hay, tobacco, and potatoes.

The rosy picture painted by Chamberlain is not too misleading. The town would grow rapidly in the pre-Civil War years. By 1849 Vevay contained over 200 houses and 1,200 inhabitants.[8] By that time, a leading Vevay merchant and farmer, Ulysses P. Schenck, was shipping so much hay throughout the Ohio and Mississippi River valleys he became known as the "Hay King." In 1859, Schenck established a new steamboat company, the Cincinnati-New Orleans Express Line, which flourished until river traffic was interrupted by the Civil War. Even so, the robustness of Vevay's economy is reflected in the founding of the First National Bank of Vevay in 1864, with U.P. Schenck as president.

The prosperous river trade in Vevay and its subsequent expansion can be attributed in large part to the production, processing, and shipping of timothy hay. In the 1840s, southeast Indiana became a center for hay production, spurred by improvements to the hay press, which was used to press hay into large bales, making it easy to transport. Patented in 1843 by Samuel Hewitt (who was a Mormon), the Mormon Beater Hay Press was a three-story, animal-driven machine that created 400-500 pound bales using a pulley system and a massive internal screw. More than 300 of these presses were built on farms throughout Switzerland County, enabling Schenck to ship more than 25,000 bales in a ten-month period. Local farmers, especially in Switzerland and Dearborn counties, focused on production of hay as a cash crop and shipped thousands of hay bales down the Ohio River to southern markets, particularly New Orleans, where hay sold for twice the price it would fetch in Indiana. The Civil War ended this trade cycle, but it resumed afterwards. The price of hay stabilized in the 1870s, ending the period of remarkable profits, but not completely curtailing the growth and shipping of hay. Smaller portable baling machinery, which could bale hay in the field, opened markets to more remote locations.

The hay boom also generated ancillary businesses, including merchants who sold press rope, press oil, and hoops to bind bales and local blacksmiths who produced hay press irons and other implements. It also fed the owners of flat and steamboats who transported the product south. Other important local products

[7] E. Chamberlain, *The Indiana Gazetteer, or Topographical Dictionary of the State of Indiana*, p. 397.
[8] www.countyhistory.com/switzerland/start.html.

were wool and cotton, which were processed in several mills on the riverfront. Joshua Smithson (1792-1867), a cabinet-maker, built and operated a carding machine and then added a cotton gin. Over the years, he ginned all the cotton raised throughout the county and across the river in Kentucky and became a wealthy man. The gin operated initially by horse-power, which was replaced by a steam engine built by Capt. Frederick L. Grisard, a blacksmith.

Madison, Indiana, only about 20 miles away in neighboring Jefferson County, was Vevay's economic rival. Workers for the Madison, Indianapolis, and Lafayette Railroad had completed a massive rail cut up out of the river basin, and Madison had rail service to Vernon, Indiana by 1840. The line to Indianapolis was complete by 1847. Unreliable and underpowered for freight use at first, the railroad still gave Madison's merchants a distinct advantage, especially in upcoming decades. Though no railroad ever built a line to Vevay, the town retained its economic niche on the Ohio River. Certainly, Vevay's commercial core was and is the main business district of the county. In addition to the hay business, U.P. Schenck went into the dry goods business, building the large three-story brick store and warehouse at the southwest corner of Ferry and Pike streets in 1838. He advertised "a large and general assortment of spring and summer dry goods consisting of staple and fancy articles, chinaware, Queens-ware, Glass Ware, Hard-ware, Groceries, Boots, Shoes, Brogan, etc. etc. which he offers for sale at a small advance on the eastern wholesale prices…"[9] In 1864, U.P. brought his son Andrew J. Schenck into that business, which continued under the name U.P. Schenck & Son until Andrew's widow sold it to A. V. Danner in 1897. Danner's Hardware still occupies the building today, making it the oldest continuously operating business in Vevay.

Schenck also went into the insurance business, becoming an agent for The Protection Fire and Marine Insurance Company of Hartford, Connecticut" in 1841, and offering to insure "Houses, Factories, Barns, Flatboats, and the contents of each…against loss or damage by fire or water." Two years later he transferred the operation to John Patton.[10] This venture was followed by investing in shipping by flatboat and the faster steamboat with his brother Julius P. Schenck, who was a riverboat captain. This enabled the Schencks to keep a steady stream of goods coming to their mercantile business. In 1846, he persuaded Robert Knox, Captain John L. Golay, Charles Thiebaud, Elijah Golay, C. P. Hamilton, and Oliver Dufour to form a company to purchase steamboat stock, each investing $50,000. Schenck was the major stock holder and managed the company, operating "as many boats as any man on the river."[11]

Banking had an early history in Vevay, tied to the exchange of goods and money from river trade. The Israel Whitehead House at 307 W. Market is believed to have served as the first bank in Vevay, from 1817-1820. The bank failed, but the house still retains a heavy masonry chamber which appears to have been the bank vault. Later efforts were longer-lasting. In 1864, U.P. Schenck organized the First National Bank of Vevay with other leading businessmen—R.N. Lamb, F.L. Grisard, Sr., David Armstrong, and Samuel E. Pleasants. Mr. Schenck was elected president and William Hall was named cashier. In 1885 the bank's assets were $150,000 and a robust new bank building was erected at the northeast corner of Ferry and Pike streets.[12] Designed by the leading Cincinnati architect Samuel Hannaford, the two-story brick building was an exuberant combination of Neo-classical, Italianate, and Romanesque styles. Schenck died in 1884 and did not live to see this building erected, "but he helped plan its structure as well as its

[9] Beach, Carolyn Danner. "Turn to the River: U.P. Schenck: Swiss Immigrant, Entrepreneur, Shipping Magnate and Family Man," TS, 1987, Collection of the SCHS, 16.
[10] Beach, 17.
[11] Beach, 17.
[12] *History of Switzerland County, Indiana* (Chicago, 1885; rpt. Mt. Vernon, IN: Windmill Publications, Inc., 1993), 1124.

location." He was succeeded as president by Carroll Schenck Tandy. An even larger bank building was built in 1907 at the northwest corner of Ferry and Main streets.[13]

By 1876, manufacturing was developing, including three furniture factories, three saw mills, a woolen mill, steam carriage factory, and a cigar factory. Three of these industries benefited from local resources. While the hilly terrain of Switzerland County was not as agriculturally productive as those of central or northern Indiana, the hills still had fine hardwoods that could be used in furniture making. Tobacco was a popular cash crop that grew easily. Both could be shipped to market or moved to a railhead easily enough. Typically these industries were located on the edges of town, especially the riverfront and the northern end of town. Other ventures filled the downtown with merchants. W.L. Fisk sold furniture in his store at 314 Ferry St. starting in the 1890s.

Hotels were essential in a river town that was also a center for county government transactions. The Phoenix Hotel, 122-128 W. Main, is one surviving example. Before the Phoenix (which was built c.1865, but rebuilt in the 1880s), there were always the small taverns, such as the Armstrong Tavern at 201 W. Market, where one could find lodging as well as strong drink. Newspapers, part commercial enterprise, part industry, part social institution, were always a significant part of any town. The *Reveille* paper was published in Vevay starting 1816. By 1911, the paper had built a new office at 104 W. Pike, which still stands. In 1877, Vevay became a city but it never evolved much beyond "a quaint old town." In 1883, there were still many lots that had not yet been filled. Nonetheless, its commercial center continued to be the main retail district for the county.

Education

Education in Vevay began with a school for French-speaking students in a log house in 1810. The first English school was taught in 1814, and a seminary was established in 1815 in a log building on upper Ferry Street, taught by James Rous of Yorkshire, England. Various clergy and others taught privately in various locations around town. A new county seminary was built on the hill above Vevay in 1834, but this proved difficult for Vevay's young school children to reach. In 1844, a brick school was built at the southwest corner of Main and Silver streets. It later became known as the Eggleston School after its most famous pupils, authors Edward and George Cary Eggleston, who were instructed there by Julia L. Dumont. Julia Dumont was the primary educator in these early days of settlement in Vevay. When Virginian John Parsons visited Vevay in 1840, he was impressed with Julia's school and its students, though the town was only twenty-six years old.[14]

In 1853, a major step toward the establishment of a public school system occurred when Vevay's various schools were consolidated under Rev. Bland who was named principal. Julia Dumont taught high school classes in her substantial home on Seminary Street (demolished). Classes were also taught in the first floor rooms of the old Odd Fellows Hall building. In 1856 a new state law was passed setting up requirements to improve and standardize schools throughout the state. After several years of dissension over taxes to pay for public schools, the value of free public education was finally accepted. In 1859 a handsome Greek Revival brick classroom structure was built on Seminary Street. A one-room brick building nearby was dedicated for African-American students. The first public school graduation ceremony, for a class of three, was held in 1867.[15] In 1863 a new brick high school building was built

[13] Beach, 40.
[14] Kate Milner Rabb, ed., *A Tour Through Indiana in 1840, The Diary of John Parsons of Petersburg, Virginia*, New York: Robert McBride & Co., 1920, p. 53.
[15] *History of Switzerland County, Indiana*, 1156, 1136.

next to the 1859 grade school. Thanks to the federal Works Progress Administration (WPA) program, the high school was doubled in size in 1938, and the following year, an Art Deco auditorium/ gymnasium was completed. The high school was razed when a new county high school was built west of town c.1968, but the 1859 building and gymnasium remain.[16]

From early days Vevay had been a literary center and its residents felt the need for a circulating library. Various individuals and organizations created small libraries. A lyceum started by ladies of the Methodist Church in 1888 was one such example. By 1915, a county library was organized. In 1917, Vevay was one of 15 towns to receive a grant from the Carnegie Corporation to build a library building.[17] It was built in 1918-19 by contractors Dunlap & Goode of Columbus, Indiana.[18] Although Carnegie libraries were designed by hundreds of different architects, they display much uniformity of design, due to specific instructions from Carnegie and his assistant, James Bertram. The typical Carnegie library was simply massed, symmetrically arranged, and classically detailed, often with a temple front gracing the central entrance. Beaux Arts, Neoclassical, and Renaissance Revival were the most favored styles. Vevay's Neo-classical example, consistent with those predominant characteristics, was designed by architect Wilson B. Parker (1867-1937) who was then based in Indianapolis.[19] It served as the community's main public library until 1982.

Vevay's Architectural Significance

The Vevay Historic District has statewide significance for its architecture. The district includes a full range of high-style and vernacular homes as well as government, educational, and religious buildings. The district documents popular vernacular types and architectural styles of the nineteenth and twentieth centuries. It includes exceptional high-style examples of Greek Revival, such as the Switzerland County Courthouse, Italianate, Queen Anne, Free Classic, Neo-Jacobean, and Shingle Style homes. Vernacular house types include I-house, hall-and-parlor, central passage, double-pen and saddlebag dwellings of the mid-nineteenth century, as well as Craftsman bungalows of the early 1900s. There are also a few mid-20th century buildings such as an Art Deco school, a Modern rammed-earth former residence, and Ranch houses.

Typical of many southern Indiana towns, Vevay's vernacular architecture reflects influence of Upland South housing forms, as noted in the description section. While many river towns have lost a good portion of buildings from their first decades, Vevay has good representation of this period. John Parsons noted in 1840 that in Vevay "The houses are well built of brick or wood stoutly finished, no log cabins or slightly built wooden houses (exist)…"[20] Surviving buildings from the first decades of the town corroborate his observations; perhaps the log cabins mentioned in earlier accounts by others had been largely replaced by 1840. The Aunt Lucy Detraz House (aka Roxy House) at 405 West Market (Photo 24), 1814, is a typical large house of the settlement period in Vevay. Built of heavy timber framing with clapboard siding, the house's only pretense to style is seen in the formal arrangement of the openings. The house at 306 Walnut, similarly, is an early frame house, this one, likely a variant of the I-house type (photo 42). The early one-story wing may predate the two story section. Another early house belies its now-rare construction technique. The George Knox House, c.1830 at 302 West Main Street (Photo 11), is of heavy timber frame construction with brick nogging covered by wood siding. It is unknown how many other

[16] Carolyn Danner Beach, "Educational Development, Early Schools and Teachers at Vevay, Indiana," 1-20.
[17] Between 1901 and 1918, 164 Carnegie libraries were built in Indiana, more than any other state.
[18] "Work on New Library Will Start Monday," *The Vevay Enterprise*, Aug. 15, 1918, p. 8.
[19] Alan McPherson, *Temples of Knowledge: Andrew Carnegie's gift to Indiana*, p. 199.
[20] Kate Milner Rabb, ed., *A Tour Through Indiana in 1840, The Diary of John Parsons of Petersburg, Virginia*, New York: Robert McBride & Co., 1920, p. 51.

houses in Vevay were built this way, but the idea was used elsewhere along the Ohio River. The Scribner House in New Albany, Indiana, dating to 1814, is similarly built. The small cottage at Venoge Farmstead (NR, 1996), located just outside Vevay, is also half-timbered with brick nogging.[21] It was built for a Swiss family in about 1805. Smaller houses, such as 510 W. Market St., are early vernacular designs (Photo 26). Later home to local artist August Mead, 510 W. Market has close eaves, end chimney, and simple, three-bay configuration that place it in the 1850s. The Tuscan-columned porch is a later addition. East Seminary and East Pike streets have a number of these mid-19th century frame cottages in double-pen or saddlebag configuration. Bridging the gap between vernacular and architectural style, the George Kessler House at 107 W. Market St. (Photo 15) has Federal style gauged brick flat arches and a simple entablature-cornice, additionally, its brick was laid in Flemish bond, a common Federal era detail. The three-bay, side hall floor plan is otherwise vernacular, as is its half-hipped roofline.

The Greek Revival style followed the classical trend already popular in American architecture. The style was philosophically in tune with American ideals and with American building trades. The rise of builder's guides made it possible for carpenters and would-be architects to emulate Greek architecture, especially the monumental temple architecture that recalled, not coincidentally, the democratic period of some of the city-states such as Athens. The early 1800s saw the rise of the Greek movement for independence from the Ottoman Turks, support for which was debated in Congress and given directly by some American merchants. Popularity of the style was widespread. Greek Revival buildings are of two kinds in Vevay: those with cornice returns or simple moldings applied to vernacular houses, of which there are many, and those that are complete examples of the style. Few Indiana communities have high-style Greek Revival buildings that can match those of Vevay. The town has examples of residential, governmental, and religious buildings in the style. The U.P. Schenck House, 1844-46, 209 West Market Street (Photo 16) is among Indiana's finest examples of Greek Revival. The three-bay, cubical house has every hallmark of the style, including a full entablature, Doric corner antae, and Ionic portico. The tetrastyle Ionic portico is a fully refined example of American Greek Revival, likely inspired by one of several builder's pattern books of the era. A further distinction is that it is architect-designed, credited to George Kyle. Francis Costigan, a master of the Greek Revival style from Madison, Indiana, is believed to have planned the spiral staircase. The Grisard House, 306 E. Main St., 1846-48, is as sophisticated and impressive as the Schenck House, perhaps even more so, since it is larger. Though its architect remains unknown, it is very similar to the Schenck House, and likewise it includes all the same remarkably well-executed Greek Revival elements, including portico with fluted Greek Ionic columns. Its interior also features a wood spiral staircase that may be the work of Costigan. Both houses include classically-patterned cast-iron railings. The Switzerland County Courthouse, 1864, is perhaps more properly labeled "Roman Revival" due to its classical dome. In any case, its Greek/Roman Revival elevations feature brick pilasters and corner antae, fully-detailed Corinthian porticoes, and classical entablatures. The courthouse was listed individually on the National Register in 2009. Two of Vevay's historic religious buildings are good examples of the style. The former Baptist Church at 402 W. Pike St. dates to 1834 (Photo 35). The builder used the gable-front vernacular and produced a simple, three-bay design with classical entablature and gable end returns. Ruter Methodist Church, 1859, at 309 W. Main St., is thoroughly Greek Revival. The builders articulated the elevations with Doric pilasters; heavy, painted wood entablature; and they created a full temple front for the Main Street side. The belfry takes the form of a small polygonal temple. The scale and detail of Ruter Methodist Church rival the best religious buildings in the style in southern Indiana. The Vevay Grade School building at 305 Seminary St., 1859, is modest in its Greek Revival

[21] Thomas R. Weaver, Venoge Farmstead, National Register nomination, listed 1/2/1997. Swiss-Mennonite settlers in Adams County, Indiana, in northern Indiana, also used half-timber building techniques, but with mud nogging, see Glenn Harper and Les Smith, "Partnership With The Land, A Community's Rural Heritage," Muncie, IN: Ball State University, December 17, 1986.

elements, not uncommon for a school building. Nonetheless, it has the basic stylistic elements of Greek Revival and adds to the community's architectural heritage.

Gothic Revival and Italianate styles showed the artistic movement toward the romantic or picturesque styles. Both styles were popularized in builder's patterns, such as A.J. Downing's *Cottage Residences* (1842) and *Architecture of Country Houses* (1850). English medievalists popularized the style. Horace Walpole created a sensation in 1749 when he used English Gothic as the inspiration for his mansion, *Strawberry Hill* in Twickenham. While it took some time for tastes to change, by the mid-1800s, Americans were beginning to seek alternatives to vernacular sources and Greek Revival classicism. Vevay has a small but easily identified group of Gothic Revival buildings. Houses at 210 and 304 E. Main Street are characteristic, cross-plan cottages of the general type illustrated in pattern books of the period. Both have steep gable roofs, tracery-like wood bargeboards along the eaves, tall windows, and triangular pointed arch windows in the upper gable ends. The house at 210 E. Main is brick, while 304 E. Main (Photo 45), built for Sidney Dumont in c.1850, has window hoods and an original chamfered-post porch. Gothic Revival was a common choice for American congregations when building a permanent sanctuary. The former Presbyterian Church at 210 E. Market is the community's best ecclesiastical example of the style (Photo 44). Its Gothic traits are mainly the tall, lancet arch windows and use of buttresses.

Italianate proved to be more popular than Gothic Revival in Vevay. Once again, builder's guides helped popularize the style, but British influence also brought the style to the attention of American architects and builders. Queen Victoria and Prince Albert commissioned *Osborne House* on the Isle of Wight, 1845; its design was clearly inspired by Italian houses and rural architecture from the late Renaissance/Baroque period. The brick house at 110 East Pike St. is vernacular I-house, but has characteristic Italianate porch, polygonal bay windows, and bracketed entablatures on porch, bays, and main roofline (Photo 41). Likewise, the frame I-house at 401 W. Main has some Italianate elements, such as its porch with arched openings and hooded window cornices (Photo 33). The frame house at 308 W. Main and the brick dwelling at 209 E. Market are also I-houses with Italianate style bracketed entablatures, window hoods, and small porches. The frame house at 214 E. Main St., c. 1870, is more a more complete example. Here, the builder used the L-plan seen in pattern books, creating an asymmetrical elevation. The porch has chamfered posts and arched-cornered openings. The tall, hooded windows and deep eaves supported by bracketed entablature are also Italianate in inspiration. The house at 406 W. Main St. (Photo 32), would stand out in any American town as a textbook example of Italianate. Once again, asymmetrical and L-shaped, the builder included all hallmarks of the style: porch with chamfered posts and bracketed entablature; hooded windows with shouldered surrounds; heavy entablature with large, paired scroll brackets, modillions, and window frieze; and shallow hip roof. Likewise, architect George Kyle's remodeling of 503 W. Market in 1874 for the Hall family resulted in a remarkable Italianate house (Photo 25). Working with an existing side-hall brick house, Kyle added a tall side porch with chamfered posts and classical balustrade, an elaborate entry surround with segmental pediment, window hoods, and an unusual entablature with tall brackets and shouldered surrounds for the attic frieze windows. Lastly for residential examples, 308 W. Market St., c.1870 (Photo 20), is a symmetrical example of Italianate, though its heavy massing almost recalls Georgian houses of a much earlier time and another place. The projecting front, center three bays house a delicately arcaded porch. Both porch and main roofline are bracketed.

Architectural historian Alan Gowans quipped that Italianate was for "home and office" in his book *Images of American Living* (first edition, 1964). Draftsmen easily translated the bracketed rooflines and arched windows of the mode to urban commercial blocks. In fact, the typical American commercial block much more resembled the Italian *palazzi* that helped inspire the style than did most American houses.

Much of Vevay's commercial architecture within the district is Italianate. Certainly, Vevay's historic commercial architecture is best such collection in the county and one of the finest in any of Indiana's Ohio River port towns. The oldest commercial blocks, such as the Schenck Building at 323 Ferry, or the block at 401 Ferry are more Greek Revival, if one would ascribe a style to them. A fundamental change to commercial architecture took place with the introduction of cast iron as both structural and decorative element in commercial architecture. In the U.S., in New York City in particular, the first cast iron facades and storefronts were clearly linked to the Italianate style. The additive, repetitive nature of the style suited it well to standardization of parts. Sheet metal for bracket work or cornices, and extruded or wrought metal for lintels also helped change the way commercial buildings looked. The structural metal posts and beams allowed builders to take advantage of another recent innovation, large, clear sheets of plate glass for shop windows. Storefronts at 108, 114, 118/120 (Odd Fellows Hall), 122/124/128 West Main St., and 307, 311, 313, and 314 Ferry Street are cast iron storefronts. The Phoenix Hotel, 122/124/128 W. Main St., was rebuilt in the 1880s. Its three storefronts and return storefront at the corner are the most extensive cast iron fronts in the district. Combined with sheet metal window hoods and sheet metal entablature with panels and brackets, the building is a prime example of commercial Italianate (Photo 12). The foundry plate on the base of its cast iron pilasters reads "B. Busch / Columbus Ind." The Columbus Machine and Millwright Co. began business in 1865, but it was in 1872 that Benjamin Busch bought the firm and renamed it Columbus Foundry and Machine Works. The firm cast many iron fronts in Columbus, Indiana that bear the initials "C.M. & M." from the earlier firm's name, and others with the Busch nameplate on them, including the still-standing Irwin Bank storefront on Washington Street.[22] All the other Vevay storefronts were likely produced by George L. Mesker & Company, Evansville, Indiana. The corner pilaster for 108 W. Main bears the Mesker foundry plate, as does 314 Ferry, while the front at 215 Ferry has "G.L. Mesker & Co. / Evansville Ind." cast directly on one pilaster. The others are standard designs easily identified from Mesker company catalogs, but the foundry plates are missing. Mesker's reach was nationwide. Just beyond twenty years after their founding, the firm boasted that they had 1,402 storefronts in Indiana alone according to their 1908 catalog. Cast iron fronts were a way of updating older buildings. The store at 108 W. Main, for example, clearly was built decades earlier, while its Mesker front likely dates to c.1890-c.1910. The Fisk furniture store at 314 Ferry, on the other hand, is a product of the 1890s; its Mesker front and sheet metal window hoods (another Mesker product) were part of the building's initial construction (Photo 5). Both Mesker and Busch applied Renaissance or classical ornament to their iron products, making them blend easily to any builder's Italianate designs, as demonstrated in much of Vevay's commercial architecture. One mystery remains regarding the district's cast iron architecture: how was it transported to town? Vevay never had a rail connection. Overland hauling by wagon for any considerable distance would have been arduous in the extreme in hilly Switzerland County. One can only guess that Busch arranged transport to Madison on the Jeffersonville, Madison & Indianapolis Railroad, which directly connected Madison to Columbus, and then the crew of a steamboat freighter brought the parts upstream the short distance from Madison. Likewise, from Evansville, a combination of rail and river transport would have been necessary. The transportation arrangements, whatever they were, only underscore the desire of merchants and builders to use the new construction material and technique.

Perhaps one of the biggest surprises in Vevay is its fine and reasonably large collection of late Victorian eclectic structures. These include residential, religious, and commercial buildings. Their quality and scale is surprising, since the town seemed to lack advantages of a large industrial base and rail connections other towns had at the time. Nonetheless, some residents still managed to amass wealth, and some businesses and congregations made an architectural statement. The James K. Pleasants House, at 806 W. Market Street (Photo 29), shows the transition to eclectic tastes. Its unknown architect combined Italianate bracketed rooflines with heavy masonry and stone banding more common to Queen Anne or

[22] Garry Schalliol, "Ironworker Leaves City Legacy," *Columbus Republic*, May 9, 1979, p. 6.

Romanesque Revival to create the 1881 mansion. More clearly Queen Anne in inspiration is the Carroll Schenck Tandy House (Photo 23), 201 Union St., dating to c.1890 and attributed to Cincinnati architect Samuel Hannaford. The massive two-and-one-half story brick house has offset projecting gables on its two main elevations, and is detailed with Free Classic elements such as pseudo-Palladian windows in gable ends, an offset porch with classical columns and entablature, oval window, and semi-elliptical arched landing window. When the Methodist congregation chose to add a parsonage behind the Ruter chapel, they did so with a brick house at 206 Union in c. 1890. The house has an angled corner and wood Queen Anne porch with lathe-turned posts and spindle frieze. The Dudley Peek Craig House at 306 West Market Street is a large scale, wood frame example of Queen Anne/Free Classic architecture. Its large, wrap-around porch is classically detailed, with Tuscan columns and entablature with dentil mold, and the main roof gable also has a Palladian window motif.

Probably most unexpected of these Late Victorian buildings are the several Shingle Style structures. One might expect to see such houses in the eastern United States, where the style originated, but 607 West Main seems right at home in riverside Vevay (Photo 31). Built c. 1895, the Copeland House at 607 West Main Street has the broad gambrel roof, shingle siding, and eclectic, Colonial details common to the best examples of the style. The Shaw House at 406 West Market also has several Shingle Style traits, in particular, its arcaded, wrap-around porch (Photo 36). The former Universalist Church at 202 W. Market, c. 1895, is thoroughly Shingle Style in concept (Photo 13). Its walls are completed clad in imbricated fishscale and regular wood shingles, bands of stickwork define the bands of windows, and the large, arched lunette windows light the interior. The colored art glass is best viewed from the interior, but, it also adds texture to the exterior. The interior features unique "ship's wheel" wood trusses, perhaps a reference to the community's river trade days. The church actually dates to the 1860s, but was completely remodeled in the Shingle mode in c. 1895.

Two commercial buildings, both banks, are from this period in the town's architectural development. The former First National Bank Building, 402 Ferry Street, 1886, is the earliest of the two. The architect used a combination of Renaissance and Romanesque Revival elements for its elevations. The entryways are an unusual treatment, featuring paired pilasters, shouldered arches, and pediment capstones. The bank building at 102 W. Main, 1907, is more staid in its classicism (Photo 4). Its architect combined a rusticated stone ground floor with red brick upper floors. Two story high pilasters divide the upper floors into bays and the multi-coursed arched windows on the top floor can be said to be both Renaissance and Romanesque in inspiration. The parapet with raised temple-front-like enframements for the attic windows are likewise classical and eclectic at the same time.

The bungalow movement seemed to have an impact on every town in Indiana. Unlike previous house types and styles, Arts and Crafts bungalow builders eschewed historical styles and opted for simple and comfortable houses. The house at 302 E. Main is one of the district's best examples, featuring tan brick walls, an offset porch with square brick piers and open basketweave brick knee wall, and broad gable roofs with deep eaves. Other readily identifiable Craftsman bungalows stand at 106 E. Pike, 506 W. Market, 108 E. Seminary, and 102 E. Seminary (106 Pike is visible in Photo 41, left). Craftsman in spirit, with maybe a touch of Spanish Mission Revival influence, the former Holiness League Tabernacle Church at 105 W. Pike St., 1939, is a straight-forward sanctuary design (Photo 8). Its character derives from the use of oversize red brick and its arched parapet. Also built in 1939, the Vevay Gymnasium adds an exclamation point to the interwar architectural heritage of the community. The significance of the Vevay gymnasium has been discussed, in terms of its ties to education in Vevay. But, in terms of architecture, it added a complete, major Art Deco/Art Moderne style building to the town. It is doubtless that without the New Deal's WPA program, the town would never have had the opportunity to have such a resource for years to come.

A final architectural legacy in Vevay is probably less noticed by visitors. Interwar and post-war housing in the form of American Small Houses and Ranch houses, now aged so as to be fully a part of the community's story, provide a continuous streetscape of historic fabric in the district. Builders and residents found occasional open lots in the 1930s, late 40s, and 1950s. Their choices in housing were simple and solid in character. The house at 410 Liberty Street is a typical American Small House. Brick veneered, it has two entries and was likely a double house. Its "style" is manifested in the arrangement of its gabled masses, and in simple details such as the round-arched doorways. The house at 510 E. Main is another similar, good example of the American Small House in brick veneer construction. The rest of the north side of Main in the 400-500 block developed in the interwar period with modest but intact frame bungalows. The Ranch house took the simplicity of the American Small House a step further. Just as the Greek Revival houses of Vevay from 100 years before are complete instances of that style, so too is the house at 403 W. Market St. a good Ranch house. Construction of the nearby Markland Dam on the Ohio River as well as establishment of industries (see below) made Vevay economically viable at this time. The house 403 W. Market was built in about 1960, and is among the most recent contributing buildings in the district. In every way, the house embodies the Modern style Ranch house. Its random ashlar Indiana limestone veneer, courtyard plan, attached garage, groups of windows, and low hip roof with deep eaves are common to the better examples of the type and style. Other examples of Ranch houses are found in the district. A final curious note to the post-war architecture of Vevay is the rammed-earth house at 111 West Market Street, dating to 1947. It is unknown how its builder and first owner, Don Stepleton, was inspired to build the house. The USDA had published Farmer's Bulletin No. 1500 in 1926, showcasing rammed earth as an economical and age-old way to build a farmhouse. Rammed earth houses are built by using a wooden form to compact finely filtered earth and other ingredients into dense masonry-like units which can be stuccoed. Stepleton may have seen this bulletin or any number of other articles or publications about the technique and material. Certainly, before and after World War II, housing costs were on every potential homeowner's mind. The simple massing of the house gives it a Modernistic quality; most visitors mistake it for a Ranch house.

The Twentieth Century

During the Twentieth Century, the Ohio River continued to be an important feature of life of Vevay. In the 1920s, a series of locks and dams were built by the Army Corps of Engineers to make the river more navigable, and Vevay continued to be an important stop for shipping purposes. However, towboats and barges were beginning to replace the steamboats. The 1882 flood and the notorious 1937 flood washed away most of the mills and factories in the bottoms. The famous Ferry House, built by John Francis Dufour in 1811 survived, but deteriorated and was finally torn down in 1962.

In the 1930s, Switzerland County remained mainly agricultural, with nearly 1,500 farms averaging about 90 acres in size, and valued at a total of $4,014,637. There were 25,245 heads of livestock reported. County tax valuation in 1936 was $4,781,630. Most of Vevay's riverfront development was cleared out during the flood of 1937. The water extended as far inland at Market Street, as shown in historic photographs of the period. According to a 1938 Switzerland County Retrospect based on "Indiana Review" published by the State Legislature, in that year Vevay had four chief industries--a furniture factory, and flour, saw and planing mills. Three WPA projects—a high school addition in 1838, a school auditorium/gymnasium in 1938-39 and a sewer project in 1940-41—provided additional employment. But because neither the railroad nor good highways came to Switzerland County, industry somewhat subsided with the passing of the steamboat, causing most of the town to be preserved much as it was in the nineteenth century.

Like most communities, Vevay sent its young men to fight abroad in the two World Wars and the names of those who gave their lives are recorded on monuments in front of the courthouse. In 1948, the U.S. Shoe Company located a factory at the north end of Vineyard Street. That building is outside the district and has been renovated for use by the BESI, Inc., which manufactures parts for busses such as seat covers, seat foam, and seat belts. A former plastics plant has closed. By 1969 the Randall Corporation, a subsidiary of Textron Inc, which makes automotive and appliance trim, was located there, and six miles upriver a new Public Service Company of Indiana hydraulic power plant was planning to expand.

Beginning in the mid-1950s, a series of 19 new locks and dams replaced the old low-level locks and dams along the Ohio River. The Markland Locks replaced the Ohio River locks and dams Number 35, 36, 37, 38, and 39. Construction on the locks began in March 1956 and they were placed in operation in May 1959. The dam construction began in April 1959 and was finished in June 1964. In 1977 the dam was topped by a bridge, which triggered the demise of the ferry that had run regularly between Vevay and Ghent, Kentucky since it was established in 1807 by Jean Jacques Dufour. The bridge enabled Vevay residents to access communities across the river with increased ease. In combination with regional shopping malls, this caused downtown Vevay to decline as a retail center.

By-passed by railroads and highways, Vevay has remained a small community; the population was 1,683 at the 2010 United States census. Major employers in town are the county government, the school corporation, and one factory. In the surrounding area, Belterra Casino, and several small industries as well as agriculture, focusing on dairy and tobacco, support the economy. Vevay is an attraction on the Ohio River Scenic Byway and celebrates its heritage with an annual Swiss Wine Festival. Tourism supports many small shops and businesses.

Comparative Qualities

In the context of Ohio River port towns in Indiana, Vevay stands apart from nearly all others for the diversity of its pre-Civil War architecture. Evansville, New Albany, Jeffersonville, Aurora, and Lawrenceburg all have roots as river trade settlements. New Albany retains a number of houses and a notable church from this period, but it developed into a 20th century city with a larger commercial downtown (additionally, its courthouse is from the 1960s). Evansville became a major manufacturing center and has only a few traces of its first decades as a river town, the same can be said for Jeffersonville. Of these places, in its physical characteristics, Vevay is most comparable to Madison (NRHP and NHL), the seat of Jefferson County, of which Switzerland County was originally a part. The old town of Madison was recorded on June 12, 1812, just shortly before Vevay was platted. It is similarly located on a long, narrow terrace along the Ohio River with Main Street (SR 56) running roughly parallel to the river. The commercial core is likewise clustered around the intersection with a wide street leading to the river landing, in the case of Madison, known as Broadway. Having developed concurrently with Vevay, Madison's architecture is of similar period and quality, with many fine Federal, Greek Revival, and Italianate buildings. Of particular note are the Lanier Mansion (NHL) and Shrewsbury House by Francis Costigan, who was based there. The Jefferson County Courthouse, built in 1854-55 and designed by David Dubach, served as a model for the Switzerland County Courthouse, built in 1864, adapted from plans by Dubach. Being more accessible to the center of Indiana via rail, however, Madison grew more prosperous and larger than Vevay. Lastly, Vevay's origin and founding story is unique among Indiana's Ohio River historic towns.

Developmental History/Additional historic context information

Religion in Vevay

In the early years, Vevay residents worshipped in their homes visited by itinerant preachers. For many years, the courthouse and the log seminary were the only auditoriums in town and were used by all denominations for service. The first house of worship, the Presbyterian Church, was built on land donated by Daniel Vincent Dufour in 1828. The first Baptist Church was a simple Greek Revival brick structure built in 1834 at 402 West Pike Street. It served the Baptist congregation, until the much larger church was built in 1873 a block away at the southwest corner of Pike and Main Cross streets. The older building then became a Christian Church and museum, and is now vacant.

The Methodist congregation was organized in 1816 and served by circuit-riding preachers, initially from Cincinnati and starting in 1819, from Madison. The first meetings were held at the home of George G. Knox. In 1828, trustees were elected for the purpose of building a meeting house but it would be ten years before it was accomplished. Half of lot 124 at the southeast corner of Main and Union streets was purchased for $100 by Edward Patton for the purpose of building a church. It was a brick building, 33 feet by 45 feet, with arched windows and a fanlight over the door. It was heated by a wood stove in the center aisle and lit by a hanging tin chandelier with three tiers candles under a tin reflector.

By 1859, the congregation needed a larger building and decided to tear down the old church and rebuild on the same lot. The new building, known as the Ruter Methodist Chapel, at 45 x 70 feet, would be twice as large (Photo 34). The walls of the current Greek Revival brick church were laid by Joseph Peelman, bricklayer and the frame, with its broad roof and cupola was built by "Haypress" Bill Smith (the Mormon haypress was invented and patented in 1843 by Samuel Hewitt of Switzerland County, who was a Mormon). This building was considered such an outstanding example of the style that it was recorded by HABS in 1936-37.

The former Presbyterian Church was built on land donated by Daniel Vincent Dufour at the point where Main Street splits with Market Street on the east side of town. The first building, built in 1828 by Alexander Edgar, a strict Scottish Presbyterian minister, was replaced by a larger one in 1844. This was quickly supplanted with the current Gothic Revival brick building, which dates from 1860. Prominently sited on a large green, this former church has a double-height sanctuary on the second floor and features pointed arched stained glass windows. The steeple has been removed but a small square belfry remains at the east end. The ground floor is now the county historical museum.

The Vevay Christian Church was organized in 1842 by Rev. John M. Holton of Boone County, Kentucky. The first meetings were held at the courthouse with prayer meetings in private homes. Among the original members was John W. Wright, who purchased the old Baptist Church at the corner of Pike and Union in 1881. The church remained there until 1916 when they bought the Universalist Church at Market and Liberty for $2,250.

Art & Literature in Vevay

In addition to important figures hereto mentioned involved in agriculture and river-related commerce, Vevay also produced and attracted a remarkable number of writers, poets, and artists for a community its size. The Dufours, Vevay's founding family, produced several generations of writers— John James Dufour, who wrote the *Vine Dressers Guide* (1826); Perret Dufour, known as a historian and statesman,

wrote *The Swiss Settlement of Switzerland County, Indiana*, published by the Indiana Historical Commission in 1925; and Amanda Ruter Dufour (1822-1899), a poet. Julie LeClerc Knox, a great-granddaughter of Antoinette Dufour Morerod, wrote *The Dufour Saga: 1796-1942*, published in 1942. Another Vevay-based writer, Rev. James Duncan, wrote *A Treatise on Slavery* in 1824, which was republished in 1840. The most recognized of Vevay's writers, however, were Julia L. Dumont and her pupils, Edward Eggleston and his brother, George Cary Eggleston. Significant artists included Will Henry Stevens, August Mead, and Jeannette Reid Tandy. Vevay was also home to a cowboy movie star, Ken Maynard. His original home survives at 505 Liberty Street (Photo 39).

Literary Figures

Julia L. Dumont

Julia Louisa Dumont (1794-1857) was one of the first well-known female writers from the Ohio River valley. She arrived in Vevay from New York in 1810 with her husband, a lawyer, and shortly after opened a school in her home on Seminary Street (demolished and outside the district). She actively participated in annual meetings of the College of Teachers, a society founded in Cincinnati in 1831 to develop the best methods for advancing the profession of education. At these meetings she interacted with Lyman Beecher, Calvin Stowe, William Holmes McGuffey, and others. She published her short stories and poems in Mid-western magazines, including the *Cincinnati Literary Gazette*, the *Cincinnati Mirror*, the *Western Gem and Cabinet of Literature*, *The Ladies' Repository*, the *Cincinnati Chronicle*, and the *Southwestern Journal and Monthly Review*. Almost all of her short stories, which usually feature a young orphan overcoming adversity to find his long-lost relatives, are set in Indiana. Her stories contrast the beauty of the wilderness with the setting and mood of a pioneer town. Her book, *Life Sketches from Common Paths*, published in New York by Appleton & Co. in 1856, describes changes brought by civilization. Unfortunately, her home was demolished and its site is outside the boundaries of the proposed district.[23]

Edward Eggleston

Edward Eggleston (1837–1902) was an American historian and novelist.[24] Eggleston was born in Vevay, Indiana to Joseph Cary Eggleston and Mary Jane Craig. His birthplace at 306 West Main Street was listed in the National Register in 1980. As a child, he was too ill to regularly attend school, so his education was primarily provided by his father. He was ordained as a Methodist minister in 1856.[25] He wrote a number of novels and children's books, some of which, especially the "Hoosier" series, attracted much attention. Among these are *The Hoosier Schoolmaster*, *The Hoosier Schoolboy*, *The End of the World*, *The Faith Doctor*, and *Queer Stories for Boys and Girls*. He also wrote several historical works, including *A History of the United States and Its People,* 1888; *The Beginning of a Nation,* 1896; *The Transit of Civilization From England to America,* 1901; and a *New Centennial History of the United States,* 1904.

His two best known books—*Roxy* and *The Hoosier School Master*—were moralistic tales set in a town based on Vevay. Locations in town that appear in *Roxy* include the Roxy House, the House of Lombardy

[23] Elizabeth K. Pleasants, "Julia L. Dumont, Vevay's First School Mistress and Author" SCHS clippings file; http://landandlit.iweb.bsu.edu/literature/Authors/dumontjl.html.
[24] Karl Bridges, *100 Great American Novels You've (Probably) Never Read*. (Westport, CT: Greenwood Publishing Group, 2007), n.p.
[25] "Edward Eggleston." Encyclopedia of World Biography. . *Encyclopedia.com.* (July 15, 2019). https://www.encyclopedia.com/history/encyclopedias-almanacs-transcripts-and-maps/edward-eggleston http://www.encyclopedia.com/topic/Edward_Eggleston.aspx.

Poplars, the Armstrong Tavern and the Alexander Edgar house. The Roxy House was the Dufour home at 405 West Market Street. This frame structure has a picturesque two story verandah facing the river, which was the scene of Rev. Whitaker's conversation with Toinett. The "House of Lombardy Poplars" was the 1840s Federal brick house built by John Dumont. The Eggleston brothers attended Julia Dumont's school here. For many years, it housed county offices, but it has since been demolished. The Armstrong Tavern, mentioned earlier, was at one time the home of Eggleston's uncle. The Alexander Edgar house, on the corner of Washington and Main, the home of Mr. Wingate in Roxy, is a two-story brick building of the Federal style with a small center hallway and a small side porch.[26]

Eggleston's importance is reflected in his inclusion in *American Authors 1600-1900*, published by The H. W. Wilson Company, New York, 1938, and in John William Cousin's *A Short Biographical Dictionary of English Literature* (London, J. M. Dent & Sons; New York, E. P. Dutton, 1910). His summer home, Owl's Nest, in Lake George, New York, eventually became his year-round home. Eggleston died there in 1902, at the age of 64 and was buried there. His obituary appeared in *The New York Times* (September 6, 1902) and his home, "Owl's Nest," was declared a National Historic Landmark in 1971.

George Cary Eggleston (1839-1911), brother of Edward, was also a journalist and author. He attended Indiana Asbury University, and Richmond College, Virginia, studied law in Richmond, and was just beginning practice in 1861 when the Civil War broke out. He enlisted and served in the Confederate army. After the war, he was managing editor and later editor-in-chief of *Hearth and Home* (1871-1874); was literary editor of the New York Evening Post (1875-1881); literary editor and afterwards editor-in-chief of the *New York Commercial Advertiser* (1884-1889); and editorial writer for *The World* from 1889-1900. Most of his books are stories for boys; others, and his best, are romances detailing with life in the South especially in the Virginias and Carolinas before and during the Civil War. He wrote extensively for such magazines as "Harper's," and the "Atlantic Monthly." In 1874 he contributed a series of papers to the last-named with the title "A Rebel's Recollections," which were afterward published in book form in 1910 under the title, *Recollections,* by Houghton, Mifflin & Co.[27]

Artists

Will Henry Stevens

Will Henry Stevens (1881-1949) was an American modernist painter and naturalist. Stevens is known for his paintings and tonal pastels depicting the rural Southern landscape, abstractions of nature, and non-objective works. His paintings are in the collections of over forty museums in the US, including the Museum of Fine Arts Boston, the Los Angeles County Museum of Art, Ogden Museum of Southern Art, and the Smithsonian American Art Museum. The Georgia Museum of Art presented a retrospective exhibition of Stevens' work in 2012. His career is documented in a substantial listing in *Who Was Who in American Art 1564-1975*. The Switzerland County Historical Museum (Photo 44) has a collection of about a dozen of Stevens' works.

Stevens was a fourth-generation resident of Switzerland County. His great-grandfather, Isaac Stevens, was a newspaperman who arrived in Vevay in 1936. He started *The Vevay Times*, which after being bought and sold, merged, abandoned, and revived many times over the years, under various names, one of which was *The Switzerland Democrat*, survives today as *The Reveille*. Stevens' grandfather, Isaac

[26] Julia Knox, "Pioneer Homesteads"
[27] Published as George Cary Eggleston, *A Rebel's Recollections*, New York: Hurd and Houghton, 1875.

Stevens, Jr., continued the newspaper business and held several local elected offices. His father, Edward Stevens, was an apothecary and taught his son the elements of chemistry and techniques of emulsions, which were later to play a large part in Stevens' experiments with different media. His father was also an amateur artist, and taught Stevens how to grind and mix his own paints, which later enabled him to develop new formulas for pastel chalks. His mother was a nature-lover and from his parents he developed an appreciation for Emerson, Thoreau, and Walt Whitman. According to a biography by Jesse Poesch, entitled Will Henry Stevens, "Those early years in Vevay, when he first experienced an intense love of nature, provided the direction for his art and his life." He began painting seriously in his late teens and the Ohio River was a frequent subject.

Beginning in 1901, Stevens studied at the Cincinnati Art Academy for three years, before leaving the Academy to begin working at Rookwood Pottery as a painter/designer in 1904. While there, Stevens met his wife, Grace Hall, a fellow designer. During his years at the Cincinnati Art Academy, Stevens recalled little he liked except the subtly abstracted works of the Impressionist John Henry Twactman, whose influence is apparent in Stevens' early landscapes. In 1906, Stevens made the first of many visits to New York. He studied for a while at the Art Students League but was dissatisfied by the classroom style of William Merritt Chase and soon dropped out. Stevens was featured in several exhibitions at the New Gallery on 30th Street, which promoted more contemporary art movements under the guidance of its owner, Mary Beacon Ford. At the New Gallery, Stevens met and was encouraged by Jonas Lie, Van Dearing Perrine, and Albert Pinkham Ryder. Stevens received his first one-man exhibition at the New Gallery in March 1907.

Around 1912, Stevens returned to live in Vevay at 305 West Market Street for nearly a decade and taught art classes in Louisville, Kentucky. During this time he exhibited regionally and by the early 1920s had shown in New York, Philadelphia, Chicago, St. Louis, Cincinnati, Cleveland, Pittsburgh, Indianapolis, and New Orleans. For many years, Stevens made annual trips to New York to keep in touch with colleagues and stay abreast of contemporary art. He also spent summers in the mountains of North Carolina, teaching and painting the woods and hillsides. In 1921, he joined the faculty of Newcomb College in New Orleans where he remained until his retirement in 1948. As in New York, Stevens quickly became part of a community of painters and writers, through which he stayed in contact with a wide range of ideas and cultural changes, while still quietly pursuing his own idiosyncratic path.

Because of his year-round commitments to Newcomb and various summer schools, Stevens was not able to spend extended lengths of time in the studio. This suited his propensity to wander, work, and teach out-of-doors, and he began to rely on media and methods that encouraged spontaneity. Most of his works at this time were small works on paper. The proliferation of modernist issues occurred coincidentally with Stevens moving away from studio-oriented easel painting and toward the use of more versatile materials and gestural techniques. His reliance on drawing, with charcoal, pastel, and watercolor, led him naturally to place greater importance on the graphic structure of his composition.

He also became increasingly influenced by Sung paintings, which he admired for their abstract qualities and the underlying philosophy of the artist as an extension of nature. His style became characterized by the direct, gestural application of lines and tones, which were energized by clusters of flickering color notations. This visual shorthand had parallels with some of the most advanced techniques of his day.

August N. Mead

August N. Mead (1905-1983), a gifted artist known best for wood engravings, was born and spent most of his life in Vevay. A twin and one of four boys, he was known as "Augie" or "Red" because of his flaming

red hair. His father, Edwin Mead, died while he was still young and his mother, Edna, raised the boys with the help of her brother, Wilk Works. Augie received artistic talent from his mother who created beautiful quilts and was described by a neighbor as "very gifted." He learned printing by working with his uncle Wilk in the print shop of the *Vevay Reveille*. In his early 20s, he spent a few years in New York, where he learned about painting and wood engraving. He also got a job as a printer for a publishing house, where he helped print novels by Faulkner, Hemmingway, and Thomas Wolfe. After returning to Vevay, he served as master printer for the *Madison Courier* in Madison, Indiana.

Mead's works included woodcuts, charcoal sketches and pastels, but his most significant masterpiece was *Historic New Switzerland County: Thirteen Wood-Cuts by August Mead*, a book August printed himself with hand-set type in the Reveille office in 1932. His wood engravings were "very fine and powerful" portraits of old homes of Vevay. In 1942, he married Josephine Ogle, but the union ended in divorce. For the rest of his life he lived in a small house at 510 West Market Street (Photo 26), where he built a studio on the rear. Mead never made much money through his art and in 1977, through the support of a concerned friend, the book was reprinted at no cost by Cincinnati lithographers, Young and Klein, with all proceeds to benefit Mead.[28]

Jeannette Reid Tandy

Jeannette Reid Tandy (1889-1968) was a well-known tapestry artist. Born in 1889, she was the daughter of Carroll Schenck Tandy, a prominent Vevay attorney, and great-granddaughter of Ulysses P. Schenck, the early river man and industrialist. Her mother, Jeannette Carpenter Tandy, attended Wellesley College and was instrumental in organizing the Vevay Public Library. Jeannette Reid Tandy graduated in 1905 from Vevay High School. She was a teacher there before serving on the faculty of Franklin College and later Columbia University, where she earned an M.A. and Ph.D. Her book, *Crackerbox Philosophers in American Humor and Satire*, was published by Columbia University Press in 1925. She also worked as a librarian in the Cincinnati Public Library. After ill health forced her to resign her teaching position in the Department of Comparative Literature at Columbia, she was encouraged by a doctor to try art as therapy.

Her interest quickly turned to weaving and tapestries, which she studied with Indian weavers in Arizona, at schools in Cincinnati and Louisville, and also abroad in England, France, and Norway, and then returned to live in Vevay. By 1950, it was reported that her works, amounting to 200 tapestries, were exhibited all over the United States and Canada. Solo exhibitions of her work were held in Cincinnati, New Rochelle, NY, and Richmond, Indiana. Her designs reflected everyday life in and near her Ohio River home, including scenic river views, and local agricultural and industrial life. She used Irish linen warp with embroidery floss in 25 to 75 colors, working on a 20-inch table loom and producing a picture in two to three weeks, each one of a kind. She was a member of two exclusive New York professional art clubs, the Pen and Brush, and the New York Society of Craftsmen.

Her childhood home was the imposing Queen Anne house at 201 Union Street built by her parents. Her father, Carroll Schenck Tandy, was an attorney and president of the First National Bank in Vevay. As an adult, she lived in a former tavern (AKA She Coon Saloon), at 316 Ferry Street, the first business structure in Vevay. Built circa 1810, it was the first saloon in the area and frequented by those who traveled by flatboats up and down the river. Legend has it that Daniel Boone was among its overnight

[28] Don Wallis, "August Mead: Switzerland County Masterpieces," Aug. 31, 1997, SCHS clippings file.

guests. Ms. Tandy adapted the old barroom as her studio living room where she put her tapestries on display.[29]

Kenneth Olin Maynard

Kenneth Olin "Ken" Maynard (1895–1973), another Vevay native, was an American motion picture stuntman and actor. One of five siblings, his younger brother, Kermit Maynard, also became a stuntman and actor. They grew up in a small circa-1880 hall-and-parlor house at 505 Liberty Street (Photo 39). Ken Maynard began working at carnivals and circuses at age 16 and became an accomplished horseman. As a young man, he performed in rodeos and was a trick rider with *Buffalo Bill's Wild West Show*. During World War I, he served in the United States Army. After the war, Maynard returned to show business as a circus rider with Ringling Brothers. When the circus was playing in Los Angeles, actor Buck Jones encouraged him to try work in the movies. Maynard was soon hired by Fox Studios and first appeared in silent motion pictures in 1923. His horsemanship and rugged good looks made him a cowboy star. His white stallion, "Tarzan," also became famous. He became one of the first singing cowboys with Columbia Records, recording two songs, "The Lone Star Trail" and "The Cowboy's Lament." At Universal Studios, he made his first films with a musical soundtrack. From the 1920s to the mid-1940s, Maynard appeared in more than 90 films. Maynard died in 1973 at the Motion Picture Home in Woodland Hills, California. His contribution to the motion picture industry is recognized with a star on the Hollywood Walk of Fame.[30]

Architects

Vevay was a wealthy town during the nineteenth century, which provided the means to produce numerous fine buildings by skilled architects such as George Kyle, David Dubach, and Samuel Hannaford.

George H. Kyle

George H. Kyle, architect/builder, built several houses in Vevay in the 1830s and 1840s. He married Tabitha Craig, an aunt of Edward Eggleston. His designs were somewhat similar to those of Francis Costigan, who was at work in Madison, just down the river. “Each of them built a great brick house facing the river, with a wide center hall and circular staircase winding up and up to a cupola on the roof,” (Kyle’s house for U. P. Schenck at 209 West Market Street in Vevay and Costigan’s Shrewsbury House in Madison).[31] Schenck is believed to have contracted with Costigan to build the spiral stairway for $1,500. Kyle also designed the Greek Revival Thomas Armstrong House at 401 West Market Street (Photo 21), a gable-front at 208 West Market Street (Photo 17). Kyle renovated the Hall house at 503 Market Street in 1874, converting it to the Italianate style.[32]

Kyle’s work was primarily residential although he designed the Italianate-style Phoenix Hotel, which was built c.1855-1865 at the northeast corner of Main and Liberty streets. It was then known as the Kyle House. However, the hotel burned sometime before 1888 and was rebuilt in the same foundation by Tom Delaney, an Irish-born innkeeper.[33] Based on the stylistic features of the building it may have been reconstructed along the same lines as the original building. Kyle also designed the 1870-71 Greek Revival

[29] Gail M. Ransdell, “A Weaver of Portraits,” October 1950; Henry Wood, “Weaver of Portraits,” *Indianapolis Star Magazine*. SCHS clippings file.
[30] http://en.wikipedia.org/wiki/Ken_Maynard.
[31] Lee Burns, *Early Architects and Builders*, 206.
[32] Telephone interview with Henry McLain, Nov. 7, 2012.
[33] Mrs. Anna Allen as told to Mrs. Lois Rosenberger, “Vevay at the Turn of the Century,” Oct. 14, 1975, SCHS clippings file.

Dearborn County Courthouse (NRHP 1981) in Lawrenceburg, and may have been responsible for other public buildings as well. After 1885, when he moved to Memphis, Tennessee, nothing is known of his work.[34]

David Dubach

David Dubach was a successful builder who designed some notable structures throughout the Midwest. However, *The Encyclopedia of the History of Missouri* identifies him exclusively as a manufacturer, who briefly studied architecture. He was very successful as a businessman, based mostly in Hannibal, Missouri, owning several milling, lumber, and brick manufacturing companies. While John Dilts identifies Dubach as the architect of the Jefferson and Switzerland county courthouses in his photographic catalog, *The Magnificent 92: Indiana Courthouses*, Paul K. Goeldner more accurately refers to him as a builder in his comprehensive dissertation, *Temples of Justice: Nineteenth Century County Courthouses in the Midwest and Texas*.[35]

David Dubach was born in 1826 in Indiana and died in 1897, in Hannibal, Missouri. His parents, John Aaron and Maria Catherine Von Gunten Dubach, were both natives of Switzerland, who settled in Vevay, Indiana in 1824. By 1830, however, they had moved near Madison, which was an oasis for architecture, with many finely proportioned and detailed Georgian, Federal, and Classical Revival public buildings and residences. In 1841, at 15 years old, the young Dubach was apprenticed to the carpenter's trade and at 26 (1852), he spent a year or so "studying architecture in Philadelphia." In 1853, he designed the courthouse at Madison at age 27.

Samuel Hannaford

Samuel Hannaford was the architect of the Carroll Schenck Tandy House (c.1870) and First National Bank of Vevay (1885) at 402 Ferry Street.[36] Samuel Hannaford (1835-1911) was the best-known and probably most prolific of Cincinnati's nineteenth-century architects. Throughout his career he was a very skilled interpreter of various revival styles. His firm spanned more than a century, from 1857 until c.1960 and its commissions spanned much of the Midwest. Born in England, Samuel Hannaford moved to Cincinnati as a youth with his parents. Educated at the Farmers' College in College Hill, he practiced at various times on his own and in partner-ships with Edwin Anderson and Edwin R. Proctor. In 1887 the firm became S. Hannaford & Sons when his sons Charles E. and Harvey Eldridge became partners. Grandson H. Eldridge Hannaford joined the firm in 1912, followed later by another grandson, Samuel Hannaford, II.[37]

Among Samuel Hannaford's most prominent designs were the 1860 Cincinnati Workhouse (demolished), Cincinnati Music Hall (1874), and Cincinnati City Hall (1888). Samuel Hannaford retired effectively, with a few exceptions such as his final work, the Methodist Home in College Hill, about 1895, but remained active almost until his death in 1911 as the editor of *The Western Architect and Builder*. Throughout his career Hannaford was apparently adept at making political connections and winning

[34] Henry F. Withey & Elsie Rathburn Withey. *Biographical Dictionary of American Architects (deceased*) (Los Angeles: New Age Publishing Co., 1956), 356.
[35] John Dilts, *The Magnificent 92* (Bloomington, IN: Indiana University Press, 1999), 84, 162. Goeldner, p 85.
[36] *Inland Architect*, VI, 6 (12/1985), 105; Stephen C. Gordon, Samuel Hannaford & Sons, thematic nomination to the National Register of Historic Places, 1978.
[37]Walter Langsam, "Biographical Dictionary of Architects who worked in the Greater Cincinnati Area before World War II," 1996 edition.

competitions. His substantial legacy is partly documented in a National Register listing of 55 of his commissions—churches, public and commercial buildings, and many fine residences in Cincinnati.

Wilson B. Parker

Architect Wilson B. Parker (1867-1937), who was based in Indianapolis from 1903 until 1937, designed Vevay's Carnegie Library as well as two others—the Spades Park Branch in Indianapolis (1912) and another in Thorntown (1915). Born in Natick, Massachusetts, Parker attended Peddie School in New Jersey, and studied architecture at MIT. He spent his early career in New York, working three years for the illustrious McKim, Mead & White and two years for the Tiffany Glass and Decorating Company. After a short stint in Somerville, New Jersey, he moved in 1892 to South Bend, Indiana where he practiced with Ennis R. Austin, as Parker & Austin before moving to Indianapolis, where he practiced until his death in 1937. Commissions in South Bend include St. James Episcopal Church, Epworth Hospital, and the Joseph Birdsell residence.[38]

Previous documentation

The significance of properties in Vevay has previously been recognized by documentation in the Historic America Buildings Survey (HABS) and listing in the National Register of Historic Places. Those recorded for HABS include the Ruter Methodist Episcopal Chapel (1937), the Ulysses P. Schenck House (1937), the hexagonal Privy (1974) on the grounds of the Switzerland County Courthouse, and the Ferry House (1934) (demolished). Three properties in the proposed district are individually listed in the National Register—the Edward and George Cary Eggleston House, the Old Hoosier Theater, and the Switzerland County Courthouse. As previously mentioned, the district was also listed on the Indiana State Register of Historic Sites and Structures in 1981.

[38] Alan McPherson, 73, 136, 199; Indiana Historical Society, Index of Architects/Architectural Firms.

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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
X___ recorded by Historic American Buildings Survey # IN-27 Ruter Chapel; IN-28 Ulysses P. Schenck House; IN-80 Switzerland County Courthouse Privy
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_x__ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
_x__ Other

Name of repository: Indiana Landmarks

Historic Resources Survey Number (if assigned): 155-658/649-21001-563

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10. Geographical Data

Acreage of Property 101.8

Use the UTM system

UTM References
Datum (indicated on USGS map):

[ ] NAD 1927 or [x] NAD 1983

1. Zone: 16	Easting: 667153	Northing: 4290219
2. Zone: 16	Easting: 668260	Northing: 4291164
3. Zone: 16	Easting: 668680	Northing: 4290850
4. Zone: 16	Easting: 667410	Northing: 4289859

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

Refer to boundary map.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries identified include a concentration of commercial and residential buildings that cover most of the historic town of Vevay, concentrating especially those areas relating to the ethnic heritage, commercial significance, and architectural heritage of the community. The historic integrity of the town is cohesive within the boundaries. Due to the haphazard nature of lot divisions over time, the boundary jogs to include legal parcels where needed. The area north of the proposed district, although old, contains houses that have for the most part been compromised. This is evident on portions of Main Cross, Liberty, Ferry, Walnut, and Greely

north of Seminary Street. Generally, the concentration of vernacular, 19th century houses decreases and the number of non-historic or altered houses increases. Pearl Street includes more intact housing on the west side of the street but seems to be the best place to create a boundary. The east end of Main St. includes some 1920s and 30s housing on the north side, of sufficient integrity and character to add to the district. South of the district are lawns, croplands, and a park, extending to the north bank of the Ohio River. As stated in the nomination, the entire area south of the district boundary was heavily damaged by floods. Some areas along the south side of Market St. are devoid of buildings altogether; the boundary cuts out these vacant parcels where possible. A neighborhood of post-World War II houses exist for several blocks west of the district boundary. Similarly on the east end of town outside of the district, one can find a combination of newer houses and modified older ones.

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11. Form Prepared By

name/title: Beth Sullebarger (lead researcher) / Shannon Zuercher (edits, current contact) / Paul Diebold
organization: H&H Associates for Vevay Main Street, Inc.
street & number: 218 E. North Street
city or town: Greenfield state: Indiana zip code: 46140
e-mail: historian@hhpast.com
telephone: 317-443-0548 (Shannon)
date: 4/25/2018

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: Vevay Historic District

City or Vicinity: Vevay

County: Switzerland State: Indiana

Photographer: Beth Sullebarger; photos 0048-0053, Paul Diebold

Date Photographed: 2012; photos by Paul Diebold taken August 27, 2019

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 53 210 Ferry Street looking NE. (former Carnegie Library)
2 of 53 East side of Ferry Street looking SE from Main Street
3 of 53 100 East Main Street at Ferry Street looking NE
4 of 53 North side of Main Street between Ferry & Liberty Streets, looking NW
5 of 53 314 (Fisk Building) & 316 (former She Coon Saloon) Ferry Street, looking NE
6 of 53 323 Ferry Street, SW corner at Pike Street (Schenck Building)
7 of 53 104 West Pike Street looking NE (Reveille Bldg)
8 of 53 105 West Pike Street looking SE (Pilgrim Holiness Church)
9 of 53 Looking W toward Main Cross Street (Hexangonal privy & Baptist Church)
10 of 53 212 West Main Street looking NE (Switzerland County Courthouse)
11 of 53 302 West Main Street looking NW (George Knox House)
12 of 53 128 & 120 West Main Street looking NE (Phoenix Hotel & IOOF Hall)
13 of 53 202 West Market Street looking NW (Universalist Church)
14 of 53 111 West Market Street looking SE (Stepleton House)
15 of 53 107 West Market Street looking SW (Kessler House)
16 of 53 209 West Market Street looking SW (U. P. Schenck Mansion)
17 of 53 208 West Market Street looking NE (Kyle House)
18 of 53 301 West Market Street looking SW toward the River Bottoms (Porter House)
19 of 53 305 West Market Street looking SE (Will Stevens House & Studio)
20 of 53 308 West Market Street looking NE from stone culvert
21 of 53 401 West Market Street looking SW (Thomas Armstrong House)
22 of 53 403 West Market Street looking SE
23 of 53 201 Union Street looking NE (Tandy House)

24 of 53 405 West Market Street looking SW (Detraz – "Roxy" House)
25 of 53 503 West Market Street looking SW (William Hall House)
26 of 53 510 West Market Street looking N (August Mead House & Studio)
27 of 53 601 West Market Street looking S (Cotton House)
28 of 53 708 West Market Street & 201 Arch Street (Detraz House) looking NW
29 of 53 806 West Market Street looking NW (Pleasants House)
30 of 53 303 & 305 Silver Street looking NW
31 of 53 607 West Main Street looking SE (Copeland House)
32 of 53 406 West Main Street looking NE (Hall House)
33 of 53 401 & 403 West Main Street looking SW
34 of 53 309 West Main Street looking SE (Ruter Methodist Chapel)
35 of 53 402 West Pike Street looking NW (former Church)
36 of 53 406 West Market Street looking NE (Shaw House)
37 of 53 305 & 307 West Seminary Street looking SW (former School & Gymnasium)
38 of 53 302 West Seminary Street looking North (Josephine Ogle House)
39 of 53 505 Liberty Street looking NW (Ken Maynard House)
40 of 53 108 West Seminary Street looking NE
41 of 53 106, 108 & 110 West Pike Street looking NW, Bank Bldg at corner)
42 of 53 306 Walnut Street looking SE (former McCormick Tavern)
43 of 53 202 & 206 East Main Street looking NE (206 – Julia Knox House on right)
44 of 53 208 & 210 East Market Street looking NW (former Presbyterian Parsonage & Church)
45 of 53 304 East Main Street looking NE (Dumont House)
46 of 53 306 East Main Street looking NE (Grisard House)
47 of 53 501 East Main Street looking S (David Armstrong House)
48 of 53 512 East Main Street (right), 510 East Main Street (center) looking W
49 of 53 307 Pearl Street (left), 309 Pearl Street (center) looking W
50 of 53 308 East Pike Street (center-right, NC) and 306 East Pike Street looking W
51 of 53 213, 211, and 209 East Seminary Street, looking S
52 of 53 308 Greely Street (left-center) and 306 Greely Street, looking E
53 of 53 217 Ferry Street (center) looking S

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.

Vevay Historic District
Switzerland County, Indiana

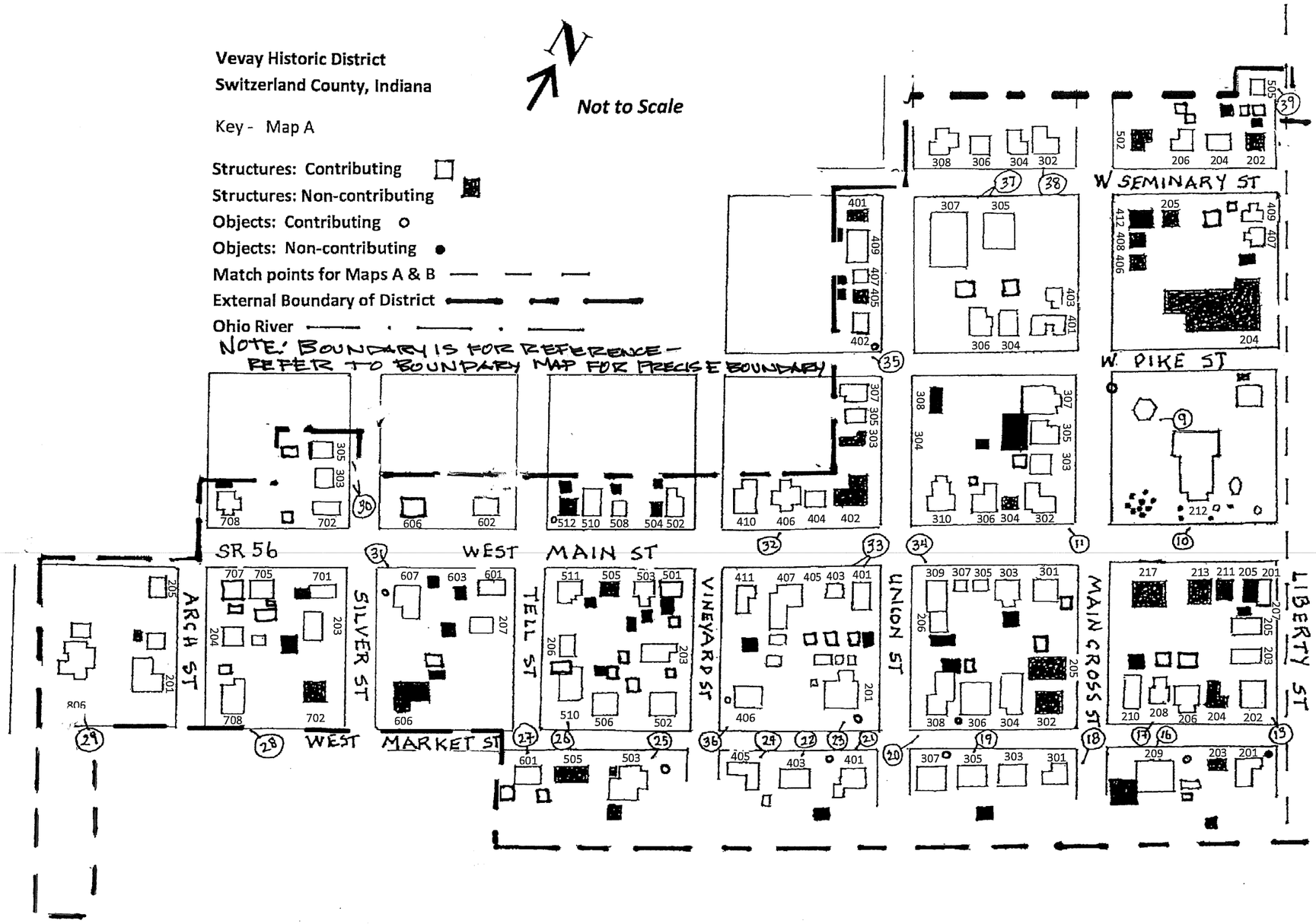
Key - Map A

Structures: Contributing
Structures: Non-contributing
Objects: Contributing
Objects: Non-contributing
Match points for Maps A & B
External Boundary of District
Ohio River

N

Not to Scale

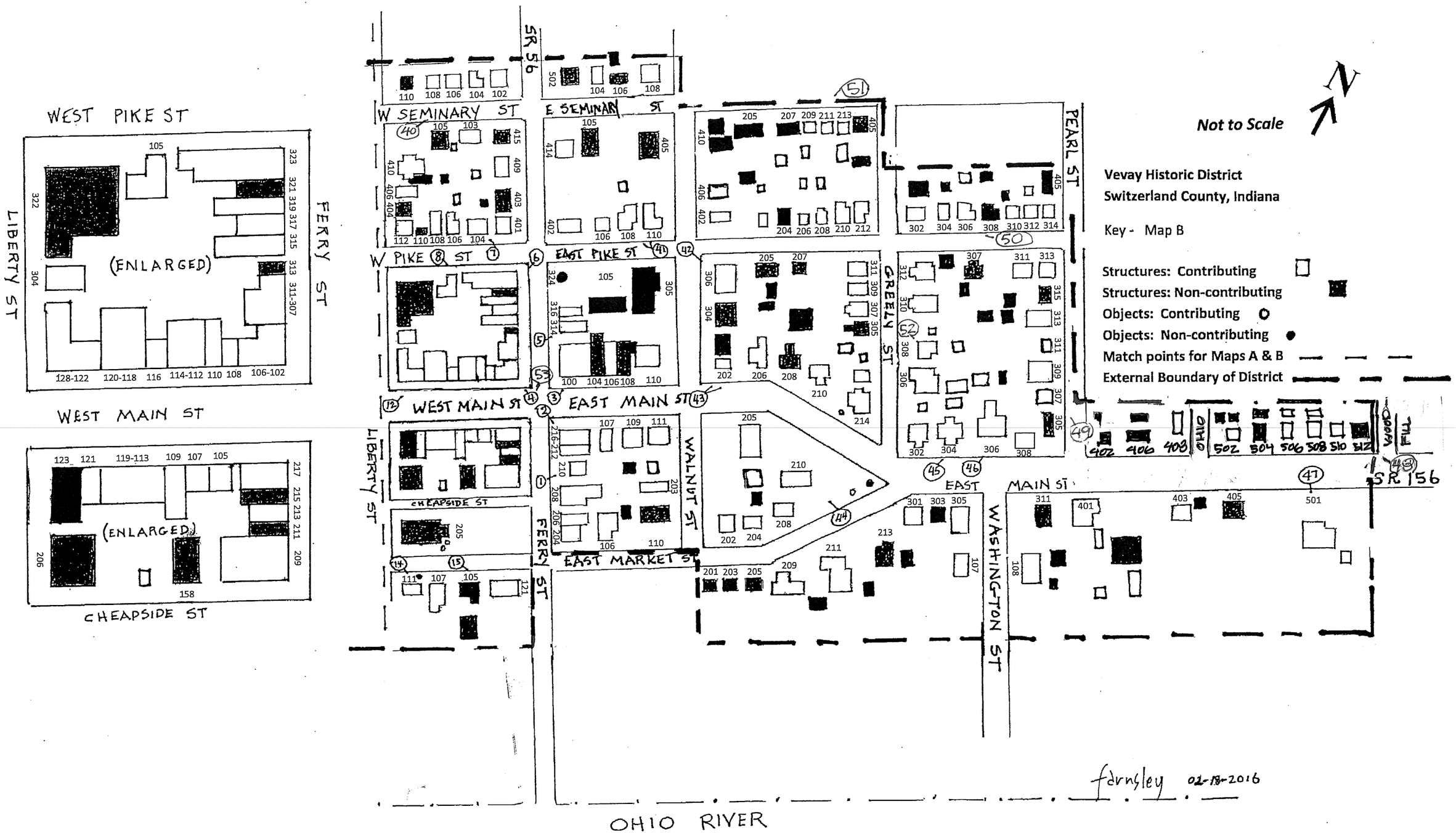
NOTE: BOUNDARY IS FOR REFERENCE — REFER TO BOUNDARY MAP FOR PRECISE BOUNDARY



OHIO RIVER

famsley 02-18-2016

FCD 7/19


Not to Scale
N
Vevay Historic District
Switzerland County, Indiana
Key - Map B
Structures: Contributing
Structures: Non-contributing
Objects: Contributing
Objects: Non-contributing
Match points for Maps A & B
External Boundary of District
WEST PIKE ST
LIBERTY ST
FERRY ST
(ENLARGED)
WEST MAIN ST
CHEAPSIDE ST
SR 56
W SEMINARY ST
E SEMINARY ST
W PIKE ST
EAST PIKE ST
PEARL ST
GREELY ST
WEST MAIN ST
EAST MAIN ST
WALNUT ST
EAST MARKET ST
WASHINGTON ST
OHIO
VAUGHN
FILL
OHIO RIVER
farnsley 02-18-2016

PCD 7/19

Vevay Historic District, Switzerland County, IN Photo #0002

Vevay Historic District, Switzerland County, IN Photo #0003

Vevay Historic District, Switzerland County, IN Photo #0004

Vevay Historic District, Switzerland County, IN Photo #0007

Vevay Historic District, Switzerland County, IN Photo #0009

Vevay Historic District, Switzerland County, IN Photo #0011

Vevay Historic District, Switzerland County, IN Photo #0016

Vevay Historic District, Switzerland County, IN Photo #0030

Vevay Historic District, Switzerland County, IN Photo #0032

Vevay Historic District, Switzerland County, IN Photo #0034

Vevay Historic District, Switzerland County, IN Photo #0037

Vevay Historic District, Switzerland County, IN Photo #0040

Vevay Historic District, Switzerland County, IN Photo #0041