

United States Department of the Interior
National Park Service

56-717

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: Gaar, Oliver P. and Mary Alice, House

Other names/site number: _____

Name of related multiple property listing: _____

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

2. Location

Street & number: 1307 East Main Street

City or town: Richmond State: IN County: Wayne

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide X local

Applicable National Register Criteria:

X A ___ B X C ___ D

<u>Paul C. Paul</u>	<u>1.19.2017</u>
Signature of certifying official/Title:	Date
<u>Indiana DNR-Division of Historic Preservation and Archaeology</u>	
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

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4. National Park Service Certification

I hereby certify that this property is:

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

Joe Elson H. Beall
Signature of the Keeper

3-7-17
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>2</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

FUNERARY: mortuary

Current Functions

(Enter categories from instructions.)

OTHER

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND EARLY 20TH CENTURY REVIVALS: Classical Revival

Materials: (enter categories from instructions.)

foundation: STONE: Limestone

walls: BRICK

roof: STONE: Limestone

other: ASPHALT

CERAMIC TILE

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 Oliver P. and Mary Alice Gaar House is located at 1307 East Main Street, Richmond, Wayne County, Indiana. It is a two-and-a-half-story, nearly 10,000 square-foot (living space) Classical Revival home built in 1901.¹ Designed by Stephen O. Yates, a renowned Richmond and Indiana architect who practiced his art for four decades spanning the late-nineteenth and the early-twentieth century, the house possesses an extremely high degree of architectural integrity. Surfaced with a brick veneer, the home occupies a lot in this residential neighborhood that once held a smaller home. The parking lot to the west of the house was cleared in the mid-1940s by the owner of the funeral home after he purchased this property from the widow of the original owner, Mary Alice Gaar. Yates combined Classical design elements, on the exterior and in the interior of the home, such as columns/pilasters with Ionic capitals and pediments with dentils;

¹ Indiana Property Record Card (12 July 2014), 1307 East Main Street, Richmond, Indiana.

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windows, bays, fireplaces, and parquetry from the American Victorian Queen Anne period; crown molding treatments inspired by Federal architecture; and coffered ceilings, heavy wood treatments on the walls and staircases from Queen Anne design to create this mansion. The term “Free Classic” applies to the design of the house in a broad sense, in that, the architect freely applied and used classical elements of various periods in a studied but unclassical manner. Visitors, blinded-folded prior to entry, would swear they had taken a step back in time when allowed to view the exterior or interior of the house.

Narrative Description

General:

The Oliver P. and Mary Alice Gaar house is an imposing home situated at 1307 East Main Street in Richmond, Wayne County, Indiana. The elements of the Classical Revival/Free Classic architectural styles used by its architect, Stephen O. Yates, truly place the building in the “mansion” category of community homes. The house and the garage are contributing buildings.

EXTERIOR

Completed in 1901, the two-and-one-half-story structure has exterior walls of a soft-tone gray brick with limestone accent details throughout the exterior surface; the exterior walls rest on a limestone foundation. Wood surrounds mark the north and east entry points in the first story. Prominent and richly-detailed gable dormers on each slope of the roof draw the eye upward; tall slender brick chimneys grace the east and west slopes of the hipped roof (photographs 1, 2, and 3).

The architect used limestone columns of varying lengths and purposes throughout the exterior surfaces of the building to emphasis key elements of the entirety. In almost each instance, the capitals of these architectural details are Scamozzi Ionic in order and also appear on the detached garage at the rear of the property. Other architectural details employed throughout the exterior surface of the home include dentils, pediments, limestone sills, and large limestone lintels above the window units. The lintels and limestone sills are bush hammered for an architectural nuance that emphasizes the architect’s attention to even the smallest element of the whole (photograph 4). Additionally, each lintel has a smooth band around its perimeter to create a panel effect on the surface; limestone drip caps extend across the full width of the lintels.

FAÇADE

The façade of this building is “architecturally” busy. The asymmetry of the primary elevation includes a one-story wrap-around porch, with a separate but integral forward-projecting portico over the entry point, which begins to the right of the entry point and extends around to a side entrance in the east elevation. The first and second stories contain a semi-circular bay to the left of the center bay. Above the second story is one of the four massive cross gables that appear on each slope of the roof. The front gable contains a Chicago window unit capped by a closed pediment that has a small, oval, fixed-sash window centered in the tympanum. All roof-top gables are finished as full pediments; the front and side pediments have dentil courses.

The large wrap-around porch, a combined veranda and portico, is accessed by a short flight of stone steps unto a terrazzo-style deck. The interior and exterior borders of the deck are accentuated with bands of multi-color glazed mosaic tiles in a acanthus spiral pattern (photograph 5). A large red “G” formed by small glazed tiles is centered in the porch deck

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immediately in front of the entry door (photograph 6). The balustrade that defines the outer limit of the porch deck is composed of a series of short square stone bases supporting variously configured (either singular or paired) round wooden columns with Ionic capitals. The columns around the perimeter support a wide frieze band capped by dentil details below a projecting cornice. The columns are interconnected by a wooden balustrade with turned balusters. The same balustrade configuration marks the perimeter of the flat roof of the portico.

The main entry consists of a large stained oak door flanked by sidelights. Proportionally, the beveled glass in the door and the sidelights extend the full length of each element. The door hardware is original. The semi-circular bowed bay window east of the main doorway has three tall one-over-one glass sashes, two single windows are west of the door, one under the porch and one outside it (photograph 7).

The second story of the façade includes a component of the semicircular bay on the left, a large Palladian-inspired window unit centered directly above the portico, and single window units to the right. The window units are universally single-glazed and double-hung; the glass in the bay is curved. An art glass transom light, above the center sash of the Chicago unit, adds sparkle to the interior space on sunny days. The central window unit, framed by fluted pilasters and the neighboring single window, are topped with Ionic capitals (corresponding to the roof-top pediments). The edges of these corner pilasters and the similar elements of the corner between the façade and the west/east elevations are chamfered. The capitals visually support a corbeled band course that appears directly below an intermediate cornice that defines the limits of the second story and the one-half story above. This band course and the projecting cornice extend fully around the building (photographs 1, 2, and 3).

The half story of the façade contains the upper level of the semicircular bay on the left in the form of a low balustrade replicating that around the porch below and a small gable through-cornice dormer. The center bay is the Chicago window unit, pediment, and oval already mentioned. The pediment is visually supported by tripled limestone pilasters at each lower corner and two slender wood colonettes that frame the sashes of the larger unit. A full entablature, including dentil details and an oval window, accentuates the classical motif of the pediment. The right bay of the half story contains a single oval window; a grouping of short pilasters to the right of the window provides marks the physical transition from façade to secondary elevation. Above the window is another segment of low balustrade extending around the corner to the roof surface above the west elevation.

EAST ELEVATION

The main architectural/structural elements of the east elevation are a continuation of the wrap-around porch, a porte-cochere, a two-story three-sided bay, and a side entrance to the interior. The porch surface and balustrade are of the same design and materials already described. The three-sided bay is located in the center bay of the elevation. North of the bay window, the wall is straight and has one window toward the edge of the bay window on the first floor. Above it on the second floor is a high-set small window. The bay window has windows on each facet on each story. The second floor east-facing window is a small square decorative sash. The straight wall section south of the bay window has three tall windows on each story.

The porte-cochere extends east from the edge of the porch. Its roof is supported by clustered short round wooden columns resting on square stone bases; they mirror the supports for the main porch roof in construction and form. A low balustrade marks the perimeter of the porte-

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cochere flat roof surface; the expected configuration of projecting cornice and dentil detail is repeated here. A curving drive passes under the structure and leads to the two-car garage in the rear (photograph 29).

The window units and the low balustrade around the upper limit of the bay reflect the same proportion and design as those on the bay in the façade. Above the three-sided bay is a gable dormer, slightly smaller than the dormer in the façade but appointed with the same dentil detail and pediment minus the window unit in the tympanum. Paired window units, double-hung and single-glazed provide light to the interior of the ball room space in the half story. To the left of the primary dormer is a smaller example of the same design with a single window unit. A tall slender brick chimney rises above the roof surface to the north of the primary dormer.

The side entry point in this elevation demonstrates the same stained oak wood as the main construction material. The beveled glass of the door and sidelights accounts for two-thirds of the vertical height of the entry. The lower one-third of each is wood paneled with a dentil detail directly below the sill of the sidelights. A mail slot is installed in the panel of the right sidelight. A tall brick chimney passes through the intermediate and upper cornices to rise above the west slope of the roof. An outline of the full chimney within the exterior wall is created by a shallow corbeling of brick (photograph 8).

WEST ELEVATION

The west elevation has less architectural adornment than the other elevations (photograph 1). It does have the largest amount of glass surface of the four. The window units are all double-hung and glazed one-over-one. Limestone lintels and sills are the same as described previously. The half story has an oval window at the left limit of the elevation and above the intermediate cornice. A tall brick chimney passes through the intermediate and upper cornices to rise above the west slope of the roof. An outline of the full chimney within the exterior wall is created by a shallow corbeling of brick. Single windows on each story align toward the front corner. Next to the south, two single windows align with the cross-gable on each floor. Next to the south, paired windows align in the first and second floors. The first floor windows are high-set, small casements. The south bays have single windows. The first floor has a slightly shorter window with no second floor counterpart, then two windows at the corner which do have matching units above. The large gable dormer on this elevation is constructed and detailed in the same manner as its twin on the east elevation except that the paired pilasters framing the window units are more prominent because they are not obscured by the top of a bay. The pilasters on these two dormers are the only architectural details of this type not finished with Ionic capitals.

SOUTH ELEVATION

The south or rear elevation is dominated by a one-story rear porch and service entrance leading to the interior of the kitchen (photograph 9). It appears that the porch was at one time open but later enclosed to add space to the interior kitchen. A small single service door, entered off a concrete porch provides entry to the interior. The lintel above the door is finished in the same manner as previously noted for the window sills and many of the limestone pilasters appearing around the exterior – bush hammered to simulate a central panel with a smooth edge around its margins.

To the right of the porch is a three-sided bay that contains leaded-glass windows in the right and left and a painted wooden central element. The wooden central surface is constructed of

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coffered panels to continue the same motif seen on the ceiling of the wrap-around porch on the façade and east elevation. A low ornamental wooden balustrade marks the perimeter of the flat roof of the enclosed porch. The second story wall surface above the porch contains three single window units, double-hung and single-glazed, and a narrow door providing access to the roof. Two aligned single windows, one on each floor, are west of the enclosed porch. The corbeled brick band course, seen on the other elevations, is situated directly below the intermediate cornice.

The half story of this elevation also contains a large through-cornice gable dormer with three single window units placed symmetrically across its lower portion. Two small square fixed-sash windows appear in the tympanum of the pediment. Dentil details accentuate the lower edge of the pediment.

INTERIOR

The interior of the Gaar House appears as it did in 1901 from the simple but elegant entry hallway, to the wall coverings, and the painted ceilings and the immaculate woodwork. The first floor is bisected by the entry hallway, which extends from the front entry door rearward to the east-west hallway leading from the east side entrance. To the left of the hallway are two large spaces, divided parlors, created into a single space or separate rooms by pocket doors. To the right is the large parlor, a single space visually separated by wood columns resting on wooden bases. To the south of these rooms are a hallway, two water closets, a dining room, and a kitchen area. Typical finishes included hardwood floors with inlaid borders, silk-covered plaster walls and ceilings, doors and windows with oak moldings with an entablature header, and tall compound baseboards. Headers are typically embellished with bead-and-reel moldings. Windows have kick panels with raised panel under the sill lip.

The entry hallway is richly detailed in oak wainscoting and other trim, a large settle-like bench arrangement with upholstered seating, the landings for the stairs to the upper story, and an entrance to the rear hallway and kitchen area (photograph 10). The coffered ceiling and the columns, square or round topped with Ionic capitals, continue the motif the architect established outside. An example of the variously-patterned parquetry installed around the perimeters of much of the flooring is visible under the seat.

Each of the rooms to the left (east) of the hallway has an ornate and intricately detailed fireplace and surround (photograph 11). This particular example combines an oak surround and a green-tiled surface to the fireplace. The surround incorporates fluted columns with Ionic capitals, a mantel supported by scroll brackets, a large rectangular mirror, and dentil details below the projecting cap of the surround. Left (east) of the fireplace is a grouping of three window units that are the first floor component of the three-sided bay in the east elevation (photograph 12). The oak trim and sashes are typical of those found throughout the first floor. The beading detail directly below the cap of the window surround is also used on doorway trim along the hallway of this floor. The parquetry around the perimeter of the room highlights the relative simplicity of the other wood trim in the space.

The large parlor right of the entry hallway is more ornately detailed. The architect obviously meant to impart a European-inspired essence to the overall visual effect of the space. Like other rooms on this floor the parlor has fireplaces central to its image. The fireplace at the south end of the parlor also has an oak surround and tiled surface, in this case white tile (photograph 13). The surround incorporates twin fluted columns with Doric capitals supporting a

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wide mantel detailed with a band of dentils. The large rectangular mirror is framed on each side by twin flat columns (pilasters) topped with Corinthian capitals which support the cornice configuration of the top. Midway between the north and south ends of this large space are two pairs of cherry wood columns resting on paneled wooden bases perpendicular to the wall. Each pair has a flat half column inboard from the round columns and each has Ionic capitals. The columns appear to support a wooden beam extending from the interior to the exterior wall. The concave crown molding around the perimeter of the room and above the beam is embellished with a shell and floral swag motif. A painted floral detail on the ceiling compliments the decorative crown molding. The fireplace in the west wall, north end, of the parlor also has white tiling however the surround is different from the one just described (photograph 14). Although it is oak, the basic architectural details are paired large scroll supports for the mantel. Unlike other surrounds the paired flat columns, with Corinthian capitals, on either side of the large mirror have mirror segments between them. The entablature forming the top of the surround is the same as above.

The secondary entrance in the east elevation leads to an east-west hallway situated between the aforementioned room spaces and the dining room and kitchen area. The hallway has oak wainscoting and a wood-beamed coffered ceiling (photograph 15). The two lavatories at the west end are fitted with hardware from L. Wolff, a well-known period manufacturer of bathroom fixtures of all types in Chicago. The floor is terrazzo (photograph 16).

The dining room is off the left side of the hallway. As with other rooms on the main floor it has a fireplace that adds grandeur to the room and the leaded-glass windows at the rear (south) end of the room add light and color to the interior of the space (photograph 17). The built-in buffet, with its accompanying drawered cabinets, readily identifies the overall purpose of the space. The parquetry around the perimeter of the room is another example of the love for detail practiced by the architect. The walls have typical oak wainscoting. The coffered ceiling has painted floral insets that conjure up reminders of French or Italian styling (photograph 18). The fireplace in this room is different from those previously described because it depends on a preponderance of tile, white, in its design with only a smattering of oak to contrast. Rather than a traditional mantel, the design incorporates an inset shelf above the face and cheeks of the fireplace. Oak is used as the outer margin and top of the surround (photograph 19).

A wide hallway, reached by the front or rear stairways, provides access to the bedrooms on the second floor (photograph 20). Unlike many other homes of the period, the second floor received considerable attention to detail even though the general public would never see it; wealth and status, obvious on the first floor, continued up the stairs. Bedrooms could be entered from a number of doorways leading off the center hallway. Like those rooms below, bedrooms had fireplaces with architecturally detailed surrounds. The example in the rose colored bedroom includes a wooden painted surround but the same white tiled surface is repeated. The mantel is supported by paired slender columns with a variation of the Doric capitals. The frieze below the mantel is decorated with a band of swags and beading detail marks the upper and lower limits of the element (photograph 21). The fireplace in the adjoining bedroom is a simpler affair with green tile and an oak surround.

The "best" houses of the period had some sort of indoor plumbing and the Gaar house was no different. A separate bathroom available to the family members included a full size claw-foot tub, commode, and a marble sink (photograph 22). While austere according to later standards, this convenience outstripped the average middle class family home of the time. Even

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more interesting is the availability of running water and a sink either in a bedroom or between adjacent bedrooms (photographs 23 and 24).

The half-story contains a small servant's quarters and a large ball room (photograph 25). In the attic immediately above, the architect included internal cisterns to collect rainwater for uses in the toilets and when the city water failed for some reason (photograph 26). A sight glass in the kitchen reported the status of water in the cisterns (photograph 27). The attic also contains the head works for a dumbwaiter. To communicate between floors with staff the family used an annunciator installed in the kitchen (photograph 28).

The two-car, two-story garage at the rear of the property is entered down a short winding driveway that passes through the porte-cochere. The architect included corner pilasters with Ionic capitals, the soft gray brick veneer wall (the façade that faces the main street) covering, a limestone block foundation, and a corbeled brick band course below the frieze board to capture the architectural essence of the main house (photograph 29). The other three exterior walls are red brick with the corbeled band course and corner pilasters of red brick vice. A limestone belt course extends across the façade directly above the vehicle door openings and below the window units in the second story of the interior, acting as their sills. This band course does not appear on the other three exterior walls. The window units above the center vehicle door are separated by a small wooden column with a Doric capital and base. Window and door lintels in the other three red-brick walls are fabricated in soldiered brick. The ridge of the hipped roof is accentuated by two scroll finials.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

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

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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.)

ARCHITECTURE

Period of Significance

1901

Significant Dates

1901

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

Cultural Affiliation

Architect/Builder (last name, first name)

Yates, Stephen O.

Period of Significance (justification)

The period of significance includes the construction date of 1901.

Criteria Considerations (explanation, if necessary)

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

The Oliver P. and Mary Alice Gaar House is significant at the local level as a symbolic reminder of the importance of the industrialization of Richmond and as a physical reminder of the skills of a prominent Indiana architect, Stephen O. Yates, who designed (likely supervised the construction of) many of Richmond, Indiana's notable homes, some public buildings in the state, and in Ohio. The period of significance encompasses the construction date 1901 and continues to 1940, the year of last significant association between the house and the Gaar family.

The house is eligible for the National Register of Historic Places under Criterion C for its association with a prominent Indiana architect Stephen O. Yates, a product of the local community, who designed numerous architecturally significant homes, factory buildings, and public buildings around the state and in Ohio. Using the resources of the Gaar's industrial

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wealth, Yates planned and executed a locally remarkable house that combined eclectic influences from the Neo-Classical, Queen Anne, and Free Classic movements.

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

Stephen O. Yates, working with/for his father, began his apprenticeship in the building trades circa 1875. Trained as a carpenter and a joiner, he developed his interest in architectural design, through his own initiative, into a practiced art. There is no evidence that he received formal training but possibly his association with another Richmond architect, (already established and well known) John A. Hasecoater, sparked that interest. O. Yates & Son (father Oliver and Stephen) formally opened its doors around 1880. Stephen Yates compiled an impressive list of architectural credits to this name. A partial list includes impressive homes designed and built for Fielding Gaar, Clem Gaar, Samuel Gaar, and two for Oliver; he also designed one of the manufacturing buildings for the Gaar, Scott & Company machine shop and others within the complex. His designs not associated with the Gaar family include the First Methodist Church and Hose House #3 on North A Street in Richmond, various apartment complexes, the Irving Opera House in Winchester, Indiana, and finally, the Alhambra Polo Rink in Kokomo, Indiana. He was also an inventor of sorts, acquiring patents on an architect's lighting fixture and parallel ruling attachments that allowed a draftsman to work more quickly and efficiently.²

Oliver P. and Mary Alice's first house was on North 12th Street in the Queen Anne style prominent at the time. A general comparison of floor plans between this house and the house on East Main Street reveals Yates' desire to provide large interconnected spaces for the residents while at the same time protecting the family privacy through the use of sliding doors when necessary. While truly well-done, Oliver, around the turn of the century, decided to commission a new residence in a more current, elaborate style to announce his social position in the greater Richmond area. After the home of East Main Street was completed, one source noted that of all the Gaar residences this one could be deemed a mansion "not just for size but for its interior and exterior details."³

Yates relied heavily on the use of classical design elements for the exterior of the home. Through his use of columns, dentils, pediments, and such items as balustrades of various sizes and in many locations around the exterior, he created grandness in its massive presence that no one could ignore. Placed as it was among vernacular houses on both sides of the street it evokes

² Henry Clay Fox, ed., *Memoirs of Wayne County and the City of Richmond, Indiana* (Madison, WI: Western Historical Association, 1912), pages 244 and 245; *The Richmond Palladium and Sun-Telegram*, Deaths and Funerals, 27 November 1924.

³ Hartig, James P. and Gertrude Ward, *Gaar Houses, Richmond, Indiana* (Centerville, IN: Neighborhood Preservation, Inc., 1991), page 62.

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a surprised response from every viewer. Ward and Hartig noted the house was “a return to the elegance of colonial forefathers.”⁴

Yates’ interior for this house drew heavily from his experience with Victorian design from earlier projects. In the hallways and rooms of the first floor, clear-coated wood of oak and cherry, compliment the pink tapestry on the walls and a painted ceiling were reminiscent of a French, European elegance, drawing rooms from earlier periods on the Continent. This may well have been an unconscious influence from his early association with John A. Hasecoaster, who received his architectural training both in Europe in his early years and later in Chicago and St. Louis. Certainly, the exterior treatment of the Oliver Gaar House, including the half-story-style attic, are highly similar to the more restrained Gennett House, located just a block away, and designed by Hasecoaster in 1900 (NR, 1983). The large oak stair case leading to the upper floor and the settle in the hall way are clearly from his Victorian period of designs.⁵

Above all, Yates was able to combine many different elements of design into a pleasing and evocative whole. He was able to meet the demands of each style while not losing sight of his purpose to create a lasting impression on Oliver P. and Mary Alice Gaars’ contemporaries.

Developmental History/Additional historic context information

By the mid-1800s, Wayne County had the largest population in the state. The National Road had reached Indiana earlier in the century and Richmond, the county seat for Wayne, enjoyed the fruits of being on the right-of-way for this major transportation enterprise. When the railroad reached Richmond in 1853, the importance of the road diminished somewhat but the town was now in a position to take advantage of both means.

The Gaar family’s history with Indiana began in 1807 when Abraham Gaar moved to the state from his birthplace in Virginia. He secured 160 acres of land in Boston Township, Wayne County, and went to farming. The eventual father of eight children died in 1861 but he established a desire in his children early on to educate and improve themselves through hard work and diligence. Jonas Gaar, the eldest son, farmed with his father for years but in 1820 he resolved to learn a trade. He moved to Richmond and established small cabinetmaking shop. As this became successful, he had more time to expand his business interest and joined in partnership with a local foundry man. This enterprise did not succeed but in 1836 Jonas went into another partnership with two other locals with an already going concern, a foundry again, and they did well for the next 13 years. By 1849, Jonas, joined by his two sons Abram and John M. and his son-in-law William G. Scott, purchased the Hutton machine works which manufactured threshing equipment. The result of this purchase and partnership became the cornerstone of what would become the Gaar, Scott & Company, the manufacturer of harvesting equipment.⁶

Jonas Gaar had previous experience with steam power from his time with the failed foundry of the 1830s. With a combination of knowledge gained from the threshing equipment

⁴ Hartig and Ward, *Gaar Houses, Richmond, Indiana*, page 63.

⁵ Ibid.

⁶ Fox, *Memoirs of Wayne County*, pages 277 and 278.

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business acquired in 1849 and a familiarity with steam power, the company began to move into the horse-powered and steam-powered threshing equipment business at a rapid pace. As it grew in capability and capacity, the company moved into the manufacture of portable and stationary steam engines for such saw mills or any other enterprise that required massive amounts of power in a number of locations.⁷

Oliver Perry Gaar was born in February 1852; his parents Abram and Agnes Gaar were already socially and economically prominent in the community. Oliver, like other children of the family, entered the business of building threshing machines by training as a machinist; he remained a stockholder in Gaar, Scott & Company for his entire life. Not much is recorded of his early years but by the age of twenty-eight he was a very eligible bachelor and probably the target of a many of Richmond's finest families seeking a husband for their daughter(s). Oliver fooled them all, including his parents, by marrying Mary Alice Hutchinson, his mother's seamstress on 18 February 1880. Possibly, in deference to his parents desires or the maybe just be out of the scrutiny of Richmond society, the couple had a small and very quiet wedding; soon after their wedding they moved into their first home, an Italianate two-story house, on North 12th Street in Richmond. The architect-builder of the house, Stephen O. Yates, the son portion of the father and son business O. Yates & Son, was active builders in the Richmond community for a number of decades at the close of the nineteenth century. The lives of members of the Gaar Family, Hasecoaster, and the Yates' are intertwined for many years; probably on a "business-only" basis but the fact they all knew each other likely explains Oliver's choice of architect for his first house (Hasecoaster) and second house (Yates), the last being the Gaar home on East Main Street.⁸

Stephen Yates's father Oliver worked as the head carpenter for John A. Hasecoaster; Hasecoaster was Richmond's premier architect for nearly four decades from the last quarter of the nineteenth century until his death in the 1920s. Stephen Yates continued his career as an architect until his death in November 1924. Hasecoaster, Yates, and another local architect named Kaufman were the preeminent architects of the community well after the turn of the twentieth century. Yates is best known for his residential efforts.

Oliver and Mary Alice had one child, Agnes, named after his mother. They lived in the house on North 12th Street until they moved to the new residence at 1307 East Main Street in late 1901. Oliver remained involved with the Gaar family interests for the rest of his life but one source notes "he became known a gentleman farmer," which explains little of his later years. Oliver died on 10 November 1923 in the house on East Main. His widow lived in the house for most of her last years but in 1940 she sold the house to Elmer Placke, a local funeral director, for a little over twelve thousand dollars. He owned the house and operated the business as the Jones & Placke Funeral Home for many years; Deskin Jones, Placke's partner was a pharmacist that went into the funeral business circa 1935. Mary Alice Hutchinson Gaar moved to a smaller house in Richmond and she died in 1945.⁹

The Jones & Placke Funeral Home operated out of the house on East Main Street for several decades. The house remained a funeral home, under various names and business partners,

⁷ Ibid; *Catalogue*, 1904.

⁸ Joanna H. Mikesell and Annette S. Warfel, *The Gaar Family-Pioneers of Industry, Richmond, Indiana* (Richmond, IN: Punit Press, 1999), page 59-66; Charles Emerson, *City Directory of Richmond, Indiana* (Indianapolis: M. Cullaton & Company, 1890), page 119..

⁹ Ibid. Pal-item.com, 20 September 2004, pages 1-6.

Oliver P. and Mary Alice Gaar House
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for the remainder of its life until sometime in 2003-04 when the last owner, the Lamb Funeral Home, closed its doors and sold off the mortuary-peculiar items to the public in an auction.¹⁰

The story of the Oliver P. and Mary Alice Gaar House at 1307 East Main Street is not complete without the telling of a family anecdote. The first is non-verifiable but Gaar family mythology supports the contention that the reason Oliver built such a grand house – mansion – was to show the local community and his family that marrying the daughter of the family seamstress had no bearing on the social standing of said family or the couple and their offspring; in other words, your opinions do not really matter. Another story directly related to the history of the house concerns the daughter of Oliver and Mary, Agnes. Agnes fell in love with a local young man, Richard Study, and they wanted to get married. Her parents disagreed with this intention and the young couple was married secretly in an informal ceremony out-of-state. Later when Agnes and Richard requested to be married again in the house on East Main, her parents refused. The acceptance of the marriage eventually came but the young couple lived in their own home, near the East Main building, for their remaining years. An irony exists here; Richard's funeral service was held in the Jones & Placke Funeral Home at 1307 East Main Street in 1943.¹¹

In summary, the Oliver P. and Mary Alice Gaar House represents the work of a noted Indiana architect. The house is an example of the effect of combining various architectural design elements from numerous periods that resulted in a “busy” exterior and a finely-crafted interior that heralds the social/economic position of the owners but does not assault the eye. As with any artful presentation of any craft, this house is greater than the sum of its parts.

¹⁰ Ibid.

¹¹ Mikesell, Joanna H. and Annette S. Warfel, *The Gaar Family-Pioneers of Industry, Richmond, Indiana*, pages 59-66.

Oliver P. and Mary Alice Gaar House
Name of Property

Wayne County, Indiana
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9. Major Bibliographical References

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

Calloway, Stephen. *The Elements of Style: An Encyclopedia of Domestic Architectural Detail*, 4th Edition. Buffalo, NY: Firefly Books, 2012.

Catalogue, Gaar, Scott & Company, Richmond, Indiana, 1904. Located at the Indiana Historical Society.

Emerson, Charles. *City Directory of Richmond, Indiana*. Indianapolis: M. Cullaton & Company, 1890.

Fox, Henry Clay, ed. *Memoirs of Wayne County and the City of Richmond, Indiana*. Madison, WI: Western Historical Association, 1912.

Harris, Cyril M. *American Architecture: An Illustrated Encyclopedia*. New York: W.W. Norton Company, 1998.

Hartig, James P and Gertrude Ward. *Gaar Houses, Richmond, Indiana*. Centerville, Indiana: Neighborhood Preservation Services, Inc., 1991.

Indiana Property Record Card, Richmond, Indiana (12 July 2014), 1307 East Main Street, Richmond, Indiana.

McAlester, Virginia Savage. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 2013.

Mikesell, Joanna H. and Annette S. Warfel. *The Gaar Family-Pioneers of Industry, Richmond, Indiana*. Richmond, IN: Print Press, 1999.

The Richmond Palladium and Sun-Telegram, Deaths and Funerals, 27 November 1924.

Tomlan, Mary Raddant and Michael L. Tomlan, *Richmond, Indiana: It's Development and Aesthetic Heritage to 1920*. Indianapolis: Indiana Historical Society, 2003.

Previous documentation on file (NPS):

_____ preliminary determination of individual listing (36 CFR 67) has been requested

Oliver P. and Mary Alice Gaar House
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- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): 177-536-56824

10. Geographical Data

Acreage of Property 1.44

Use the UTM system

UTM References USGS Richmond Quadrangle 1:24,000
Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 681050 | Northing: 4410926 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Oliver P. and Mary Alice Gaar House
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Verbal Boundary Description (Describe the boundaries of the property.)

Beginning at a point on the southeast corner of the sidewalk at the southeast corner of the intersection of East Main Street and South 13th Street, proceed east approximately 175 feet along the south side of the sidewalk to the east property line of 1307 East Main Street; turn south and proceed along the east property line for approximately 200 feet to its intersection with the south property line; turn west and proceed along the south property line for approximately 175 feet to its intersection with the west property line; turn north and proceed along the west property line for approximately 200 feet to the start point at the intersection of the northwest corner of the parking lot and the front (east-west) sidewalk.

Boundary Justification (Explain why the boundaries were selected.)

This boundary encompasses all the resources being nominated as part of the single larger property, i.e., the house and the garage.

11. Form Prepared By

name/title: John Warner
organization: _____
street & number: 5018 Broadway Street
city or town: Indianapolis state: IN zip code: 46205
e-mail jp_warner@sbcglobal.net
telephone: 317 283 5450
date: _____

Oliver P. and Mary Alice Gaar House
Name of Property

Wayne County, Indiana
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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: Oliver P. and Mary Alice Gaar House

City or Vicinity: 1307 East Main Street, Richmond

County: Wayne State: Indiana

Photographer: John Warner

Date Photographed: 28 July and 9 September 2014, and 5 January 2015

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

- 1 of 29. Looking southeast at the west elevation of the house showing the use of the various architectural elements such as corner pilasters, limestone lintels and sills, Ionic capitals, and clustered columns, to impart a grandeur to the home.
2. Looking southwest at the east elevation of the house showing the wrap porch, the driveway, the round and three-sided bays, and the porte-cochere.
3. Looking south at the main entry point and the details of the front portico.

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4. Looking at an example of the bush hammering used to accentuate the limestone lintels, pilasters, and sills.
5. Looking east around the curve of the wrap porch and providing a close-up of the curved glass sashes in the round bay and the ceramic tile detailing of the porch floor.
6. Looking down at the large "G" set in the deck of the porch directly before the step up to the entry doors.
7. Looking west at the east entrance that provides access to the hallway behind the parlors that separates them from the kitchen and dining room spaces.
8. Looking north at the rear of the house. Note the leaded-glass windows in the exterior wall of the dining room on the right, the service entrance in the middle, and the enclosed porch on the left. A portion of the brick in the garage is visible along the right margin.
9. Looking north at the door of the service entrance and the limestone lintel above it.
10. Looking south at the interior of the main entry hallway and the settle of the reception area. Note the parquetry in the floor, a partial view of the large parlor(s) on the right, the coffered ceiling, and the stairway to the second story at the rear of the view.
11. Looking south at an example of the fireplaces in the home. This example is in the rear-most of the left side parlors. The door to the right of it leads to the east-west hallway and the dining room entrance. Note the continued use of the Ionic capital and fluted column as architectural element.
12. Looking east out of the first floor windows of the three-sided bay in the east elevation. Note the beading on the window unit trim, the parquetry in the floor, and crown molding.
13. Looking south at the rear of the large parlor on the right. Noteworthy are the cherry-wood columns that visually divide the space, the richly-detailed fireplace, and the plaster crown molding with its swag and shell motif. This room also has a floral detail painted on the ceiling; this same element appears in the bedrooms of the second floor.
14. Looking southwest at the second fireplace in this large space. Note the mirror surfaces between the upper wooden pilasters of the surround.
15. Looking west down the east-west hallway. Off of this feature are the parlors on the right and the dining room and kitchen on the left. Two water closets are visible at the far end. Note the wainscoted walls and the coffered ceiling.
16. Looking down at a typical set of appurtenances in one of the water closets at the end of the hallway. The fixtures were manufactured by the L. Wolff Company of Chicago.
17. Looking south into the dining room with its coffered ceiling, built-in cabinetry, two leaded-glass windows, sliding doors, and parquetry in the floor.
18. Looking up at the painted floral panels in each of the squares of the dining room's coffered ceiling.
19. Looking west at the fireplace in the dining room and a close-up of some of the built-in cabinetry.
20. Looking south in the second floor hallway. Note the parquetry in the floor, the head of the main stairway at the rear, and bottom of the short stairway to the half story above. The door trim contains the same beading detail as the trim throughout the first floor.
21. Looking south at the south wall of the rose bedroom. Note that the fireplace surround is again significantly different from those seen in the first floor both in design and detail; the columns do not have Ionic capitals. Visible in the mirror on the door to the adjoining bedroom is a very simple fireplace with green tile.

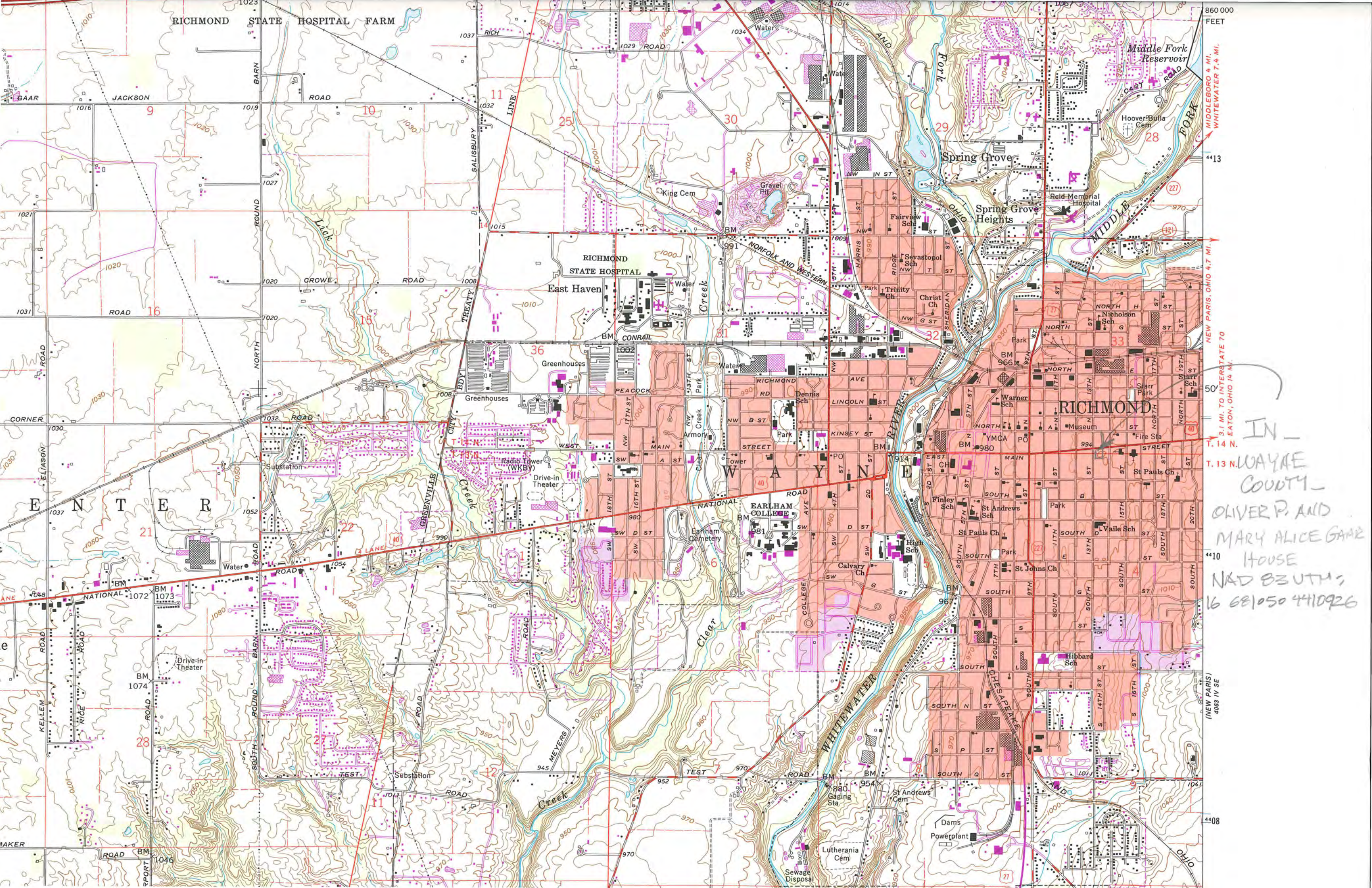
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22. Looking east at the only full bathroom in the home; even this utilitarian space had a parquetry detail in the floor.
23. Looking southeast at the sink between two bedrooms in the second floor; L. Wolff fixtures all around.
24. Looking south at an unusual built-in wash stand in one of the other bedrooms.
25. Looking northeast at the large ballroom in the half-story space above the bedrooms.
26. Looking west at two interior cisterns in the attic used to collect water for use in several of the bathrooms, bedrooms, and the kitchen.
27. Looking west at the sight glass for the cisterns in the attic; it is located in the kitchen.
28. Looking north at an annunciator on the wall of the kitchen used to notify service staff of a need on one of the floors above.
29. Looking south through the porte-cochere at the two-car garage at the rear of the property. The façade is brick-veneered but the other three exterior walls are plain red brick with limestone corner pilasters that mirror those on the house.

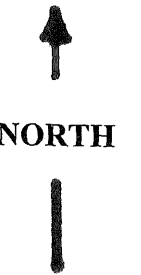
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain 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.



860 000 FEET
MIDDLEBORO 4 MI.
WHITWATER 7.4 MI.
NEW PARIS, OHIO 4.7 MI.
3.1 MI. TO INTERSTATE 70
EATON, OHIO 14 MI.
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IN
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COUNTY -
OLIVER P. AND
MARY ALICE GARR
HOUSE
NAD 83 UTM;
16 681050 4410926



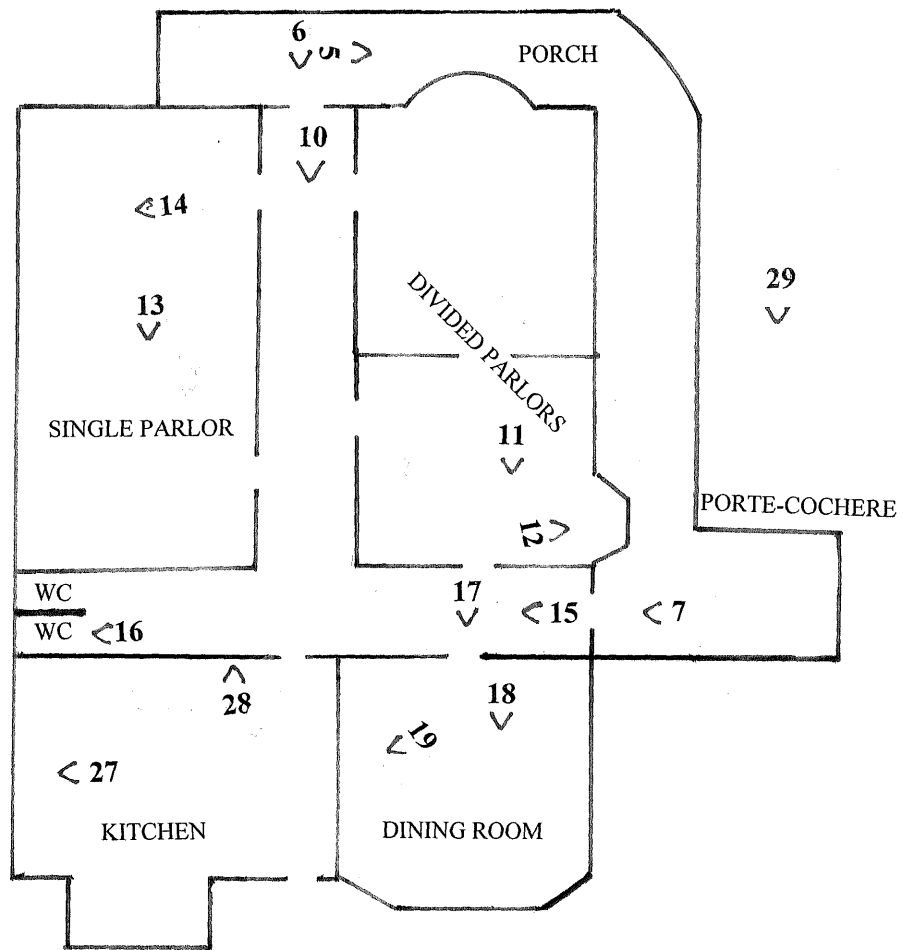
South 13th Street

East Main Street

Sidewalk

Sidewalk

Parking Lot



LEGEND -

Boundary



Photo Designator

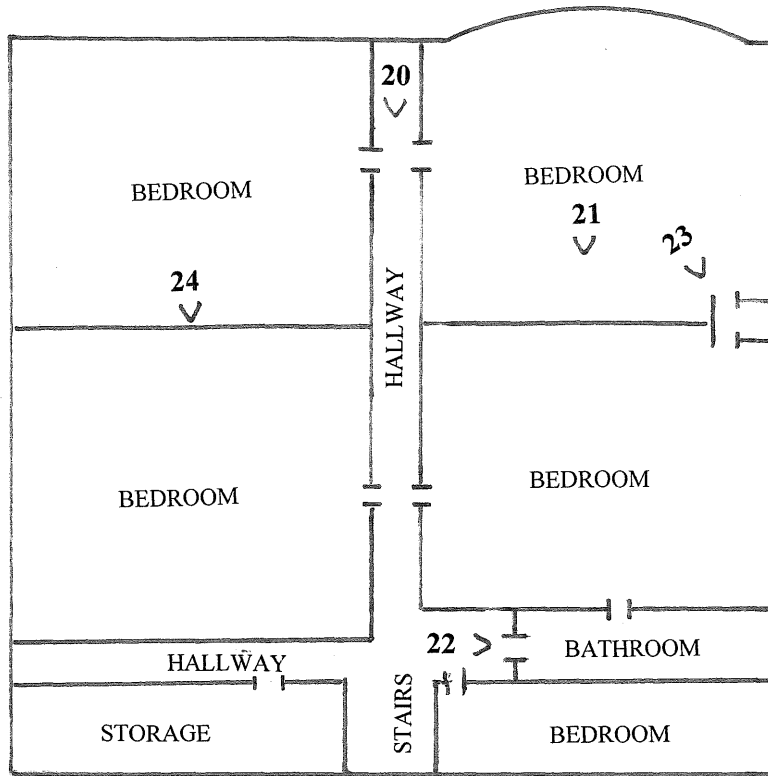


OLIVER P. and MARY ALICE GAAR HOUSE

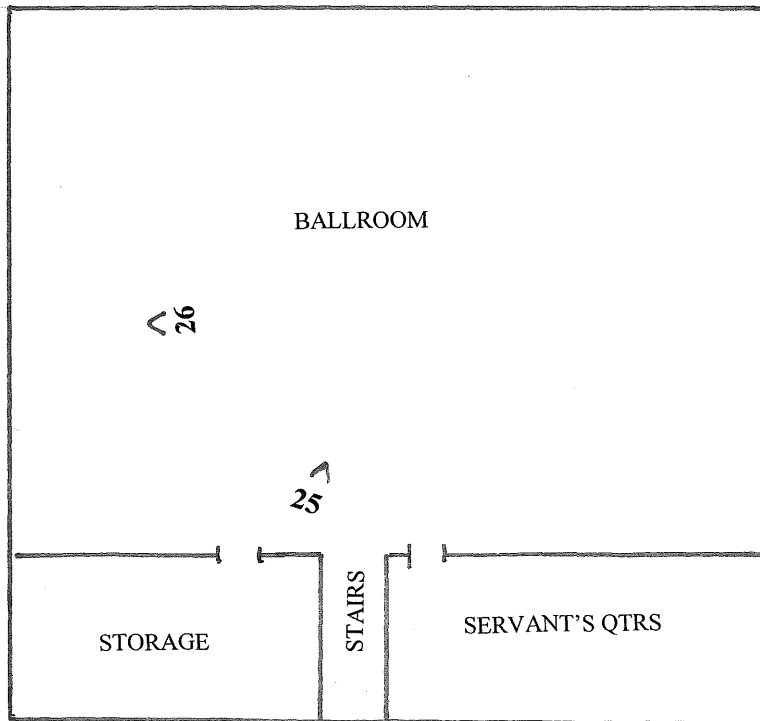
1307 East Main Street
Richmond, Wayne County, Indiana

NOT TO SCALE

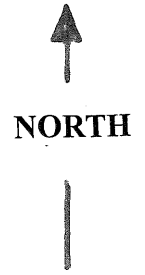
OLIVER P. and MARY ALICE GAAR HOUSE
1307 East Main Street
Richmond, Wayne County, Indiana



SECOND STORY



HALF-STORY



NOT TO SCALE

























































ADVANCE ELECTRIC CO.
INDIANAPOLIS, IN.



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: Date of Pending List: Date of 16th Day: Date of 45th Day: Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Edson Beall Discipline Historian

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

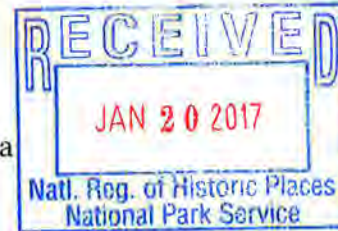


Division of Historic Preservation & Archaeology • 402 W. Washington Street, W274 • Indianapolis, IN 46204-2739
Phone 317-232-1646 • Fax 317-232-0693 • dhpa@dnr.IN.gov • www.IN.gov/dnr/historic



January 19, 2017

Re: Oliver P. and Mary Alice Gaar House, Wayne County, Indiana



Dear Dr. Toothman,

Enclosed is a National Register of Historic Places nomination for the Oliver P. and Mary Alice Gaar House, Wayne County, Indiana. The application was processed, approved, and forwarded to our office by the Certified Local Government of Richmond, Wayne County, Indiana. The Indiana Historic Preservation Review Board reviewed the application and voted to recommend its approval to the National Register of Historic Places.

The enclosed disk contains the true and correct copy of the nomination for the Oliver P. and Mary Alice Gaar House, (Wayne County, Indiana) to the National Register of Historic Places.

Please address any questions you or your staff may have about this nomination to my National Register staff members, Paul Diebold or Holly Tate.

Sincerely,

Cameron F. Clark
State Historic Preservation Officer

CFC:PCD:pcd

enclosure: nomination package