

United States Department of the Interior
National Park Service

OCT 28 2004

National Register of Historic Places
Registration Form

NATIONAL REGISTER OF HISTORIC PLACES
EDUCATION
NATIONAL PARK SERVICE

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Wheeler-Stokely Mansion**
other names/site number **Hawkeye, Magnolia Farm, Stokely Music Hall** 097-296-55005

2. Location

street & number **3200 Cold Spring Road** N/A not for publication
city or town **Indianapolis** N/A vicinity
state **Indiana** code **IN** county **Marion** code **097** zip code **46222**

3. State/Federal Agency Certification

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

[Signature]
Signature of certifying official/Title
Indiana Department of Natural Resources
State or Federal agency and bureau

10-26-04
Date

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register
 See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other, (explain:)

[Signature]
Signature of the Keeper

Date of Action

Edson R. Beall **12/6/04**

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building
- district
- site
- structure
- object
- landscape

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
3	0	buildings
1	0	sites
5	0	structures
0	0	objects
9	0	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling

Current Functions

(Enter categories from instructions)

EDUCATION: Education-Related

7. Description

Architectural Classification

(Enter categories from instructions)

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

Materials

(Enter categories from instructions)

foundation CONCRETE

walls BRICK

STONE: Limestone

roof TERRA COTTA

other CERAMIC TILE

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or grave.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property.
G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE
SOCIAL HISTORY

Period of Significance

1912-1954

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Price, William L.

Price & McLanahan

9. Major Bibliographic References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey #
recorded by Historic American Engineering Record #

Primary location of additional data:

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

Name of repository:

Marian College, Indianapolis, IN

10. Geographical Data

Acreage of Property 8.5 acres

UTM References (Place additional UTM references on a continuation sheet.)

1 16 568080 4407280
Zone Easting Northing

3 16 568320 4407120
Zone Easting Northing

2 16 568360 4407280

4 16 568080 4407120

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Jennifer Hoffman, Mary Crowe, Candy Hudziak (Interns)
organization Historic Landmarks Foundation of Indiana date 05-27-2004
street & number 340 W. Michigan St. telephone 317/ 639-4534
city or town Indianapolis state IN zip code 46202-3204

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

name Sister Norma Rocklage, O.S.F., Sisters of St. Francis Oldenburg
street & number 3200 Cold Spring Road telephone 317/ 955-6102
city or town Indianapolis state IN zip code 46222

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

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

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NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section number 5, 7 Page 1

SECTION 5, CONTINUED JUSTIFICATION OF COUNTED RESOURCES WITHIN PROPERTY

The property's contributing resources are listed as the following:

1. Gate Post -- Structure
2. Mansion -- Building
3. Colonnade -- Building
4. Gazebo -- Structure
5. Teahouse -- Structure
6. Gardener's House -- Building
7. Colonnade (Dog Walk) -- Structure
8. Ice House -- Structure
9. Property (includes Japanese Gardens, Pet Cemetery, Walk path with Benches, and Light Posts) -- Site

NARRATIVE DESCRIPTION

The Wheeler-Stokely Mansion and grounds overlook Cold Springs Road on the Indianapolis near northwest side. The site is elevated above White River lowlands on the east side of Cold Springs Road and the house is L-shaped, with long elevations facing east toward the river and south. The nominated estate includes eight and one-half acres of land; the surviving fragment of the former thirty acre estate that once included a four story water tower styled to match the house, multi-car garage adjacent to the tower, as well as an artificial lagoon. While the house was sited long end parallel with Cold Springs Road, the estate's frontage was comparatively narrow, with various use areas extending back into the site. Most notably, the 320 foot colonnade links the Japanese garden area, former lagoon area, and service areas to the main house. The surviving structures and landscape features are enumerated above. All buildings and structures are in the Arts and Crafts style; materials vary from buff brick to limestone, stucco, glazed tile, with terra cotta tile and asphalt shingle for roofing (asphalt on outbuildings only).

Mansion

The main approach to this two and one-half story brick house is by way of a semi-circular front drive that enters from Cold Springs Road, or, on foot, an axial path that bisects the front drive. The path is of herringbone brick and widens out to a lobed plaza at the foot of a set of stone steps leading up to a semi-circular stone floor seating area. A low brick retaining wall with stone coping curves to frame the steps and then angles with the steps, forming low flanking rail walls. The retaining wall curves upward to include flanking, stone built-in benches and a low, brick edged planting area is in the

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center of this raised area. Originally, the planting bed was a fountain. Crossing the access drive leads to the main entrance.

The Wheeler-Stokely Mansion is a two and one-half story, Arts and Crafts house with walls of buff brick laid in Flemish bond, ornamented with bands of ceramic tile and occasionally with limestone copings or springer blocks. The tiles are a rare feature for an Indianapolis Arts and Crafts house: they are Mercer tile from the Moravian Pottery and Tile Works of Pennsylvania.

The east side is the primary elevation (photo 1). In almost Cubist fashion, the rectangular, semi-circular, and triangular masses of the house's distinct sections and rooflines project and recede to form a complex, asymmetrical design. Visitors reached the main entrance via a one and one-half story arcaded porch placed north of the center, forming a distinct section to the house. The center entrance round arch is wider and therefore taller, and there is a shorter round arch opening with stone sill on either side. The arches are laid up with radiating stretcher brick with an outer row of header brick. The use of stretcher, or soldier course, brick with headers above is common to nearly all masonry openings, square or arched. The inside of the arch has a recessed jamb that abuts stone springers. A beltcourse of soldier brick with header course above and below runs just below the eaves line. Diamonds formed from four Mercer tiles divide the belt in the center of each flanking arch and in the spandrels of the large center arch. Plain buttress strips divide the arched openings; the strips flanking the large center arch rise through the shed roof line where they are topped with a banded stone cap. Angled stone walls rise from each buttress to meet the wall dormer behind. The wall dormer is segmental arch topped, and has a wide stone coping, with a header brick course below. At the "ears" of the wall dormer, raised geometric brick work form stylized pendants. A broad segmental arch fills the wall dormer. It is a transomed set of single light French doors with sidelights; the transom bar is arched to match the segmental arch of the opening. The plane of the wall dormer is set back several feet so that the glazed doors open onto a small roof top balcony area, the front wall of this area has an arched steel railing of vertical bars and round arches. The shed roof projects forward from the main roof to shelter the porch area; it is clad in emerald green, terra cotta barrel tiles. The deep eaves have open rafters and wood roof decking, a common feature to the whole house. Two small three-light dormers with radius-edged stone surrounds flank the wall dormer toward the beginning of the porch roof's sweep. The flanks of the arcaded porch have a half gable-on-hip treatment. Under the porch, the front wall has three openings: single double-hung wood windows flanking the two-leaf leaded glass front doors.

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To the north stands a full two-story section with porte-cochere adjoining it. On the first floor, this section has a nearly square opening filled with a tripartite window, a wide center one-over-one flanked by narrow one-over-ones, each with its own transom, and each divided by heavy wood mullions. The second floor has a similar opening, slightly less tall. Soldier beltcourses run at sill height at each level. Window sills are double row headers on edge. The upper corners of this section have the stylized pendant of Mercer tiles. The roof is a separate gable-on-hip roof with tripartite half-round window in the close-eaved brick gable end. The rooflines merge back into the main north-south roof mass. The porte-cochere has a broad, high three-point arch on the front and back faces, and has a flat roof with parapet. The parapet steps up in the center and coping stone follows its contours. Corner buttresses mark the outside edges of the porte-cochere and Mercer tile diamonds are centered over the main arch.

At the same plane as the north section described above, but placed south of the porch, is a two and one-half story mass, with one window on each story beside the front porch. The main roofline of this section runs north-south. This section continues to the north, where a square-pier porch begins. Projecting eastward to a plane nearly even with the front porch, a separate hip-roofed mass juts forward from this north-south section. This narrow east-west oriented section is two bays wide, with two single one-over-ones placed toward the corners. The second floor windows have a sill belt course of soldier brick and window sills much like the other section. A rectilinear stylized swag of Mercer tile frames the upper floor windows near the eaves line, turning to follow the wall down past sill level. A tiled area within a small blind arch is at the center of the swag. Two small horizontal three-light awning sash are tucked up under the eaves above the swag, aligned with the bays below and flanking a chimney which is visible at this level. The chimney punctures the hip roof above and has brick banding and a stylized pendant of raised brick.

Continuing with the southernmost, north-south roofline section, a broad hipped roof porch with brick square piers and low knee wall of brick continues southward. The porch projects flush with the swag and chimney section, and has a single window tucked into the corner. Windows and French doors connect the porch to the interior. There is also just enough room for a single window on the side of the projecting chimney section, overlooking the porch roof. Also at the second story, glazing fills the wall, save for a corner pier of brick, creating a sunroom or sleeping porch. The complex roofline shows the side of a gable-on-hip.

The porch and second story sunroom / sleeping room wrap around to the south elevation (photo 6). Under the porch roof, the wall bows out and has French doors.

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The porch is accessible at this point, with angled retaining walls holding a short set of steps, centered on the porch. The sills of the sunroom glazing above spring immediately at the porch's hip roofline. A gable-on-hip roof with small lunette window caps this section. Behind it, the roof of an east-west oriented section (described previously) rises; it is a hip roof but terminates at the ridge line with a Japanese diminutive gablet that raises the main ridge above the hip rafters. A small section of barely visible wall supports this higher roof, and springs through a roof plane at the same level as the sunroom's.

Following westward, a flat-roofed, one story glazed sunroom projects forward from the main mass of the house, just feet from being flush with the plane of the open porch. The corners of the sunroom have buttressed piers, while narrow brick piers divide the windows into a center grouping of four windows flanked by single windows. The more slender piers have stone cap blocks with radius-edged inside corners, that bookend splayed flat arches of multi-coursed brick. A broad, segmental relieving arch of soldier brick is above the center window group in the parapet. Raised soldiers edge the top of the parapet. External metal downspout heads and spouts serve the sunroom roof. The deep sunroom roof is accessible from a bowed set of single-light French doors, also, just to the east, a single window overlooks this area. An external chimney with tile treatment similar to the front chimney rises through the roofline at the west edge of the sunroom. A small, hipped dormer with three small windows and tile cheeks rests on the main roof beside (east of) the chimney.

Continuing west, a two-story, semi-hexagonal bay breaks the open-eaves of the main roofline. The basement has a single three-light horizontal window on each face. All windows are double-hung sash, one to each face per story. The spandrels between the first and second floors are decorated with Mercer tiles forming diamonds. Although the top of the bay has a stepped parapet with stone coping, in fact, there is a tile-clad gable roof behind the parapet. Under the stepped parapet at the center, another Mercer tile diamond ornaments the house.

With the wall surface at last returning to the plane of the main bulk of the house, just to the west of the bay, William Price uses simple window arrangements to add interest. The basement has a triple pane window, the first story, a single window, the second, two small paired casements, the attic level, three small windows tucked up under the eaves.

The final tall section of the house at the west end of the south elevation has three basement windows, three first floor windows divided by brick piers, and three second

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floor windows. The first and second floor windows feature wider sash in the center and narrower units flanking. The upper wall area has a different treatment--recessed panels flank the window groups, lined with radius-edge brick and courses of soldiers. Surrounding the window group, the brick returns to the plane of the main wall surface, "framing" the windows. The roofline, set lower than the main mass (its eaves being at header height to the bays to the east), is a broad gable-on-hip with three-light lunette.

A half-gabled, one story porch and service entrance area abuts the west end of the south elevation. The porch has heavy square piers and an encircling knee wall with vertical openings. Following around to the east, the short end of this leg of the "L" has a small service porch and steps with single brick pier in the lower, half-gabled one story section, and above, a series of casement windows set close to the eaves line (photo 2, far right). There is a single window beside the steps, toward the north corner. The south wall of this section is set further back than the north wall; the main roof line follows this jog, and has an off-center, gable-on-hip with large three-light lunette.

Following around to the south, the back north wall of the "L" begins with a block-like mass (photo 2, right). This blocky section has a flush chimney running down the center, dividing the two window openings per main floor: triple light basement windows, two first floor windows, and eaves-hugging paired double-hungs. The first floor window to the west was bricked shut at some point. The "recessed panels and framing surrounds" style brick work treatment wraps around to this elevation and continues across the entire back of the house. The chimney breaks the roofline and partly obscures a gable-on-hip roof.

Continuing east, first floor openings become minimal and the house less ornate. There are several bays with single first floor windows, and narrow paired windows. Dormers similar to the one on the south elevation align with each bay. At the junction of the front and side wings, there is a small terrace with a low, brick edging wall and a set of stairs facing west. A broad doorway with glazed doors and transoms is located immediately west of the back wall of the front section of the house. A triple set of windows clings to the eaves line above it, and a dormer marks this bay.

The rear wall of the front section of the house faces west (photo 2, center and left). From its junction with the other leg of the "L," rises a higher roof section with tiny gablet, as described previously. The first floor has only two very small windows, placed far apart from the center, one and one-half story high landing windows that extend from eaves line to nearly half way down the first floor level. These tall, narrow, art glass leaded windows have square transoms and wood mullions dividing them. Strips of four

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squarish casements flank the landing window along the eaves. There is a pair of casements on the second floor toward the north corner. The roofline has three dormers, centered over the landing window. The roofline jogs back to a higher eaves line to the north, revealing a terminating mass with gable-on-hip roof that faces north. On its west flank, this mass has a single window on the first floor and paired, full size double-hungs on the second floor. The arcade that springs out to form the porte-cochere begins here, with two, round arches before the great arch of the drive through.

Interior

The mansion's L-shaped interior predominately reflects an Arts and Crafts influence in its use of fine materials, careful craftsmanship, and style. The outdoors is easily accessed from the house through sunrooms, terraces, and porches located off various rooms.

The basement has a concrete foundation and walls. It is not visible from the house's front facade, but is partially exposed on the north, west, and south elevations. The basement contains no finished rooms and is used as storage space.

The first floor plan contains eight main rooms. The flooring throughout is primarily wood parquet in a herringbone pattern. Only three rooms do not follow this pattern: the dining room has walnut plank flooring, the solarium is floored with Mercer tile, and the kitchen area flooring is contemporary utility tile. Throughout most of the rooms the lights are operated by a push-button system rather than by switches.

The main hall has three-quarter height walnut paneling with small squares carved in a foliage design placed intermittently (see continuation sheet 29, figure 2). Above the walnut paneling, the plaster walls are painted an off-white color. The main Y-shaped stairway leads from the main hall to a spacious second floor hall with a barrel vaulted ceiling and walnut wainscoting. At the landing are four tall, narrow leaded glass windows designed in a T-shape that reach to the second floor. The stairway is joined to the landing, and then divides to the north and south, ascending to the second floor in either direction. The walnut newel posts and balustrade carvings depict a foliage design. Under the staircase is a small half bath. To the stairway's south is a hallway that leads to the other main rooms in the house's longer section.

On each side of the main hall are parlors with walnut pocket doors. The north parlor contains a walnut and marble fireplace surround. A band of walnut trim and plate rail runs around the room at the height of the door header. This band is inlaid with a

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flowering vine pattern. The south parlor is larger, and has a bay containing built-in seats on both sides of a limestone-surrounded fireplace along the east wall. Along the south wall, French doors flanked by windows open onto the veranda (photo 7). Walnut wainscoting runs along the room's perimeter. Walnut beams form a grid-like pattern along the length and width of the ceiling, as well. Stenciling once covered the plastered portion of the walls in the main hall and both parlors, but was painted over at an unknown date.

Pocket doors lead from the hallway into the oval-shaped dining room. Built-in display and storage cabinets are contained within the cherry paneled walls. Carved icicle patterns in the paneling mimic the tile design found on the house's exterior. The display cabinets have glass shelves and are illuminated automatically when the doors are opened. The limestone fireplace is curved and lined with tiles. Lights of leaded glass are located above and around the north and south doors. The dining room's south doors lead to the sunroom that has a patterned Mercer tile floor and corner fireplace (see continuation sheet 29, figure 3). Tiffany glass panels illuminated from above adorn the ceiling.¹ Folding shutters can be used to cover all of the windows. A smaller octagonal informal dining room connects to the main dining room, and it also contains a fireplace decorated in Mercer tile in an abstract animal motif.

The back part of the house includes the butler's pantry, kitchen, and a service staircase. Marian College renovated the kitchen and very few original elements remain. The kitchen does house the original icebox, which is located in the northwest corner (photo 8). Ice deliveries were deposited into the icebox from a wall opening in the west façade's portico. The main box of the original house bell system is also found in the kitchen, and remains operable (photo 9). When the doorbell is rung from outside or a call is issued within the house, a bell sounds and arrows in the main box indicate the call's point of origin. The butler's pantry located off the kitchen contains built-in cabinets (photo 10) and another icebox that is faced with porcelain tile. A smaller second staircase leads from the hall outside the kitchen to a hall near the upstairs servants' quarters.

The main portion of the second floor consists of five bedrooms and four bathrooms. The woodwork throughout the main bedrooms is painted, and many of the doors are faced with a mirror. The bedroom floors are wood parquet flooring. The

¹ Paul C. Diebold, *History and Architecture of the Meridian-Kessler Neighborhood* (Muncie, IN: Ball State University, 1988), 111.

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fireplaces in four bedrooms contain Mercer tiles and have a wood surround. Two of the bedrooms have a private terrace (photo 11). The master bedroom, located in the corner of the L floor pattern, has a sleeping porch with access to an open terrace. Three of the bedrooms have a private bath. The two other bedrooms share a bathroom that is located between them. Using a push button system in the doorframe, lights in the closet can be turned on when the door opens. All of the bathrooms contain decorative Mercer tiles in related nature motifs and original fixtures (photos 12, 13). Recent modifications in two of the bedrooms, as well as in the bathroom and one bedroom in the servants' area, include dropped ceilings of acoustical tiles and fluorescent lighting.

Also located on the second floor, in the rear of the house and accessed by a short flight of steps down, are the servants' quarters. This area contains four bedrooms, one large closet with built-in cedar drawers and cupboards, and one bathroom. Very few decorative elements were used in this portion of the house.

The third floor extends over almost the entire length of the second floor, and is accessed via the second floor hallway near the master bedroom. Originally used as a billiards room, today the space is used for offices and storage. Small doors in the north and west walls lead to storage areas. The third floor bathroom is currently used for storage. Lastly, this floor also contains a small sauna room, including an electric light bath and mirrors (photo 14).

Outbuildings

The exact date of construction for each outbuilding is unknown, but all were built contemporaneously with the mansion, from 1912-1915.

A covered colonnade, sometimes referred to as the dog walk, extends 320 feet from the rear façade of the house. The colonnade roof of green terra cotta tile reflects the mansion's roof (photo 4). The colonnade's north side is open and the south side has a brick half wall that connects the columns (photo 5). Painted-over Mercer tiles accent the columns' tops. Entrances are located beneath a portico near the house and at the colonnade's end.

A two-story gardener's house is located southwest of the colonnade. The roof is gable-on-hip, with one intersecting gable that is gable-on-hip, and has wide eave overhangs. The roof is covered in asphalt shingles. The bottom third of the house's walls are red brick and the top two thirds are a light-colored stucco. Its main entrance is located on the west facade under a porch with a shed roof (photo 15). A second

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entrance is also found on this façade near the north end. Along the first floor are many single windows in a six-over-six pattern, while the second story contains a number of double windows in the same glazing pattern. There is a ribbon window of four single, fixed panes above the porch, and a bay window encased in brick on the west façade's first floor. The house shares similar design elements with the mansion, most notably in the use of decorative Mercer tiles and a varied roof shape. Icicle-patterned Mercer tiles are used on the porch columns by the main entryway, as well as a larger compass-design in the stuccoed portion of the west façade (photo 16).

A plain octagonal icehouse with white stucco walls and a light brick foundation is located northwest of the colonnade (photo 17). The roof is pyramidal and is covered with asphalt shingles, topped by a round vent. The icehouse's interior is accessed through two large wooden doors on its south façade.

A square gazebo is located southwest of the mansion (photo 18). In each of the four corners is a stucco column decorated with Mercer tiles. The east and west ends are open; benches are provided on the north and south ends. Asphalt shingles cover the roof. The depressed, grassy area north of the gazebo was once an artificial lagoon, and the gazebo served as the launch for a Venetian gondola (see continuation sheet 32, figure 8). G. Monty Williams, the estate's second owner, drained the lagoon after he purchased the property and built a keyhole-shaped swimming pool and pool house circa 1927. The pool and pool house were demolished in 2004 (photos 19-20).

Southwest of the gazebo sitting atop a small hill is a one-story, one room Japanese style teahouse situated in the middle of a rocky, gardenlike setting (photo 21). The pyramidal roof, which is covered in wooden shingles, has flared eaves and exposed rafters, evoking Japanese architecture. The leaded-glass, double door main entry faces north. Windows dominate all four sides of the teahouse. On the front façade, two wooden casement windows with many small panes of glass flank the main entry. Above these windows and the entry are seven small, fixed windows positioned near the cornice line. Large wooden beams separate the doorway from the windows, and the casement windows from the smaller windows above. A semi-circular arch made of wood extends from the entry's left to the right through the windows. The other three facades contain three casement window bays with smaller fixed windows above, with two vertical wooden beams separating the casement windows, and one horizontal beam separating the casement from the fixed-sashes above. The corner posts and walls below the windows are stucco and contain Mercer tiles decorated with insect designs.

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It is known that the grounds once contained a seven-car garage located behind the colonnade at the end of the driveway (see continuation sheet 33). The garage's exterior walls were half brick, half stucco, with rounded windows and decorative Mercer tiles at the cornice line, with a tile roof. West of the garage was also a four-story water tower that provided the estate with its water supply (see continuation sheet 32, figure 9). The highly decorative water tower was finished with white stucco, covered with a tile roof and contained a series of narrow windows located near the tower's base and under the roof line on each side. When Marian College took possession of the property, it demolished the garage, water tower, and a servants' house located near the gardener's residence due to their advanced state of disrepair.

Landscape

The teahouse overlooks a Japanese style garden complete with two bridges of wood and stone that once crossed a small stream (photo 22). One of the bridges is decorated with Mercer tiles. Historic photos of the gardens can be seen on continuation sheet 31, figures 6 and 7. Marian College recently replanted the Japanese garden with the assistance of the Japanese-American Society. Since no historic records remain regarding the landscape plans, the Society used plantings that were appropriate to the setting.²

Very little is known about the landscape design at the estate. Jens Jensen has been attributed to its design, due to his close association with Wheeler's neighbor and friend James Allison. It is also possible that William Price laid out a landscape design for the estate, but evidence indicates that neither can be attributed. Instead, it is most likely that Indianapolis landscape architect A. W. Brayton's designs were implemented, due to Wheeler's use of Brayton for other projects.³ So little is known about the original landscape, in fact, that recently a small structure and part of a brick wall near the tennis courts north of the mansion were identified as potentially being part of a complex of greenhouses that once existed on the site. At this time, however, the remains cannot be completely substantiated.

Several elements of the original grounds remain and contribute to the site. Two large wrought iron gates with brick posts containing Mercer tile decoration are the sole remaining elements from what once was the grand drive to the house's main entrance

² Per telephone conversation with Deb Lawrence of Marian College, July 14, 2004.

³ Per Suzanne Stanis interview with David Roth, June 26, 2004.

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(photo 23). A smaller gate is located between the larger gates. A brick sidewalk leads from the smaller center gate to the brick courtyard area by the main entrance.

Another brick bench is situated north of the colonnade and sits along a circular brick sidewalk that once surrounded a landscaped garden (letter "K" on the site map, continuation sheet 26). A pedestal remains in the center. Four concrete posts with metal and Mercer tile accents are randomly placed throughout the west edge of the property. Historic photographs reveal that they were once used as light posts. Two pairs of simple concrete gateposts that served as an entrance to a pet cemetery also remain. Nine gravestones, seven for pets of Frank Wheeler and two for pets of G. Monty Williams, represent the last vestiges of this cemetery.

Though insufficient evidence remains at this point to analyze the landscape as a significant design, the relationship of the estate buildings to one another, basic landforms of the Japanese garden, and the various landscape objects, continue to inform visitors about American country estate life. Therefore, the site contributes to the significance of the property.

The Wheeler-Stokely Estate is an intact example of a high-style estate, retaining much of its historic integrity. Marian College is attempting to keep the estate and grounds as true to its original state as possible. Upon examination of historic photographs, minor alterations have occurred, but not to the extent of seriously compromising the building's overall historic integrity. The grounds and some of the estate's outbuildings have also changed with subsequent owners. However, a cohesive Arts and Crafts theme remains prevalent throughout the estate. The use of high-quality materials such as Mercer tiles, parquet flooring, and Tiffany glass, as well as the deliberate architectural unity between the mansion and outbuildings, signifies the extensive planning and detail that went into the estate's overall design.

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NARRATIVE STATEMENT OF SIGNIFICANCE

The Wheeler-Stokely Mansion is significant under Criteria A and C. The development and ongoing use of the Wheeler-Stokely Mansion property was a significant chapter in the story of "Millionaires' Row," a string of large Country Place Era estates along Cold Springs Road on the Indianapolis northwest side. Originally developed by auto industrialists, the Cold Springs Road area attracted other business leaders over time. It was a distinct departure from the standing social order in Indianapolis, where business leaders had tended to build in neighborhoods and closer to town. The estate is also significant as a fine example of the work of a master. Price & McLanahan were acknowledged masters and leaders of the Arts and Crafts movement. The period of significance begins with the completion of the estate's main buildings in 1915, and continues to 1954. The Country Place era in Indianapolis declined sharply after World War II, with the Wheeler-Stokely property being one of the last owner-occupied retreats on Cold Springs Road. The Stokleys finally sold to Marian College in 1963.

"Millionaires' Row" was symbolic of the wealth and power of local industrialists, most notably from the burgeoning automobile industry. Development has since enveloped these homes, but the mansions remain as testimonials to the community's landscape from nearly a century ago. At the time of the homes' construction, the area was rural and largely undeveloped, dotted only by farmsteads. It was the desire to own a large country estate, as well as the growing reliance on the automobile, that prompted these businessmen to build so far from downtown Indianapolis. Architectural historians have termed the period from roughly 1865 to 1940 as the country house movement, in which the very wealthy built palatial estates outside of the city for their families. Country houses consisted of large mansions, richly furnished, that were built upon landscaped grounds, beyond the suburbs and comfortably distanced from nearby neighbors.⁴ Frank Wheeler's estate followed this trend and helped to establish Millionaires' Row as an exclusive neighborhood north of downtown Indianapolis in the early 1900s. Wheeler retained property adjacent to his business associates James Allison and Carl Fisher to build his grand home, complete with a lake, teahouse, water tower, and outbuildings.

Two important men in the history of Indianapolis, Frank Wheeler and William Stokely, Jr., are associated with the mansion. Frank Wheeler was a businessman in the

⁴ Clive Aslet, *The American Country House* (New Haven, CT: Yale University Press, 1990), vi.

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Indianapolis automobile industry and a co-founder of the Indianapolis Motor Speedway. William Stokely, Jr., the estate's third owner, was president of the well-known food packaging company Stokely-Van Camp. Noted Philadelphia architect William L. Price designed the mansion in 1912 with many Craftsman influences. It represents a unique architectural style for Indianapolis, as well as an outstanding example of workmanship.

The Architect and Architecture

Wheeler hired William Price of the firm of Price and McLanahan to design a "home that was luxurious without being ostentatious."⁵ Wheeler chose to build his home on Indianapolis' west side on a road referred to locally as "Millionaires' Row." The site of Wheeler's mansion was just south of the estates of Carl Fisher and James Allison (NR 1970), his future co-founders of the Indianapolis Motor Speedway. Price, an influential architect and furniture designer in the Philadelphia area, garnered his reputation from a wide variety of large commissions that included hotels, commercial buildings, and factories. Influenced and trained by fellow Philadelphian architect Frank Furness, Price's architectural legacy rivals those of his contemporaries Louis Sullivan and Frank Lloyd Wright.⁶ After Price began to practice in 1883 he quickly made a name for himself with the commission of resorts in Atlantic City and Miami. Additionally, as a vocal proponent of the English Arts and Crafts movement, Price founded Rose Valley in 1901, a utopian community in Pennsylvania based on the socialist principles of William Morris. In 1903, Price and his partner Martin Hawley McLanahan formed the firm Price and McLanahan that continued until Price's untimely death in 1916. Primarily known for their railroad stations and grand resort hotels, clients also commissioned the firm for private residences.

Price and McLanahan operated an architectural firm in Indianapolis for seven years during the 1910s, but the exact dates are unknown.⁷ One of their first commissions came from Indianapolis resident Frank Van Camp, whom he hired to build a Tudor Revival style mansion in 1905. Completed in 1906, the Frank Van Camp

⁵ "The Mansions of Marian," (Indianapolis: Marian College, no date), 13.

⁶ George E. Thomas, *William L. Price: Arts and Crafts to Modern Design* (New York: Princeton Architectural Press, 2000), 9.

⁷ Craig Leonard conversation with Andy Seager on 25 November 1988. Information found in William L. Price file, Ball State University Drawings and Documents Archives.

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Mansion located on North Meridian Street was demolished in 1965.⁸ The firm also designed the elevated train tracks and platforms for the Indianapolis Union Station. This multi-year commission spanning circa 1915-1922, no doubt also contributed to the firm's presence in Indianapolis.

Price and McLanahans' designs kept within the Twentieth Century Revivalism idiom that was popular throughout the country at the turn of the century.⁹ The Wheeler commission included an estate of several buildings that "rivaled and probably surpassed all of the earlier domestic projects (of Price)."¹⁰ The Craftsman-style mansion and outbuildings are unique to the Indianapolis area. The house also exhibits many Mission influences such as parapets, arched doorways, the use of tile and stucco, patios and balconies, and irregular floor plans. This style is prevalent in the Southwest, particularly in California and New Mexico, and in Florida. The Wheeler-Stokely mansion demonstrates superior craftsmanship in its many instances of carved wood paneling, inlaid wood patterns, limestone fireplaces, Tiffany stained glass, and the use of decorative Mercer tile from the Moravian Pottery and Tile Works of Doylestown, Pennsylvania.

Price used Mercer tile ornaments in his designs as his signature and hallmark.¹¹ Price's penchant for Arts and Crafts overtones may be seen in his other designs as well. The Pennsylvania Railroad Station (NR 1998), located at 221 West Baker Street in Fort Wayne, Indiana, shares many similarities with the Wheeler-Stokely Mansion. Built contemporaneously with the Wheeler-Stokely commission, the grand two-story, front-gabled main hall is flanked by two symmetrical one story, side-gabled wings. Like the Wheeler-Stokely Mansion, Price utilized buff-colored bricks on the exterior, with a variety of window openings and sizes throughout the facades.

⁸ Paul C. Diebold, *History and Architecture of the Meridian-Kessler Neighborhood* (Muncie, IN: Ball State University, 1988), 111.

⁹ Paul C. Diebold, ed, *Historic Indiana: A Guide to the Indiana Properties Listed in the National Register of Historic Places* (Indianapolis: Indiana Division of Historic Preservation and Archaeology, 1997), 57-58.

¹⁰ George E. Thomas, *William Price (1861-1916): Builder of Men and of Buildings* (Philadelphia: University of Pennsylvania, 1975), 215.

¹¹ George E. Thomas, *William L. Price: Arts and Crafts to Modern Design* (New York: Princeton Architectural Press, 2000), 77.

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Frank Wheeler and the Country House Movement

When Frank Wheeler moved to Indianapolis in 1904 he was a failed businessman. His fortune quickly reversed when he became associated with one of Indianapolis' thriving enterprises, the automobile industry. Wheeler combined his economic resources and managerial skills to form the Wheeler-Schebler Carburetor Company with his partner George Schebler. In conjunction with his fellow business associates and neighbors James Allison and Carl Fisher, Wheeler organized the Indianapolis Motor Speedway in 1909 and became second vice-president. The inaugural Indianapolis 500 automobile race ran in 1911 and continues today as the largest single-day sporting event in the world.¹² Together, Allison, Fisher, and Wheeler emerged as leaders of Indianapolis' developing automotive industry.

Beginning after the Civil War, and financed by the extreme wealth generated during the lucrative Gilded Age, the preferred status symbol of America's elite became the country estate: a palatial home with acreage, located in rural areas but not too far from nearby cities. Americans wished to escape the dirt, crime, and poverty of urban areas for the idyllic, rustic beauty of the countryside. The automobile facilitated this movement by allowing businessmen to travel the distance into the city in a relatively short time. To combat isolation, estate owners typically built their homes near each other, and over time these enclaves developed into exclusive neighborhoods.¹³ It was here that the wealthy spent their leisure time socializing at nearby country clubs in bucolic rural settings, but always within reach of the city's cultural amenities.

Perhaps the best example of the country house ideal in Indianapolis is Oldfields, located on the grounds of the present Indianapolis Museum of Art. Wishing to build the quintessential country estate, Indianapolis businessman Hugh McKennan Landon commissioned Lewis Ketcham Davis to build a residence on twenty-six acres of land in the affluent town of Woodstock in 1910.¹⁴ Designed in a French Chateausque style, the home was completed by 1913. Realizing that no country home was complete without beautifully landscaped surroundings, the Landons hired an associate from the Olmsted Brothers firm in New York in 1920. The inclusion of both formal and informal gardens, a watercourse, and limestone paths gave the Landon mansion a setting

¹² Al Bloemker, *500 Miles to Go: The Story of the Indianapolis Speedway* (New York: Coward-McCann, Inc., 1961), 81.

¹³ Aslet, *American Country House*, 87.

¹⁴ Bradley Brooks, "Oldfields: An American Country Estate," *Traces of Indiana and Midwestern History* (Spring 2003) : 36-37.

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appropriate for their country estate. Carriage manufacturer David Parry presaged these developments when he bought most of the present-day Golden Hill (NR 1991) circa 1900-1908. Parry built a country home and hired landscaper George MacDougall to design the grounds, located just across White River from Cold Springs Road and immediately south of the town of Woodstock.

Similar to the Woodstock neighborhood and Oldfields, the country estate trend flourished in the early 1900s along what is known today as Cold Springs Road. Within the span of a decade, the rural farmland outside of Indianapolis' suburbs had become prime real estate. Thanks to the glamorous new homes of Allison, Fisher, and Wheeler the area quickly became a desirable neighborhood among the city's wealthiest elite.

The mansions along Cold Springs Road share architectural commonalties associated with the country house ideal, including a palatial mansion with landscaped grounds, but the homes of Allison, Fisher, and Wheeler feature an eclectic mix of revival styles and "modern" Craftsman or Prairie elements. This connection extends to their Prairie School-inspired landscape designs that stress the importance of the horizontal landscape. The three estates were built contemporaneously of each other, which is perhaps why they share many similar architectural features. Allison's expansive sixty-four acre estate, called Riverdale, is the most elaborate of the three and it exemplifies the lavishness and exuberance of this period. Built in a Lombardy Villa style with early Prairie School elements designed by local architect Herbert Bass, the brick two-story home is located on a hill overlooking Crooked Creek. Begun in 1911, the home took three years to complete at a cost of \$2 million. Dubbed the "House of Wonders," Allison's extravagant mansion boasted all of the latest conveniences, such as an elevator, a central vacuum system, an indoor swimming pool, and a telephone intercom system. Allison also hired Price, Wheeler's architect, to design the house's opulent interior, which included bronze double entry doors, hand-carved Circassian walnut walls, a marble-lined aviary, and a music room with a grand organ, the last element considered the "ultimate status symbol."¹⁵ Additionally, Allison hired master landscape architect Jens Jensen to design the grounds, which included five lakes, greenhouses, and formal gardens with stone colonnade that were maintained by twenty-two gardeners.

On a smaller scale, but still in keeping with Allison's landscape design, Wheeler took advantage of a low area in his property to create an artificial lagoon, complete with a launching pad and gondola. Feeder streams from the lagoon meandered through a

¹⁵ Aslet, *American Country House*, 97.

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Japanese garden, anchored by a teahouse that resembled a pagoda. On the other side of the lake was a colonnade, or dog walk, that spanned the distance from the mansion to the seven car garage. Immediately behind the garage, Wheeler built a water tower, in the bottom floor of which was his office and billiard room. The plan's scale was one of Price's largest at that time, and he assigned his most talented architects to the project.¹⁶

Price's design for the Wheeler mansion reflected his growing appreciation of Prairie architecture, which eschewed historical precedent in favor of following the horizontal lines of the natural landscape. The exterior's light tan brick with decorative tiles and green Spanish tile roof, resemble natural earthen colors and the home blends into its surroundings. The mansion's interior follows the then modern trend of an open floor plan, complete with many terraces and windows for easy access to the outdoors. Wheeler wanted Price to include every modern convenience at the time, and the home contained central heating, a sophisticated call system for the house staff, and a modern kitchen with icebox. From 1912 to 1915, Wheeler and Price worked closely on the commission, from the design of the mansion and outbuildings, to the interior design and furnishings. The collaboration paid off, as upon its completion the Wheeler Mansion received praise from the prestigious art journal *International Studio* in 1915, citing the mansion for its supreme good taste.¹⁷

The estate was in the Wheeler family's possession until 1927, when Wheeler's son Douglas sold the mansion to G. Monty Williams, president of the Marmon Motor Company. Williams' most significant change to the property was filling in the lake and building a swimming pool.¹⁸ The water tower was also abandoned in this period.

William B. Stokely, Jr., became the third owner of the mansion in 1937. Stokely, president of a cannery called Stokely Brothers and Company, moved to Indianapolis from Louisville in 1933 to acquire the Van Camp Packing Company, a canned food business. Since the business had been experiencing financial difficulties, Stokely succeeded in its acquisition via a merger, forming Stokely-Van Camp, Inc. Stokely subsequently moved the headquarters to Indianapolis, as well as created the company's

¹⁶ Ibid., 158.

¹⁷ Ibid., 161.

¹⁸ "The Mansions of Marian," 12.

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largest plant there.¹⁹ Under the leadership of William B. Stokely, Jr., Stokely-Van Camp became a household name that is still known throughout the country. In 1963 Stokely sold the mansion to Marian College. He had made no substantial changes to the home, and as a widower, its size and upkeep was too much for him. By the time Marian College acquired the property it had fallen into disrepair.²⁰

One of Marian's first actions was to demolish the water tower, a servant's house, and the seven-car garage.²¹ The college also renovated the long-forgotten teahouse, and replanted the Japanese style garden. Initially Marian used the mansion as a music center with offices and classrooms. Currently it is used as a conference center and for offices, as well as for public rental for various purposes and occasions. The Wheeler-Stokely estate retains much of its historic integrity, with virtually no alterations or additions made to the mansion. The *Marion County-Wayne Township Interim Report of 1993* listed the Wheeler-Stokely Mansion as "outstanding," and indicated that it "should be considered for individual listing in the National Register of Historic Places." Given its fine architectural design and workmanship under the direction of noted architect William L. Price, as well as its influential role in the development of "Millionaires' Row" during the early twentieth century, Wheeler-Stokely is an important contributor to the historic fabric of Indianapolis.

¹⁹ William B. Stokely, Jr. and Alfred J. Stokely, *The Best Fed Nations: A 100 Year Progress Report* (New York: The Newcomen Society in North America, 1962), 5.

²⁰ Mercier, *Giants in Indiana History*, 40.

²¹ *Ibid.*

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Pennsylvania Railroad Station, Fort Wayne, Allen County, Indiana, prepared by Creager Smith, 1997.

Stewart Manor, Indianapolis, Marion County, Indiana, prepared by Dr. Magdalene A. Davis, 1976.

Other sources of information:

Drawings and Documents Archives, College of Architecture and Planning, Ball State University; Files consulted: William L. Price, Wheeler Mansion.

Map Room, Bracken Library, Ball State University; Maps consulted: Marian College.

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VERBAL BOUNDARY DESCRIPTION

(see continuation sheet 16 for site plan)

Starting at the east edge of the northern most entry gatepost proceed approximately 30 feet along Cold Springs Road, travel approximately 797 feet northwest to point 10 feet north of the northwest face of the octagonal ice house. From the ice house, proceed approximately 150 feet southwest to ten feet west of the westernmost tombstones of the pet cemetery. From the tombstones proceed approximately 663 feet to the southeast (while following the east edge of the road running north/south upon crossing this road) to the fence and tree line. From the fence travel approximately 291 feet east until even with the west edge of the Music Building parking lot. From this point travel approximately 92 feet north following the west edge of said parking lot. At end of parking lot, travel approximately 149 feet northeast to ten feet east of the east edge of the southern most entry gatepost. From said gatepost, travel approximately 200 feet north to the beginning point ten feet east of the northern most entry gatepost, thus completing a polygonal shaped boundary.

BOUNDARY JUSTIFICATION

The boundary includes the majority of the remaining contributing resources of the original Frank Wheeler Estate, while at the same time excludes contemporary non-contributing buildings that have been constructed on the site.

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PHOTOGRAPHS

The following information is common to photographs :

Photographer: Lauren Oswalt

Photos taken on March 10, 2004

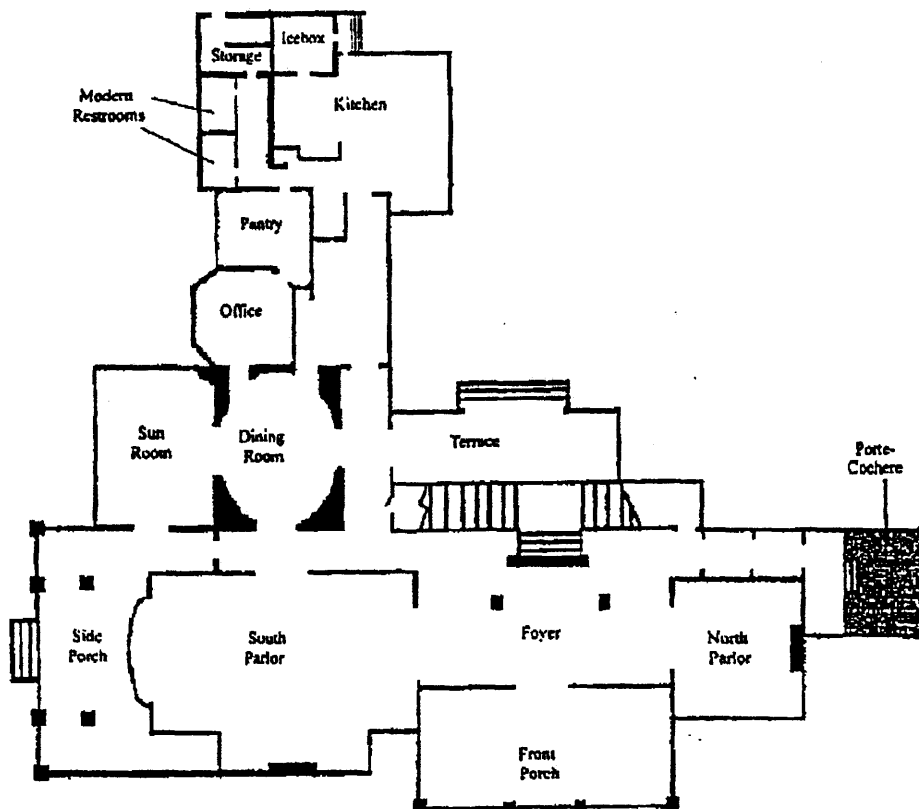
Negatives on file at Department of Historic Preservation and Archaeology, Indianapolis, Indiana

1. South façade of mansion; camera facing west.
2. East and north façade of mansion; camera facing south.
3. Colonnade; camera facing north.
4. North entrance to colonnade; camera facing east.
5. Interior of colonnade; camera facing west.
6. West façade of mansion; camera facing north.
7. Paneled wall with decorative windows in west parlor; camera facing west.
8. Kitchen and icebox in far left corner; camera facing east.
9. Servant call box in pantry; camera facing east.
10. Built in cabinets in pantry; camera facing north.
11. Former master bedroom; camera facing north
12. Downstairs half-bathroom; camera facing west.
13. Detail of Mercer tile in upstairs bathroom.
14. Light sauna on third floor; camera facing south.
15. Gardener's House; camera facing south.
16. Gardener's House, front facade; camera facing west.
17. Octagonal Icehouse; camera facing north.
18. Gazebo; camera facing west.
19. Keyhole-shaped swimming pool; camera facing west.
20. Pool House; camera facing south.
21. Japanese Teahouse and garden; camera facing west.
22. Japanese Teahouse and bridge; camera facing south.
23. Front gate; camera facing west.

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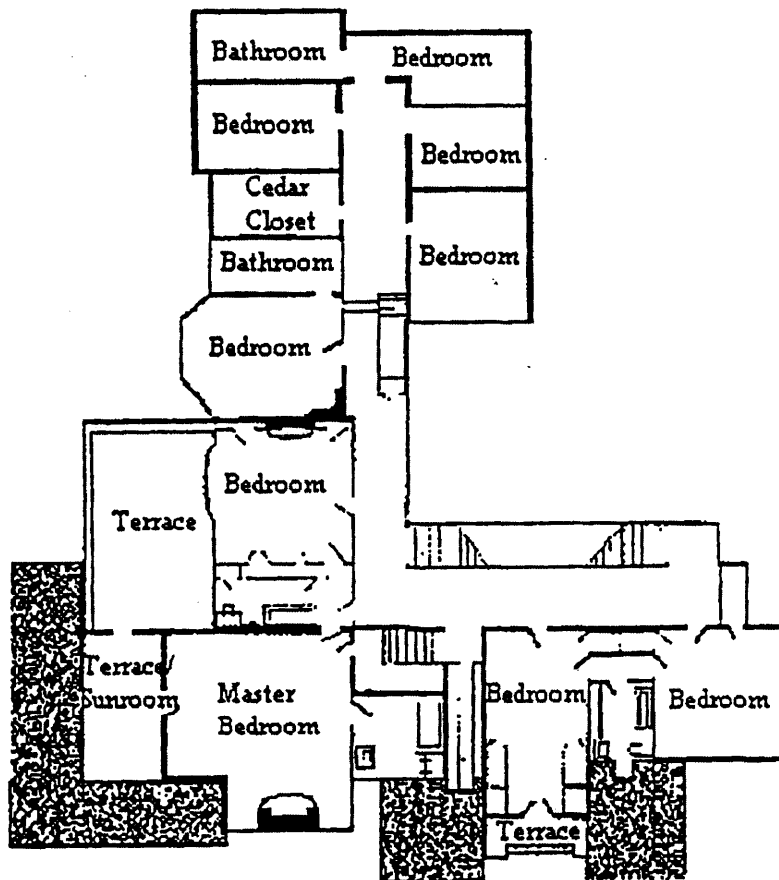
First Floor Plan
(not to scale)

NPS Form 10-900 OMB No. 1024-0018
(Rev. 10-90)

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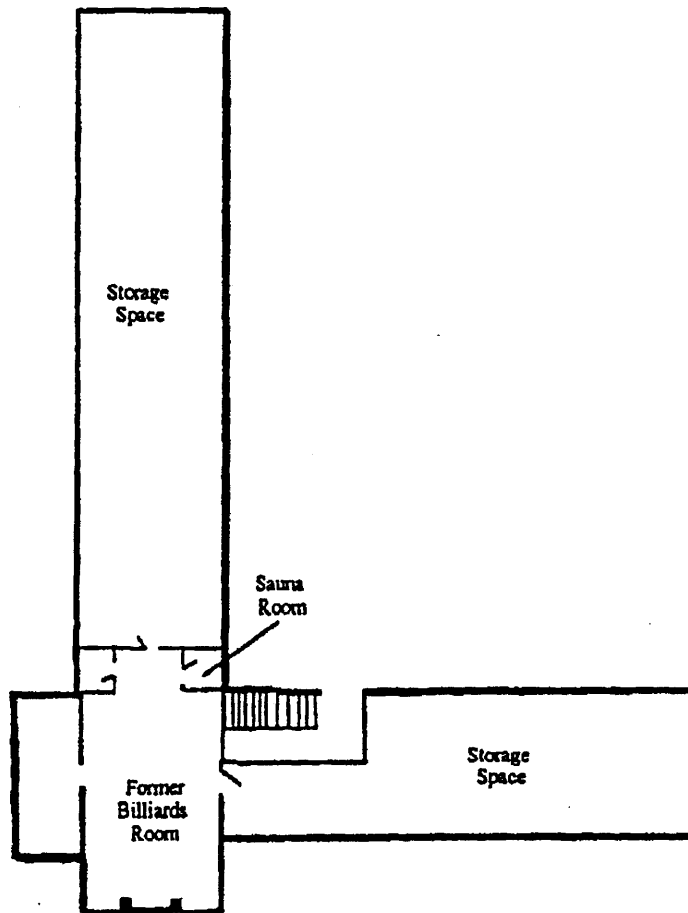


Second Floor Plan
(not to scale)

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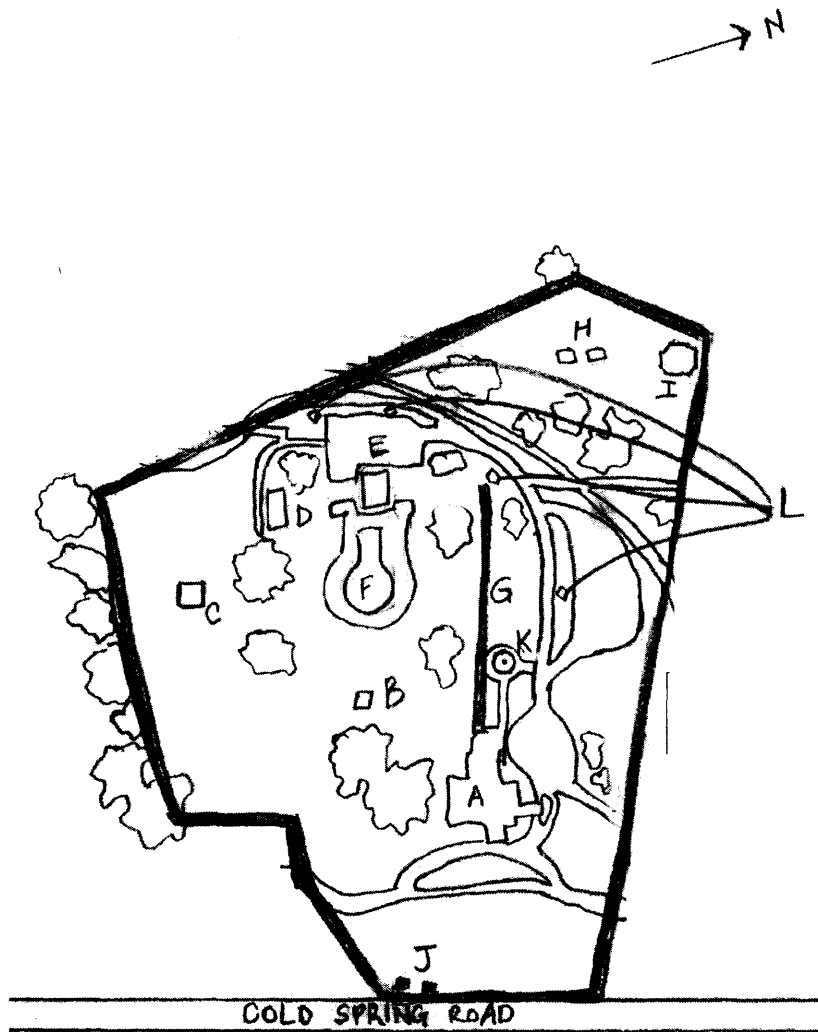


Third Floor Plan
(not to scale)

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Site plan with boundary marked (not to scale)



<u>Key</u>		
A: Wheeler-Stokely Mansion	E: Former Pool House	I: Ice House
B: Gazebo	F: Former Pool	J: Gate Posts
C: Teahouse and Gardens	G: Colonnade	K: Walk Path with Benches
D: Gardener's House	H: Pet Cemetery	L: Light Posts

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Stokely Mansion

name of property: Wheeler-

county and state: Marion, Indiana

Aerial view of the Wheeler-Stokely Mansion, Outbuildings, Pool, and Japanese Style
Garden, c. 1930

Photo courtesy of Deborah A. Lawrence, Marian College



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Stokely Mansion

name of property: Wheeler-

county and state: Marion, Indiana

Historic Photographs of the Estate and Grounds

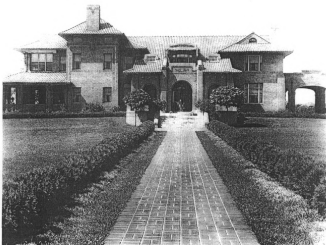


Figure 1: Front facade, c. 1914

Photo from H.H. Coburn Company, c. 1914. Drawings and Documents Archives; College of
Architecture and Planning; Ball State University; Muncie, Indiana

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Figure 2: Main hall, c. 1914

Photo from H.H. Coburn Company, c. 1914. Drawings and Documents Archives; College of Architecture and Planning; Ball State University; Muncie, Indiana



Figure 3: Solarium, c. 1914

Photo from H.H. Coburn Company, c. 1914. Drawings and Documents Archives; College of Architecture and Planning; Ball State University; Muncie, Indiana

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Figure 4: Second floor bedroom with terrace access, c. 1940-1955
Photo courtesy of Deborah A. Lawrence, Marian College



Figure 5: Smaller second floor bedroom, c. 1940-1955
Photo courtesy of Deborah A. Lawrence, Marian College

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Figure 6: Aerial view of Japanese gardens, c. 1914

Photo from H.H. Coburn Company, c. 1914. Drawings and Documents Archives; College of Architecture and Planning; Ball State University; Muncie, Indiana



Figure 7: Wheeler residence from Japanese gardens, c. 1914

Photo from H.H. Coburn Company, c. 1914. Drawings and Documents Archives; College of Architecture and Planning; Ball State University; Muncie, Indiana

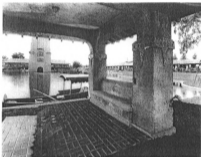
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Figure 8: Gondola landing, with garage and water tower in background, c. 1914
Photo from H.H. Coburn Company, c. 1914. Drawings and Documents Archives; College of
Architecture and Planning; Ball State University; Muncie, Indiana

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Figure 9: Water tower rising over the lake, c. 1914

Photo from H.H. Coburn Company, c. 1914. Drawings and Documents Archives; College of Architecture and Planning; Ball State University; Muncie, Indiana

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Figure 10: Garage and water tower once part of the estate, c. 1930
Photo courtesy of Deborah A. Lawrence, Marian College