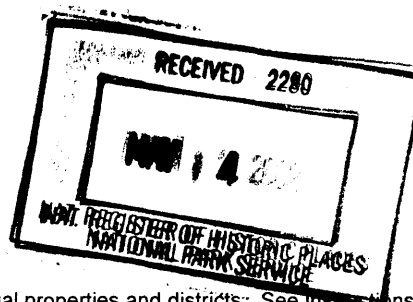


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



02
687

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 **North Manchester Historic District**

other names/site number

2. Location

street & number **Generally bounded by Maple, 3rd, & Mill Streets & the north bank of** N/A not for publication

city or town **the Fall River North Manchester** N/A vicinity

state **Indiana** code **IN** county **Wabash** code **169** zip code **46962**

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 of certifying official/Title

Date

Indiana Department of Natural Resources

State or Federal agency and bureau

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 of the Keeper

Date of Action

Edson H. Beall 6/27/02

5. Classification

Ownership of Property (Check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property (Do not include previously listed resources in the count)		
		Contributing	Noncontributing	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building	159	30	buildings
<input checked="" type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	0	0	sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site	0	0	structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0	0	objects
	<input type="checkbox"/> object	159	30	Total

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

Number of contributing resources previously listed
 in the National Register

N/A

3

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling
 COMMERCE/TRADE: Business
 COMMERCE/TRADE: Department Store
 COMMERCE/TRADE: Restaurant
 SOCIAL: Meeting Hall
 GOVERNMENT: City Hall
 GOVERNMENT: Post Office

Current Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling
 COMMERCE/TRADE: Business
 COMMERCE/TRADE: Department Store
 COMMERCE/TRADE: Restaurant
 SOCIAL: Meeting Hall
 GOVERNMENT: City Hall
 GOVERNMENT: Post Office

7. Description

Architectural Classification

(Enter categories from instructions)

MID-19th c.: Greek Revival
 MID-19th c.: Gothic Revival
 LATE VICTORIAN: Italianate
 LATE VICTORIAN: Queen Anne
 19th & 20th c. AMER.: Bungalow/Craftsma

Materials

(Enter categories from instructions)

foundation: BRICK
 walls: BRICK
 WOOD: Weatherboard
 roof: ASBESTOS
 other: CONCRETE
 STONE

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.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE _____
 COMMERCE _____
 POLITICS/GOVERNMENT _____

Period of Significance

1870-1938 _____

Significant Dates

N/A _____

Significant Person

(Complete if Criterion B is marked above)

N/A _____

Cultural Affiliation

N/A _____

Architect/Builder

Unknown _____

Narrative Statement of Significance

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

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: _____

10. Geographical Data

Acreage of Property 75 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	16	603070	4539470
	Zone	Easting	Northing
2	16	603760	4539510

3	16	603740	4539270
	Zone	Easting	Northing
4	16	603710	4539000

X 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 John Warner
organization Weintraut & Associates date 01-25-2002
street & number 800 Sugarbush Ridge telephone 317/ 733-9770
city or town Zionsville state IN zip code 46077

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 David McFadden--Contact
street & number 1702 Heckathorn Drive telephone 260/ 982-1016
city or town North Manchester state IN zip code 46962

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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Narrative Description

The North Manchester Historic District contains a collection of late nineteenth and early twentieth century buildings that includes nearly twenty different architectural styles. In some cases, architectural stylistic details have blended through a process of evolution that is typical of a community in transition during a dynamic period of growth. The predominant styles are Italianate, Commercial Vernacular, Folk Victorian, Bungalow (and its various adaptations), and Queen Anne. Scattered throughout the district are representatives of other styles such as Gothic Revival, Second Empire, Mediterranean Revival, Greek Revival, Romanesque, and Neo-Classical. Three of the buildings included in the district have been individually recognized by their placement on the National Register of Historic Places or inclusion as part of the Historic American Building Survey; the Lentz House in 1982 (NR), the Noftzger-Adams House in 1979 (NR), and the North Manchester Public Library in 1996 (HABS). The district is particularly noteworthy because of the high percentage of Italianate residences that retain significant integrity vis-à-vis the total number of buildings in the district, 45 out of a total of 191. The district is bounded generally by Maple Street on the west, Third Street on the north, Mill Street on the east, and the north bank of the Eel River on the south. The southern boundary of the district includes a small dogleg in the southwest corner. There are 165 contributing resources and 26 non-contributing. The district's period of significance is 1870 to 1938.

Examples of the Italianate house were first built in the United States in the late 1830s and it continued a popular style well into the latter decades of the century. Many of the examples found in the North Manchester Historic District date from prosperous times of the early 1880s, in spite of the Panic of 1873 and the resulting depression. While housing styles on the East Coast were changing in the 1880s to accommodate the Queen Anne style, wealthy and upper middle class citizens of the North Manchester community apparently retained their preference for the Italianate style as evidenced by the large number of the style extant today. Typical of the Italianate style the elaborateness of the architectural details in the houses in the district run the gamut from extremely ornate to relatively simple with only the barest of detail to define the style. Photographs 1 and 2 are views along Third Street looking east and west respectively.

Two examples of the High Victorian period Italianate residence are visible at the northeast and southeast corners of East Third and Market Streets at 102 East Third Street (photograph 3) and 101 East Third Street (photograph 4) respectively. The two-story red brick house at 102 East Third, built circa 1880, captures many of the Italianate-specific details such as tall, narrow windows (in the front façade they are paired and flank a single window opening in the center bay), hooded crowns with squared corners and a keystone device centered above the window openings, decorative brackets supporting wide eaves and a full-width, one-story front porch. A mansard roof more reminiscent of the Second Empire style caps the house. Two tall, highly decorative brick

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chimneys appear at the east and west margins of the roof. Three-sided, full-height bays are present in the east and west facades. A center gabled bay, with a small arched window opening at eaves line, rises above the porch roof and creates a visual impression of greater height in that façade. The windows throughout the house are double-hung sashes with one over one glazing. The front porch is imposing in its ornate detail. The ten, square, wooden columns that support the flat roof of the porch rest on brick piers below the wooden deck. A pierced wooden skirt encloses the underside of the porch between the piers. The entry point to the porch is projected forward of the general porch front alignment and includes a set of wooden steps. A low wooden balustrade interconnects the support columns. Between the upper and lower rails of the balustrade a pierced web creates the visual image of separate balusters. The columns have square bases, chamfered corners along the shaft, and Doric capitals; above the capitals brackets extend from each side of the support to connect with the frieze. The projecting cornice is relatively simple in detail.

The two-story, asymmetrical plan house across the street at 101 East Third Street, built circa 1880, also incorporates many of the style specific details of the Italianate house. The red brick exterior walls rest on a rough-faced stone block foundation. Above the second story rectangular window openings a belt course visually divides the upper portion of the façade into a separate architectural element of the whole that includes oval lights, ornate brackets, wide eaves, and a simple projecting cornice. The ridge of the hipped roof includes a rectangular structure resembling a low cupola. Three tall brick chimneys rise from the north and south margins of the roof. The front façade is organized into three bays; a projecting center bay with the first floor doorway and second floor paired window openings flanked on each side by a bay with two ranks of single window openings. The window openings are accentuated with hooded crowns with square corners and raised keystone devices. The windows throughout the house are double-hung sashes with one over one glazing. The house has two porches; a one-story full width porch across the front façade and a smaller one-story side porch in the ell of the west façade. Although not as ornate as the porch across the street, this structure includes the same general style foundation, wooden deck, square roof support columns, bracketed frieze, and projecting cornice. The balustrade on this porch contains separate balusters. The projecting portion of the front porch contains a set of wooden steps. The side porch is constructed similarly.

The John Lavey House at 108 South Elm Street (photograph 5), completed in 1874, is elegant in its own right but a much simpler example of the Italianate style. The front façade of the two-story red brick residence is organized into three bays; the left and middle bay contains a rank of segmental arched window openings and the right bay contains the entry and an arched window opening above the portico. The wide eaves of the hipped roof are supported by wooden brackets characterized by a simple scroll and a pendant on the upper arm of the bracket. A rectangular brick chimney graces the south

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margin of the roof. The window openings have stone sills, brick lintels, and wooden shutters mark the sides. The windows are double-hung sashes with one over one glazing. Wrought iron railings adorn the exterior wall at the base of the first floor window openings. The portico consists of a stone step and deck, stone bases for the two round, tapered wooden columns that support the flat roof; two pilasters flank the door opening. A wrought iron railing defines the perimeter of the roof. Full height wooden shutters are affixed to the sides of the entry point. The door appears to be period and is glazed in the upper half and has a wooden panel in the lower.

The two-story red brick residence at 301 West Third Street (photograph 6), which was constructed circa 1870, demonstrates yet another example of the variations or combinations of architectural detail and organization of elements such as fenestration available in the Italianate style. Also organized into three bays, the front façade of this house has ranks of window openings flanking the center bay that contains the first floor entry and another door opening in the second floor for access to the portico roof. The roof-wall junction of this home is defined by a wide frieze board and paired scroll brackets that support the wide eaves of the hipped roof. The window openings are typically rectangular with stone sills, segmental arched brick lintels, and wooden shutters highlight the sides. The windows are double-hung sashes with four over four glazing. The one-story portico has concrete deck and four tapered wooden columns and two pilaster-like half columns against the exterior wall support the flat roof. A low wooden balustrade marks the perimeter of the roof. Small scroll brackets accentuate the frieze of the porch cornice. The entry opening has a segmental arch lintel. The door surround consists of a transom light and sidelights. The door is solid and wood paneled.

Even simpler in design is the Italianate residence at 203 West Third Street (photograph 7). The two-story, clapboard-sheathed home, built circa 1870, is similar to the John Lavey house in basic organization; three bays – two with ranks of window openings and one with an entry and a window opening. However, the roof-wall junction is dissimilar due to a lack of brackets to support the wide eaves of the pyramid roof and the lower edge of the frieze board is detailed with a saw tooth design. A short brick chimney is apparent at the peak of the roof. The rectangular window opening surrounds consist of wooden sills, sides, and lintels; an absence of crowns or prominent decorative drip caps is noticeable. The windows are double-hung sashes with four over four glazing. A very simple gabled roof, supported by two square wooden posts set on a concrete deck, protects the entry.

The Italianate residence at 201 West Main Street (photograph 8), which was built circa 1875, is constructed on the asymmetrical plan and evinces many of the same style characteristics as the two previous houses. The front façade of the two-story red brick building is also organized on the three bay model; two ranks of segmental arched window openings in the left and center bay and an entry and window opening in the

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right. The roof-wall junction of this residence lacks the often-applied frieze board but retains the typical arrangement of paired scroll brackets supporting the eaves of the mansard roof. The mansard roof adds a hint of Second Empire style to the house. The slate covering of the roof is arranged to depict three horizontal bands and a diamond design in contrasting colors. The segmental arched window openings have stone sills and brick lintels; the windows are double-hung sashes with one over one glazing. The house has two porches, a portico entry in the front and a second smaller porch on the east façade (photograph 9). A gabled roof with vaulted ceiling, supported by two square wooden columns, protects the front entry; pilaster-like half columns flank the door opening. The deck, steps, and column bases are stone. The frieze is decorated with small scroll brackets. The entry door appears to be period and is wooden fully paneled. The side porch is inset in the east façade directly behind a one-story, three-sided bay. The deck is stone and appears original but the wooden balustrade is a more recent replacement. No steps are present but probably did exist in the past as the access to this side entrance door.

The Horace Winton House, built circa 1875, at 202 North Market Street (photograph 10), has dominant architectural elements from two styles, Italianate and Queen Anne. The asymmetrical plan of the basic house is typically Italianate and includes its red brick exterior walls, tall, rectangular and narrow window openings, its wide eaves, and its hipped roof. Decorative brackets are noticeably absent from the roof-wall junction. The windows throughout the house are double-hung sashes with one over one glazing. Full height, three-sided bays grace both the east and west facades. The large, one-story Queen Anne style wrap porch dominates the front and east façades. The concrete deck, built to align with the original limestone water table, is supported by a rough faced stone block foundation that is common to turn-of-the-century construction. Six cast concrete columns support the shed roof; a small gable is included in the front edge of the porch roof to accentuate the entry point onto the porch by way of the concrete steps. The support columns have square bases for one-third of their height and round shafts for the remainder. Two raised collars define the central portion of the round shafts.

Another Italianate of mixed parentage is the house at 206 West Second Street, built circa 1880, (photograph 11) that suffers from the evolutionary process of updating homes. The basic house is a fine example of the asymmetrical plan allied with a minimum of ornamentation found in many of the late 1870s Italianates. The house retains such style characteristics as the tall, narrow, rectangular window openings with double-hung sashes glazed one over one but the exterior walls have been clad with vinyl siding, brackets if once present have been removed, and what was probably little more than a portico entry has grown into a circa 1920s porch.

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While the local entrepreneurs were living in the Italianate houses on the residential streets of town, they were conducting their business in the many Italianate inspired commercial buildings along East and West Main Street. Photograph 12 shows a representative sample of the buildings on the south side of East Main looking to the east. Similar collections of Italianate commercial buildings line both sides of this business center.

One of the Italianate style commercial buildings is the Agricultural Block at 224-226 East Main Street (photograph 13), which was completed in 1886. Like most street level storefronts encountered in small Indiana towns, the physical appearance of the building has been altered to coincide with changes in style or the owner's particular taste. Fortunately the basic organization of this storefront remains intact. Overall the building is constructed of brick, painted now, and has two-stories, the street level commercial element and second floor living spaces. The street level portion of the façade is organized into single glazed display windows that flank entry points into the interior. Brick pilasters define the limits of each window unit and cast iron pilasters define the limits of the door openings. The doors and surrounds are modern in material and design but the spatial relationship across the façade has been retained. Above the street and between the flat non-period canopy that protects the entries and the sills of the second floor window openings is a section of exterior wall that is covered by modern T1-11 wood siding. The nine window openings of the second floor are rectangular and narrow in keeping with the style. The sills are stone and the lintels are obscured by flat hooded crowns with square corners that are detailed with a decorative escutcheon in the keystone position. The windows are double-hung sashes with one over one glazing. The building is capped with an elaborate entablature consisting of a narrow frieze, brackets, and a projecting cornice. The spaces between the brackets are decorated with painted floral detailing. On the right half of the building cap is a raised portion of the cornice that creates a flat surface upon which is inscribed "Agricultural Block 1886."

Across the street is another example of an Italianate commercial building from the same period. Currently the home of the Moose Lodge, the building at 205-207 East Main Street (photograph 14) has been altered at the street level but the upper story of the building remains in pristine condition. Built in 1886, the building also at one time housed a local G.A.R. Post 199 in its upper floor. The exterior walls, that portion of the front façade not covered by the modern metal and wood sheathing, are brick. The storefront has been remodeled at some time to eliminate the windows and the entry door that once accessed the interior of the building. The present door and associated surround is modern, circa 1960, and the small square window is architecturally insignificant. Above the altered portion of the front façade are six rectangular, flat-topped window openings that are crowned with elaborate bracketed hoods. The windows are double-hung sashes with one over one glazing. The building is capped with an ornate entablature consisting of a bracketed frieze and a dominant projecting cornice. The

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cornice is divided and separated into two equal halves by a section of the exterior brick wall that extends upward to a centered gable. The peak of the gable is capped with an ornate finial.

The storefronts in photograph 15 were at one time in the past Italianate style buildings that have been altered to the extent they no longer possess any architectural significance.

As the community evolved, a mixture of architecture styles and uses for the commercial buildings in town developed the current pattern within the district. Two styles other than Italianate are very prevalent in the district, Commercial Vernacular and Folk Victorian. In terms of density of resources these two are virtually equal. The streetscape in photograph 16 demonstrates the evolutionary process along East Main Street's south side; the city hall, prominent in the right half of the photograph anchors a block that includes Commercial Vernacular, Italianate, Queen Anne-inspired, and Art Deco buildings.

The North Manchester City Hall at 101-103 East Main Street (photograph 17) demonstrates many of the common elements of the Commercial Vernacular building style with some upscale details included. The front façade of the two-story, five bay brick building appears to have been altered slightly in the past; however, the basic fenestration remains. The street level portion contains three entries evenly distributed on both flanks and one centrally located. Situated in the space between the entry points are two large multi-paned windows of unequal size. The window opening and the glazed surface are shortened in height by a limestone veneer that extends across the full width of the facade. The materials and the method of glazing are not period. The lintels of the large window openings are detailed with limestone blocks at either end and limestone keystone. Between the first floor windows and above the central entry point is a limestone tablet inscribed "City Hall." The left and right entry door openings are square with a multi-paned arched transom over the canopy that protects the entrance. The doors and sidelights for these two entries are glass and metal and non-period. The central entry is a rectangular opening crowned with a bracketed pediment supported by the door's architrave surround. The door is multi-paned and appears non-period. The first and second stories are visually separated by a limestone belt course that extends across the width of the façade. Above the belt course is a combination of single, paired, and ribbon window units in square or rectangular, flat-topped openings. The double-hung sashes are single glazed one over one and are likely replacement units. Above the second story windows and below the low brick parapet that caps the building is a simple projecting limestone cornice and a limestone belt course. A small, low silhouette limestone simulated gable is centered on the parapet.

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The Masonic Hall at 104-106 North Walnut Street (photograph 18) was completed in 1907. The front face of the three-story red brick building is organized into two bays, each consisting of a combination of storefronts at street level and window openings in the second and third story. The street level storefronts have entry doors to the interior spaces and the central staircase that accesses the second floor. On each side of the door openings are single glazed windows that are non-period. Three brick pilasters capped with limestone capitals define the two bays. A limestone belt course connects the three capitals and visually separates the first and second stories. The window openings in the second story are organized in groups of three in each bay with limestone sills and prominent limestone lintels with angle-cut ends. The window units are replacements with single glazed, one over one, double-hung sashes. The third story of the facade is organized differently; each bay has two window openings on either side of a decorative architectural detail consisting of two small pilasters framing a panel with the Masonic Lodge emblem directly below a small limestone cornice. Below the emblem is the date "1907." Two of the third story window openings are closed with brick but all have sills, lintels, or window units as previously described. Above the third story windows is a limestone belt course. The brick parapet that crowns the building is divided into three elements; flat limestone-capped sections on either side of a gable end center section. Four short brick pilasters with limestone capitals delineate the limits of each section. Decorative brick corbelling highlights the portion of the exterior wall above the limestone belt course and below the parapet.

The Commercial Vernacular building at 225-231 East Main Street (photograph 19) is a two-story, flat roof structure, built circa 1910. The exterior wall surface is simulated block achieved by applying a parge coat over a simple block structural wall. The street level portion of the facade is a combination of entry points and large single glazed display windows. Pilasters across the width of the building define each separate element of the whole. Above the large window openings and wrapped around the front corners of the building is a small structural I-beam that visually separates the first and second stories. Common to this style, the I-beam has been used as an architectural element and to highlight its presence it has been painted a bright contrasting color. Above the I-beam the window openings of the second story are rectangular with stone sills and lintels. The six of the nine windows openings in the second story are boarded up but the other three double-hung sashes with one over one glazing are not. Directly below the low parapet on the front façade are a series of flat rectangular details that extend across the width of the façade. The parapet is capped with glazed barrel tiles.

At the other end of the business center at 106 and 102-104 West Main Street (photograph 20) are two examples of the Classical Revival style that demonstrate the use of architectural details to raise the aesthetic value of relatively unremarkable buildings. The two-story brick building at 106 West Main was completed in 1913 and retains a high level of integrity. Although much narrower than its neighbor the building is

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distinctly organized into three bays with the center bay that contains the primary entry into the interior and a Palladian window above it is the focal point of the façade. The center bay is flanked on both sides by a large display window and a single window in the second story. The windows in the storefront are single glazed with transom lights and the second story windows are double-hung sashes with one over one glazing. The entry door surround consists of tapered sides with an arched lintel fashioned from limestone. Within the surround is a rectangular door opening below a multi-paned sunburst transom light. The door is non-period. The Palladian window above the door opening is standard in design. Above the second floor windows is a limestone frieze that combines with a projecting limestone cornice to form an entablature that dominates the upper portion of the façade. Centered in the low brick parapet that forms the perimeter of the roof is a small limestone tablet inscribed with the date "1913."

Next door at 102-104 West Main Street (photograph 20) is a somewhat more austere example of the same style. The front façade of this two-story brick building, also completed in 1913, is organized into three bays defined by full height brick pilasters at each corner of the building and two truncated pilasters (second story only). All the pilasters are limestone-capped. The storefront retains its original spatial arrangement but the display windows and entry doors are replacements. The windows are large, single glazed in metal sash. Directly above the street level is a small projecting cornice detail that provides weather protection for the inset entry points. A broad light colored course of metal siding extends across the width of the façade between the corner pilasters and serves as a backdrop for signage above the storefront. The rectangular window openings in the second floor are distributed across the façade in three paired units. The sills and lintels are limestone and the windows have double-hung sashes with one over one glazing. A limestone belt course connects the top of each pilaster. Above the belt course is limestone frieze and projecting cornice. The low brick parapet across the façade has four short brick pilasters extensions as part of its construction to visually heighten the building. Centered in the parapet is a limestone tablet with the date "1913" inscribed.

With the arrival of automobiles as the preferred means of transportation, downtown streetscapes added a necessary type of Commercial Vernacular building to meet the needs of the new conveyance. The one-time gas station at 115-117 North Walnut Street (photograph 21), built circa 1930, is an example of a fairly common design for this type commercial building. The one-story, yellow brick building is functionally organized with the maintenance bays/doors on the left, and a gabled customer reception area and a storage area on the right. The maintenance bay door openings have been closed with brick infill and replacement window units have been installed near the mid point of the exterior wall surface. Inset in the exterior wall surface above the old maintenance bay doors and the storage area window are linear architectural details in color contrasting bricks. The gabled reception area dominates the right half of the

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building's front façade. The large window opening has a stone sill and lintel; the door opening has a stone lintel. The glazing and sash of the window unit appears original and consists of three fixed sashes with a transom light above each. Other windows, except those already mentioned appear to be original. The gabled portion of the exterior wall is painted to create the visual image of quoins at the corners. The gable end is created by a closed pediment architectural element superimposed upon a stepped portion of the low stone-capped parapet that forms the perimeter of the roof.

Folk Victorian residences are another style type that enjoys a high density within the district. Based on simple plan and in many cases lacking significant ornamentation these one- and two-story houses offered commodious living space with a minimum of interior interstices. One attribute of the style was its basic architectural simplicity that could be embellished with stylistic details from other more, affluent appearing styles such as the Victorian Queen Anne style.

The one and a half story house at 203 West Second Street (photograph 22) was built circa 1890, as were many in the district. The gable front with rear cross gables is an elementary design. The brick exterior walls impart a sense of permanence to the building. The front façade consists of the entry in the ell on the far left, the gable end with its collection of windows, and a wrap porch. The windows in the gable end first story are a combination of a large single glazed, fixed sash window on the left and two narrow rectangular double-hung with one over one glazing in the middle and right position. The paired windows in the half story are also double-hung sashes with one over one glazing. The sills throughout the house are stone and the lintels are brick. The wrap porch has a wooden deck, metal balustrade sections between the turned wooden posts that support the hipped roof. A spindle work frieze and decorative brackets supporting the frieze add a touch of upscale elegance.

The one and one-half story house at 110 North Mill Street (photograph 23) is another example of the variability of design found in Folk Victorian buildings. Built circa 1890, the red brick residence has a gable front and wing plan with a one-story porch in the ell. Another smaller wing extends to the south and rear of the main building. A gabled eave dormer above the front porch appears to be an alteration to the original roof plan; the window opening is dissimilar from others in the house. The window opening in the front gable end is larger than the others throughout the house; all of the lintels have a slight segmental arch. The other openings are tall, narrow, and typical of the period. The sills and lintels are brick. The double-hung sashes are glazed one-over-one. The roof covering is slate. The front porch has a concrete deck and steps and two wooden turned posts that support the hipped roof. The entry door is original with a single glazed light in the upper half and wood paneling in the lower.

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The two-story Folk Victorian residence at 106 East Second Street (photograph 24) is a classic example of the style that was built circa 1890 and its adaptability to include elements from other styles. The exterior walls are clad with asbestos shingles and unadorned, exposed rafter ends characterize the open eaves. The roofline includes a short brick chimney. There are two large window openings in the south façade of the house and they are glazed differently; the one under the porch roof is single glazed with a transom light across the upper third and the one in the wing is single glazed in a fixed sash. The other window openings throughout the house are tall, narrow, and capped with slightly projecting drip caps. The sashes are double-hung with one-over-one glazing. The wrap porch dominates the first floor gable front and wing. Reminiscent of the Queen Anne style, the porch features a decorative pierced skirt around the perimeter of the wooden deck, a balustrade with turned wooden balusters, turned wooden posts supports for the hipped roof, and a spindle work frieze. Decorative brackets at the union of the posts and the frieze add grace to a simple form.

The small Folk Victorian one-story cottage at 109 North Market Street (photograph 25) is an upscale brick version, built circa 1900, of a common Folk Victorian gable and wing plan often seen. The brick walls rest on a foundation of limestone blocks. A limestone water table separates the base of the walls from the foundation. The roof-wall junction is unadorned and the front façade gable on gable is accentuated by a small fanlight in the highest peak. The window openings are typically narrow and rectangular with stone sills and brick lintels. The window unit sashes are double-hung and glazed one over one. A small plain porch, nearly a stoop, is positioned in the front ell formed by the front gable and wing. Very likely a replacement, the steps and deck are concrete; the small balustrade bridges the space between an exterior wall and the single turned wooden post that supports the hipped roof. The entry door appears original in design and materials.

The one-story residence at 205 West Third Street (photograph 26) was built around 1900. The common Folk Victorian gable and wing plan has been altered to some extent to be architecturally more appealing and to create more space under a single roof by adapting the front porch to a three-season living space. The basic plan is no different than already discussed. The foundation is limestone block, the exterior walls are clad with aluminum siding, and a small vent is positioned in the peak of the front gable. A non-period three-sided bay window has replaced the large single glazed window that often appears in this style configuration. Other window openings and window units are standard. The sashes are double-hung and glazed one over one. The front porch in the ell of the gable and wing has a stone-capped, brick balustrade with two large square brick columns at the corners supporting the shed roof. The porch has been enclosed with window units and an exterior door that is reminiscent of similarly styled units found in many Tudor homes of the 1920s, which is in keeping with the period of the porch alteration.

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The two-story Folk Victorian at 204 North Front Street (photograph 27) was built circa 1900 and demonstrates basic style characteristics with details of other styles. Probably an adaptation of the earlier National gable and wing plan, this house incorporates, in the wing, the long sloping roof and front dormer of the later bungalow style. Triangular knee braces, also common to the bungalow style, support the wide eaves of the front overhang. The exterior walls are clad with asbestos/cement shingles. The front gable has window openings in the first and second story, a wide rectangular window in the first and paired in the second. The lower unit has a single glazed unit in a fixed metal sash flanked by double-hung metal sashes glazed two over two on each side. The upper story paired unit has double-hung metal sashes glazed one over one. The entry door is replacement.

Contemporary with the Folk Victorian style but characterized by a much more complicated and ornate use of architectural detail/elements, the Queen Anne style is best symbolized by lofty two-and three story, multi-gabled, and elaborately detailed residences that became the high style of the last decades of the nineteenth century.

The two-story, brick Queen Anne residence at 101 East Second Street (photograph 28) is a fine example that incorporates many of the architectural elements common to the style. The multi-level roofline has a number tall brick chimneys rising above the asphalt shingle surface. The front façade is organized into two bays, the one on the left defined by a two and one half story, three-sided gabled bay and by the main entry and wrap porch on the right. The window openings in the all stories are either paired or single and have stone sills and brick lintels. The rear wing on the east side of the house has paired windows in both stories and a pent roof, a classic detail of the style, which accentuates the gable peak. All of the window units are double-hung sashes and are glazed one over one. The first story has two porches, a small side porch with two entry doors and a larger front porch with the main entrance. The construction of the porches is identical and consists of concrete steps and decks (replacements for the original wooden items), turned wooden posts supports for the hipped roofs, and elaborately detailed friezes with spindle work and a saw tooth detail. Decorative brackets form a capital-like architectural element that provides the transition from simple posts to the ornate frieze. The doors are period; the upper half is single glazed and the lower is wood paneled.

The Queen Anne residence at 207 North Market Street (photograph 29) was built circa 1885. Less complicated in design, the two-story, brick house possesses basic Queen Anne style characteristics in the multi-gabled roof, here with a flat portion behind the front gable, and the full-width, one-story detailed front porch. Shallow bays projecting forward of the plane of the west and south walls modifies the basic square plan of the house. The window openings are either single or paired, and the window units are double-hung sashes with one over one glazing. A pent roof and small gable accentuate

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the front façade bay and shingle detail covers the infill exterior of the gable peak. The front porch is classically Queen Anne with wooden steps and deck, a wooden balustrade, and turned wooden posts supports for the hipped roof. Noticeably absent is the elaborate spindle work frieze common to many porches. Decorative brackets occupy the angles between the posts and the frieze.

The two-story house at 302 North Market (photograph 30) was classified as “Free Classic” in the *Interim Report* but is included with the inventory of Queen Anne style homes in the district because of its similar architectural heritage; it also displays some Colonial Revival influence. The exterior walls are clapboard clad and the roof is hipped with a flat surface at the top. A tall decorative brick chimney rises stately above the roof. The front facade of the house is organized into three distinct bays, a center bay with the primary entry in the first story and windows in the second and identical gabled bays on each side. The flank bays are characterized with large window openings in the first story, two window openings in the second, and a Queen Anne style gable with a pent roof situated below a fan light in the peak of the gable. The large first story window units are single glazed in the center sash and have double-hung sashes, glazed one over one, on either side of the center. All of the other windows in the house are double-hung with one over one glazing. Although not very elaborate in the architectural detail common to Queen Anne, the one-story, full-width front porch consisting of a brick foundation, wooden deck, and a wooden balustrade connecting four round tapered columns supporting the flat roof does appear Queen Anne-like in its prominence in the primary façade.

The bungalow became popular in the early decades of the twentieth century. The examples in this district are generally simple in design and varied in adaptation but all possess some particular element of style that clearly defines it as a bungalow.

The one and one-half story, side-gabled bungalow at 106 North Elm Street (photograph 31) was built circa 1925, in the waning years of the style’s popularity. Although the exterior walls are sheathed in aluminum siding the residence retains many of the primary elements of style characteristic of the Craftsman bungalow. Triangular knee braces support the wide eaves of the steeply pitched roof. The full width front porch and large gable dormer dominate the front façade. Window openings throughout the house are square and the units are double-hung sashes with four or five over one glazing. The window unit in the gable dormer is a three-sash ribbon with four over one glazing. The front porch consists of a rough-faced stone block foundation, concrete deck and steps, a low stone-capped brick balustrade, and three, square brick columns supports for the roof overhang. The entry door is period.

The clapboard-clad, side-gabled bungalow at 301 West Second Street (photograph 32), which was also built circa 1920, has many of the same style

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characteristics; a steeply pitched roof, wide eaves supported by knee braces, and dominant front dormer and full-width front porch. The front dormer however has a shed versus a gable roof and the window group is a four-sash ribbon unit with three over one glazing. The porch consists of a brick foundation, wooden deck, concrete steps, a simple low wooden balustrade with square balusters, and four square brick column supports for the roof overhang. The entry consists of a surround with sidelights and a period door.

The front gable, one and one half story house at 303 West Main Street (photograph 33) is an example of a classic bungalow with a cross gable roof design. The enclosed porch wing on the east side was an addition after the time of original construction. The basic house was built circa 1910, early in the period of the style's popularity. The exterior walls are clapboard and plain triangular knee braces supporting the very wide eaves overhang accentuate the roof-wall junction. The front gable façade first story has a large window opening in the left half and an engaged porch in the right. Centered in the half story and directly below the gable peak is a large square window opening accented by a prominent wooden surround of a contrasting color. The first and half story window units have a central double-hung sash with multi-paned sidelights on each side. The central sash is glazed with multi-paned upper sashes and a single glazed lower. The window units in the side porch addition are casement with two by four glazing. The engaged porch consists of a clapboard-clad balustrade and two battered, full-height columns that extend upwards from ground level. The columns are constructed of rubble stone and cement. The door is period with a glazed light in the upper third and wood paneling in the lower two thirds.

The side-gabled, one and one half story bungalow at 111 South Elm Street (photograph 34) was built circa 1925. The garage to the east of the house is from the same period. The rough-faced block foundation is separated from the stuccoed exterior walls by a painted wooden belt course. Knee braces support the wide eaves overhang and the roof has a low-silhouette shed dormer. The first story of the front facade contains a three-sash ribbon window unit on the left, a central entry, and a six-sash ribbon window unit on the right. The three-sash window unit has a large central fixed sash and narrow fixed sashes on each side. Each sash is glazed four over one to present the appearance of a transom light. The ribbon window unit on the right is a grouping of casement style sashes glazed in a vertical two by four pattern. The ribbon window unit in the dormer has four fixed sashes glazed in a three by four pattern. The entry point is accessed by a narrow set of concrete steps with low sidewalls. The door surround has multi-paned sidelights on either side of a period door. The door is glazed in a three by five pattern in the upper three-fourths of its length and has a wooden kick plate.

There are seven different examples of styles in the district that require special mention for their uniqueness in the community. One of these special buildings is the

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Gothic Revival, Zion Lutheran Church at 113 West Main Street (photographs 35 and 36). Built in 1882, the red brick church is one of the oldest structures in the district; sometime in the early 1920s, an addition was constructed on both sides of the two-story belfry tower on the front façade which is organized into three bays; the tower in the central position flanked by single-story wings (the addition) superimposed on the original gable front of the façade. Brick pilasters at the corners of the façade define the margins of the addition. Each wing has a Gothic arch window opening situated midway between a corbelled brick belt course and the corbelled brick cornice below the flat roof. Art glass windows fill the openings. The central bay consists of the main entry, a second story Gothic arch window opening, and an elaborate cornice below a low mansard roof capped with a flat top. The main entry is inset in a stepped Gothic arch opening with limestone details on the simulated buttresses that flank the doorway and at the keystone. A Gothic arch window opening is situated above the door; a contrasting color hooded crown accentuates the opening. The entablature of the belfry tower consists of brick corbelling at the architrave supporting an ornate frieze and topped with a bracketed projecting cornice. The gable end of the original building visible in the photograph is accentuated by brick corbelling across the front at eaves level; a detail that is continued around the sides of the building as an eave detail (photograph 37). One-story, buttress-like projections along the east and west exterior walls separate each window bay on the side and in conjunction with narrow brick corbel detail add to the visual height of the building.

Probably the oldest commercial building in the district is the Lantz House/Hotel Sheller at 202 North Walnut Street (photograph 38), a portion of which was doing business as a post stop in the late 1840s. Owned by a number of hoteliers, the frame section was moved slightly west of its original location when the brick portion of the building was added in 1881. The present building is a combination of primarily two architectural styles; Second Empire and Italianate with a touch of Late Victorian obvious in the details of the three-story flat roofed addition on the north side. The Second Empire influences are apparent in the slate clad, straight mansard roof, the molded cornices, and the prominent segmental arched dormers that grace the third story. Brackets support the lower cornice; the same detail common to a number of styles of the period. The first story window openings are large and consist of single glazed sashes separated into thirds by plain wooden mullions. The second story window openings are rectangular and the lintels are hooded crowns in contrasting stone, as are the sills. The windows are double-hung sashes with one over one glazing. Small rectangular transom lights are situated directly below the cornice and over each primary window. The window lintels in the north addition are segmental arches and brick corbels accentuate the cornice. The first story south and east façades are protected by a wrap porch whose hipped roof is supported by turned wooden posts. The entry point consists of a short flight of steps leading to double doors; the doors are glazed in the upper two-thirds and wood paneled in the lower.

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The Greek Revival residence at 202 West Second Street (photograph 39) is another example of the styles from the mid-decades of the nineteenth century. Built circa 1860, this two-story house has experienced some minor changes but retains most of the characteristics of the style and period such as the balanced fenestration, the pedimented side gables, the nine over six glazing pattern, the single chimneys at each end of the roof, and the one-story, full-width front porch. The front façade is organized in five bays consisting of a central bay with the first story entry point and a single, second story window and flanking bays with two ranks of windows. The window openings throughout the house are rectangular; the surrounds are plain wood with no projecting drip caps, lintels, or sills, which is common for much of the construction of the time. The windows are double-hung sashes with nine over six glazing except the single window in the central bay that is glazed twelve over one. Four square wooden columns support the flat roof of the front porch; the deck and steps are concrete. The door is early twentieth century with a combination of glazing in the upper portion and wood paneling in the lower.

The Romanesque commercial building at 132 East Main Street (photograph 40) has been altered in the storefront at street level but the upper story of this two-story building retains a high degree of integrity. Changing the glazing materials and pattern to modern standards has altered the first story. The first story of the east and south façade has been sheathed in non-period brick veneer. Above this veneer the building appears to have experienced little change. A tall, three-story tower with a four-sided, peaked roof defines the south façade and the corner of the building. Slate covers the tower roof. A limestone belt course visually separates the first and second stories and limestone details accentuate various points around the building. The window openings of the second story are rectangular with double-hung sashes glazed one over one. Directly above the windows of the south facade is a prominent ornamental gable end with the name "BURGE" inscribed within the peak of the gable. The tower has two window openings with ornately designed crowns that extend upward to roundels inset with clock faces visible to the south and east. A wide frieze band with dentil detailing in the eaves supports the projecting cornice of the tower roof. The east façade has a wide, rough faced limestone belt course running the width of the side and forming the lintels for the window openings. The window openings at the far right of the façade are arched and accentuated by rough-faced limestone block crowns. The crenellated roof parapet on the south façade is lower than the gable end superimposed on it and is defined by the oriel-like projections on either end of the parapet. The parapet on the east façade is flat and has brick corbelling directly below the limestone cap.

The North Manchester Public Library at 204 West Main Street, built in 1911, is listed in the Historic American Building Survey as an eclectic example of a Carnegie library with strong mediaeval overtones (41). The brick two-story building is characterized by a five bay front façade, which includes a projecting two-story entry

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pavilion and four ranks of windows. Stone-capped, shaped parapets define the side gabled roof; a smaller parapet of the same shape caps the entry pavilion. The entry pavilion and west façade contain art glass windows with Art Deco glazing patterns. The window openings of the first story have segmental rowlock arches and limestone sills throughout.

The Mediterranean Revival house at 303 West Second Street (photograph 42) was built circa 1930 and is the only one of this style in the district. The polychrome brick exterior walls of the two-story house are accentuated with an eclectic mixture of ornamentation near the roof-wall junction; brick corbelling and dentil detailing appear in various facades; barrel tiles sheath the roof. The gable front wing, projecting north from the hipped roof main square plan portion of the house, forms one of the two bays in this façade. The window openings are a combination of flat, arched, and segmental arched; the window units are multi-paned casements. The first story entry point is a small enclosed porch with an arched doorway, situated in the ell of the main house and accessed across a low forecourt. The door is period with an arched top and a solid wood-paneled body.

The North Manchester Post Office at 202 East Second Street (photograph 43) was completed in 1935 and typical of many Hoosier WPA post offices of the time, contains a period mural on its interior wall (photograph 44). The mural is titled "Indiana Farm-Sunday Afternoon" was accomplished by artist Alan Tompkins for a fee of \$540.00 and completed in June 1938. The front façade of the one-story, Neo-Classical style brick building is organized in five bays, four with a single window opening and the central bay with the primary entry point. The limits of the façade are accentuated with solid limestone block quoins that extend through the projecting cornice to the stone-capped low parapet that extends around the perimeter of the building. The window openings are rectangular and the surrounds are limestone with small brackets at the lower end of the side elements. The window units are double-hung with twelve over twelve glazing. Between the cornice and the top of each window is a decorative limestone plaque. The central bay consists of a set of limestone steps with wrought iron side railings, a door surround of two flat limestone pilasters supporting a plain frieze, and broken pediment. Coach lamps flank each side of the surround. A multi-paned transom light is situated above the doorway. The door is a non-period replacement for the original.

The North Manchester Historic District encompasses a unique blend of high integrity residences and commercial buildings and a plethora of styles that span the full period of significance.

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Section 8 – Statement of Significance

The North Manchester Historic District is eligible for listing in the National Register of Historic Places under Criterion A for its association with events that have made a significant contribution to the broad patterns of our history: to wit, the district encompasses many of the basic elements of community development such as retail business enterprises, residential neighborhoods, religious organizations, local government, or the local libraries that support the growth and lend cohesion to the overall community. The district is also significant under Criterion C: to wit, it embodies the distinctive architectural characteristics of a type, period, or method of construction representative of Indiana courthouse squares of the late nineteenth and early twentieth centuries. The predominant styles are Italianate, Commercial Vernacular, Folk Victorian, Bungalow (and its various adaptations), and Queen Anne. Scattered throughout the district are representatives of other styles such as Gothic Revival, Second Empire, Mediterranean Revival, Greek Revival, Romanesque, and Neo-Classical. The period of significance, which is 1870 to 1938, was chosen for a number of reasons. This span of years includes community milestones, such as the arrival of the first railroad, the origination of manufacturing activities that provided the wealth to initiate and sustain the large number of upscale Italianate homes in the district as well as the working class residences, the establishment of Manchester College, and the transition of Manchester College to a Liberal Arts educational institution.

North Manchester, which is laid out in a typical grid pattern settlement, is located in Wabash County in the Northeastern corner of Indiana beside the Eel River. In 1826 *The Indiana Gazetteer or Topographical Dictionary* noted that Wabash County was a large unorganized county of 1476 square miles with fertile land and beautiful prairies. Until 1825 Wabash County was a large area that embraced all of the state lying north of Hendricks, Montgomery, Parke, and Vermillion counties. In that year an act of the legislature carved Fountain and Tippecanoe counties out of Wabash County. According to the *Gazetteer*, Wabash County was “well watered” by the Sugar, Wea, Wild Cat, and Pine creeks and the Tippecanoe and Wabash rivers. Already by 1826 a number of pioneers had settled in the prairies.

North Manchester was platted in 1836 by William Neff and Peter Ogan who established their gristmill near the new town. The town they laid out was on a plateau above the north side of the Eel River. Elm, 4th, and Wayne Streets and the Eel River bordered Neff’s original plat. At the time that North Manchester was platted, settlers had populated the area for about four years. Colonel Richard Helvy, who would later manage a hotel at the corner of Main and Walnut streets in town, had cleared the first farmland in 1834. Early industry, including Neff and Ogan’s gristmill, sawmills, and brick making focused on the river as the most advantageous location for development; later most of the manufacturing activity was centered to the west and north of town to be close to the prevailing railroads.

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Neff and Ogan could not have failed to connect the importance of mapping the town in the same year that Indiana enacted its Mammoth Internal Improvements Act of 1836. The legislation funded roadway and canal construction. North Manchester, situated a few miles from the under-construction Wabash and Erie Canal, benefited from its proximity to this major transportation route; inhabitants were able to ship surplus crops, and later, industrial products. The Wabash and Erie Canal, begun before the act was passed, had reached Huntington, less than 20 miles away, by 1835; by 1840, North Manchester entrepreneurs and local farmers were hauling their freight and some surplus agricultural products to an even closer port at Lagro, about 15 miles south of town. When financial chicanery and some poor management of the overall improvement plan temporarily ceased some of the projects, the useable portion of the Wabash and Erie was already 90 miles long. By 1853, the canal was completed to Evansville, Indiana, allowing the residents of North Manchester and the surrounding region to use this route to ship products in two directions; either down the canal to the Ohio River and hence to New Orleans, or the more popular alternative, to ship and receive commercial traffic up the canal to Toledo, Ohio and hence through Lake Erie and the Erie Canal to the markets along the eastern seaboard and vice versa.

Along with canal access, the residents of North Manchester utilized roadways for travel and transport of goods. Mail service first came to town in 1837 carried by John Simonton, who made a two-day round trip from North Manchester to Wabash, Indiana, and back, along a plank road known as the Mail Trace.

In 1847, Henry Lantz opened a stagecoach inn and saloon to cater to travelers. Situated at the corner of Walnut and 2nd streets, this inn later became the Hotel Sheller, a noted landmark in the area. The hotel took on its present configuration when it was purchased in 1881 from Lantz. The original hotel was moved to the north, a new hotel built on its site, and the old hotel was connected to the new one. In 1892, H. B. Sheller purchased the hotel, giving it its present name, and added another annex. Over the years prominent guests included William Jennings Bryan, Lillian Russell, and Vice President Thomas R. Marshall, a North Manchester native, born in 1854, that served under President Woodrow Wilson.

North Manchester was also a site for religious activities for the area. Among the town's first religious congregations was the Pleasant Grove Christian Church, organized in 1844. Meetings were held first at Isaac Robbins home. Later, the congregation and other citizens erected a log building that served as a church on Sundays and as the town's school building the rest of the week.

The North Manchester Zion Evangelical Lutheran Church, which organized in 1846, reflects an influx of German immigrants that occurred across the state, indeed across the nation, in the 1840s, spurred by religious restrictions and persecution in

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Germany. The present Zion Evangelical Lutheran Church, a Gothic-style building built in 1882 and located on Main Street, is the congregation's second church. In 1900, the congregation installed the art glass windows. The church's most-well known pastor, Dr. Lloyd Douglas who wrote *The Robe*, preached from this pulpit from 1903 to 1905 while writing his first novel.

Commercial enterprises began not long after the town was platted. In addition to the inns and taverns that catered to travelers, Asa Beauchamp opened his store in his log home on the northeast corner of Main and Walnut Streets in 1838. The following year competitors, William Thorn and Mahlon C. Frame, opened a dry goods and grocery store on the opposite corner. The latter establishment was the most successful, growing into a large store with both local and regional customers. In 1858, George W. Lawrence purchased the business and through his acumen and the presence of a rapidly growing community, the business became one of North Manchester's most important.

By 1860 the town's population had reached 400. Five years later the first local newspaper, *The Advertiser*, began publication. By then potential North Manchester advertisers included a druggist, a boot and shoe house, and the barrel makers Rife, Powell and Walters. These gentlemen and a number of other wood products manufacturers were responsible for the booming local business in barrel heading and staves that no doubt helped finance many of the finer homes in the town. In one year alone in the late 1860s, Rife's mill turned out 1.5 million sets of heading and 200,000 barrel staves. The proximity of the hardwood forests to North Manchester was instrumental in making the community a center for the manufacture of wood products.

The period of greatest growth came to North Manchester, as it did to many Indiana towns, came after the Civil War in conjunction with the massive expansion of railroad enterprise and the concurrent growth of trackside communities. Unlike the Wabash and Erie Canal, which was miles away, the railroad came into the heart of the town, allowing easy movement of population and products in and out of the growing community. In 1871 the Detroit, Eel River and Illinois Railroad arrived, as did the Cincinnati, Wabash and Michigan. Within five years of the first arrival of rail traffic, North Manchester had two newspapers (neither of which was *The Advertiser*, which seems to have folded in the early 1870s), three hotels, a new bank, numerous lumber and gristmills and other light industry.

Three years following the arrival of the first train, the town incorporated in 1874. The incorporated municipality could now issue bonds to build its own school, which it began in 1875 on the block bounded by Fifth, Walnut, Fourth, and Market streets. By 1876 the town's population had quadrupled from its 1860s count, topping out at almost 1,600.

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Despite the contention of one North Manchester historian that it was a town “that never had a boom nor a bust,” these were obviously boom times for North Manchester. In the 1880s, the list of commercial interests in town was long and diverse. It included dealers in dry goods, jewelry, books, hides and pelts, meat markets, lumberyards, coal dealers and restaurants, and service providers such as attorneys, undertakers, tailors, photographers, gunsmiths, blacksmiths and dentists. Most of the commercial businesses and professional offices were located along Main Street around the Walnut, Mill, and Market Street intersections with the main thoroughfare. Too, there was some industry located on the edge of the original plat in the 1880s, including Aaron Sellers Foundry and Machine Shop on Mill Street between Main and 2nd streets.

Increased wealth was reflected in the well-appointed homes located in the North Manchester Historic District. In this era, we find the J.H. Jennings House, the Daniel Sala House, the David Krisher House, and the John Shaffer House, all Italianate-style homes that were built in 1880 and 1881. The following decade was a beehive of construction activity in answer to the demand for this style house that so reflected the ideals of wealth and refinement in the Late Victorian period.

The decade of the 1880s also marked a watershed event for the town when the Roanoke Classical Seminary, a United Brethren establishment, moved from Roanoke, Indiana, to North Manchester in 1889, becoming Manchester College. Following a period of transition from a religious educational institution to a liberal arts college that started in 1910, the college grew, and by 1914 its campus consisted of 10 acres of land and an enrollment of 350 students. Manchester College more than any other single entity defines North Manchester today.

Around the turn of the century, however, it was manufacturing that that continued to fuel growth of the town. The Peabody Seating Company, that opened its doors in 1902, later became known as the School Furniture Company. A nationally known manufacturer of institutional furniture the School Furniture Company, located on West 4th Street, a block west of Front Street, was a likely employer of numerous workers. Using its own foundry to manufacture the metal frame components and the local hardwoods for the seats, etc., the company became the basis for a sizable fortune that was instrumental in establishing the Estelle Peabody Memorial Home located north of town. (After its completion at a cost of \$200,000, J.B. Peabody, Estelle’s bereaved husband, transferred the entire facility and the land to the Indiana Synod of the Presbyterian Church to administer in 1931.)

Like Peabody’s Seating Company, other manufacturing endeavors fueled the turn-of-the-century economy. For example, the National Manufacturing and Engineering Company was located on the northeast corner of Front and 4th streets. Workers at these companies, who likely lived in the carpenter built homes in the district constructed in the

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nineteenth century, walked or later rode bicycles to work. Unfortunately, neither of these companies is extant. The Jesse Miller Foundry and Pump factory, the Ulrey Saw and Planing Mill, Eel River Creamery, Browne-Mills Electric Company, Harry Townsend Wood Working factory, Syracuse Screen and Grill Company, and the Big Four Elevator were industries that added their steam-powered whistles as the morning's call to work in North Manchester around 1900.

With an economy driven by the manufacturing segment of the community, North Manchester proceeded to acquire the elements of community associated with a growing, affluent town as the nineteenth century ended and the twentieth began. In 1895 the city constructed a water works. In 1901, a city hall joined the other buildings on Main Street, with the firehouse on the ground floor and the municipal offices above. A few years later, the local Woman's Club began a collection for a public library. Initiated by a gift of \$10,000 from the magnate Andrew Carnegie in 1912, the city council moved forward with the help of donated land and an additional \$1,000 to complete a municipal library. In 1914, North Manchester's school system had grammar, primary, and high school departments with separate buildings in the Central, West and North wards.

North Manchester enjoyed state and national political recognition based on the life of one of its noted native sons, Thomas Riley Marshall. Born in the town in 1854, Marshall attended local schools early in life, graduated from Wabash College in 1873, and practiced law for many years in Columbia City, Indiana. He was elected governor of the state and served in that office from 1909 to 1913. Marshall was elected vice president on the Woodrow Wilson ticket and served in this capacity from 1913 until 1921. Marshall's last public address was at Manchester College just 10 days before his death in 1925.

By the second decade of the 20th century North Manchester citizens—like people in towns and small cities across Indiana—sought recreational diversion. They could amuse themselves at activities affiliated with their church or their fraternal order; the buildings in the district had both Masons and Oddfellows Halls. They could listen to a performance by the North Manchester Cornet Band or watch plays or musical entertainments (and later moving pictures) at the opera house that David Hamilton erected on Main Street: Hamilton's competitor, the Crystal Theatre, opened in 1907 in the district as the first "picture show house" in North Manchester.

Transportation innovation almost became significant in North Manchester's history when the DeWitt Automobile factory opened in 1908. Taking advantage of the generations of wood workers still living in town and availability of wood working mills, V.L. DeWitt sought to produce an affordable auto with local resources. Singular characteristics of his car were the 40" diameter wooden-spoke wheels with hard rubber

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tires. Never a force in the market, the DeWitt auto was produced for about a year; then the factory burned down and it was never rebuilt.

In the years before World War II the A.F. Henckel Upholstered Furniture Company, Miller's Woodcraft Shop, and the Bryan Manufacturing Company (later renamed Chicago Transformer) were new local industries. The Peabody Seating Company continued to be a thriving business and one of the largest employers in the town. These manufacturing and industrial concerns were concentrated on the west and north sides of town and were the major employers of most of the townspeople.

The buildings, commercial and residential, in the North Manchester Historic District harken back to the town's economic heyday. The well-maintained Italianate and Queen Anne homes that line both sides of Second and Third Streets demonstrate the affluence enjoyed by the community for many decades. Indeed, the North Manchester Historic District is marked by the numerous, fine examples of Italianate and Queen Anne Architecture. In addition, its mixture of both high style and vernacular dwellings illustrates the communal development of small Hoosier towns, before economic class segregated areas. The strength of economy in the community's formative years is apparent in the numbers and styles of the commercial buildings along both sides of Main Street; indeed this commercial district is a well-preserved example of commercial development in northern Indiana. North Manchester as a still a thriving community and its historic district remain as physical and visual evidence of Indiana's heritage.

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Section 10 - Geographical Data

Boundary Description

From the start point at the southeast corner of the intersection of North Maple and West Third Streets proceed east along the south curb of West Third Street for approximately 100 yards; turn north and cross West Third Street and continue north in the alley between North Maple and North Elm Streets to its intersection with the alley between North Third and North Fourth Streets; turn east and proceed along the alley between North Third and North Fourth Streets and cross North Elm, North Market, North Walnut, and North Mill Streets in the alley to the intersection of the alley and the rear property line for 301 North Mill Street; turn south and proceed across East Third and East Second Streets following the rear property line for the lots facing North Mill Street to its intersection with the north curb of East Main Street; turn west and proceed across North Mill Street to the west curb of said street; turn south and follow the west curb of Mill Street to its intersection with the north bank of the Eel River; turn west and proceed along the north bank of the Eel River to an intersection point with the rear property line behind 113 West Main Street and continue across South Front Street in to the alley between West Main and South Streets; proceed along the alley to its intersection with the alley between South Elm and South Front Streets; turn south and proceed along the alley to its intersection with the south property line of 111 South Elm Street; follow the property line to its intersection with South Elm Street; cross South Elm Street and proceed along the north curb to the alley between South Elm and South Maple Streets;

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turn north into the alley and proceed to its intersection with the alley between West South and West Main Streets; turn west and proceed to the intersection of the alley and the east curb of South Maple Street; turn north and proceed along the east curb of South Maple Street to its intersection with the north curb of West Main Street; turn west and proceed across North Maple Street along the north curb of West Main Street to the west property line of 402 West Main Street; turn north and proceed along the property line to its intersection with the alley between West Main and West Second Streets; turn east and proceed along the alley, cross North Maple Street and proceed to the east curb of North Maple Street; turn north and proceed along the east curb of North Maple Street and close on the starting point which is the southeast corner of the intersection of North Maple and West Third Streets.

Boundary Justification

The boundary as described incorporates a contiguous collection of the commercial, religious, and residential buildings that remain from the primary period of North Manchester's historic significance.

UTMs, continued.

- 5) 16 603450 4539140
- 6) 16 603260 4539000
- 7) 16 603030 4539000
- 8) 16 603090 4539260

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**National Register of Historic Places
Continuation Sheet – North Manchester Historic District,
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EAST-WEST STREETS

		<u>Contributing</u>	<u>Non-contributing</u>
West 3rd Street-NS			
1.	304	x	
2.	302	x	
3.	208	x	
4.	206	x	
5.	204	x	
6.	202	x	
7.	108	x	
8.	106	x	
9.	104	x	
East 3rd Street-NS			
10.	102	x	
Vacant Lot			
11.	106	x	
12.	202	x	
13.	204	x	
14.	206	x	
15.	208	x	
16.	210	x	
West 3rd Street-SS			
17.	307	x	
18.	305	x	
19.	303	x	
20.	301	x	
21.	207		x
22.	205	x	
23.	203	x	
24.	201	x	
25.	107	x	
26.	105	x	
27.	103	x	
East 3rd Street-SS			
28.	101	x	
29.	105		x
30.	111		x
31.	203		x
32.	205	x	

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33.	207	x	
West 2 nd Street-NS			
34.	308	x	
35.	306	x	
36.	304	x	
37.	302	x	
38.	208	x	
39.	206		x
40.	204		x
41.	202	x	
42.	108		x
43.	104	x	
East 2 nd Street-NS			
44.	102		x
45.	104	x	
46.	106	x	
47.	202	x	
48.	206		x
49.	208	x	
West 2 nd Street-SS			
50.	307	x	
51.	305	x	
52.	303	x	
53.	301	x	
54.	205	x	
55.	203	x	
Parking Lot			
East 2 nd Street-SS			
56.	101	x	
57.	103	x	
58.	105	x	
59.	201	x	
60.	203		x
West Main Street-NS			
61.	402	x	
62.	306	x	
63.	304	x	

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64.	302	X	
65.	208	X	
66.	206	X	
67.	204	X	
68.	202	X	
69.	116		X
70.	114	X	
71.	112		X
72.	110	X	
73.	108	X	
74.	106 1/2	X	
75.	106	X	
76.	102-104	X	

East Main Street-NS

77.	102		X
78.	106	X	
79.	108	X	
80.	112-114	X	
81.	116		X
82.	118	X	
83.	120-124		X
84.	126-128		X
85.	130	X	
86.	132	X	
87.	202	X	
88.	204-208	X	
89.	210	X	
90.	212	X	
91.	214	X	
92.	222	X	
93.	224-226	X	
94.	228	X	

West Main Street-SS

96.	307	X	
97.	305	X	
98.	303	X	
99.	301	X	
100.	207	X	
101.	205	X	
102.	203	X	

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103.	201	x	
104.	115		x
105.	113	x	
Parking Lot			

East Main Street-SS

106.	101-103	x	
107.	109	x	
108.	111	x	
109.	113	x	
110.	115	x	
111.	117-119	x	
112.	121	x	

Vacant Lot-- Cowgill-Harter Trading Post Site

113.	125	x	
114.	127	x	
115.	129-133	x	
116.	135	x	
117.	137	x	
118.	139	x	
119.	141	x	
120.	201	x	
121.	203	x	
122.	205-207	x	
123.	209	x	
Parking Lot			
124.	215	x	
125.	219-223	x	
126.	225-231	x	

NORTH-SOUTH STREETS

North Maple Street-ES

127.	103	x	
128.	105	x	
129.	203	x	
130.	205	x	
131.	207	x	

South Elm Street-WS

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132.	106	x	
133.	108	x	
134.	110	x	
South Elm Street-ES			
135.	105	x	
136.	107	x	
137.	111	x	
North Elm Street-WS			
138.	104	x	
139.	106	x	
North Elm Street-ES			
140.	103		x
141.	105	x	
142.	107	x	
North Front Street-WS			
143.	104	x	
144.	106		x
145.	108		x
146.	204	x	
147.	206	x	
North Front Street-ES			
148.	103	x	
Parking Lot			
149.	205		x
North Market Street-WS			
150.	104	x	
151.	106		x
152.	202	x	
153.	204	x	
154.	206		x
155.	208		x
156.	302	x	
North Market Street-ES			
157.	109	x	

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158.	203				X
159.	205				X
160.	207		X		

North Walnut Street-WS

161.	104-106		X		
162.	108		X		
163.	110				X
164.	112-114		X		
165.	116-118		X		
166.	120		X		
167.	202		X		
168.	204		X		
169.	206				X
170.	302		X		

North Walnut Street-ES

171.	107-109		X		
172.	111		X		
173.	113		X		
174.	115-117		X		

Parking Lot

175.	209				X
176.	211		X		

North Mill Street-WS

177.	106		X		
178.	110		X		
179.	202		X		
180.	204				X
181.	206		X		
182.	208		X		

North Mill Street-ES

183.	101		X		
184.	103		X		

Vacant Lot

185.	113		X		
186.	201		X		
187.	203		X		
188.	205		X		
189.	207		X		

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190.	211	x
191.	301	x

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Section: Photographs

Page 33

#1

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking east

#2

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking west

#3

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking northeast

#4

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking southeast

#5

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking southwest

#6

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking south

#7

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking southwest

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John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking southwest

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John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking southwest

#10

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking northwest

#11

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking northwest

#12

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking east

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#13

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking northeast

#19

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking southwest

#14

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking south

#20

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking north

15

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking north

#21

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking south

#16

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking east

#22

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking southwest

#17

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking south

#23

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking west

#18

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking west

#24

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking northwest

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#25

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking east

#31

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking northwest

#26

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking south

#32

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking south

#27

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46 202
Looking west

#33

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking south

#28

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana, 46202
Looking southeast

#34

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking southeast

#29

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking northeast

#35

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking south

#30

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking west

#36

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking southwest

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#37

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking northwest

#43

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking northeast

#38

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking northwest

#39

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking northwest

#40

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking northeast

#41

John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking southwest




#42

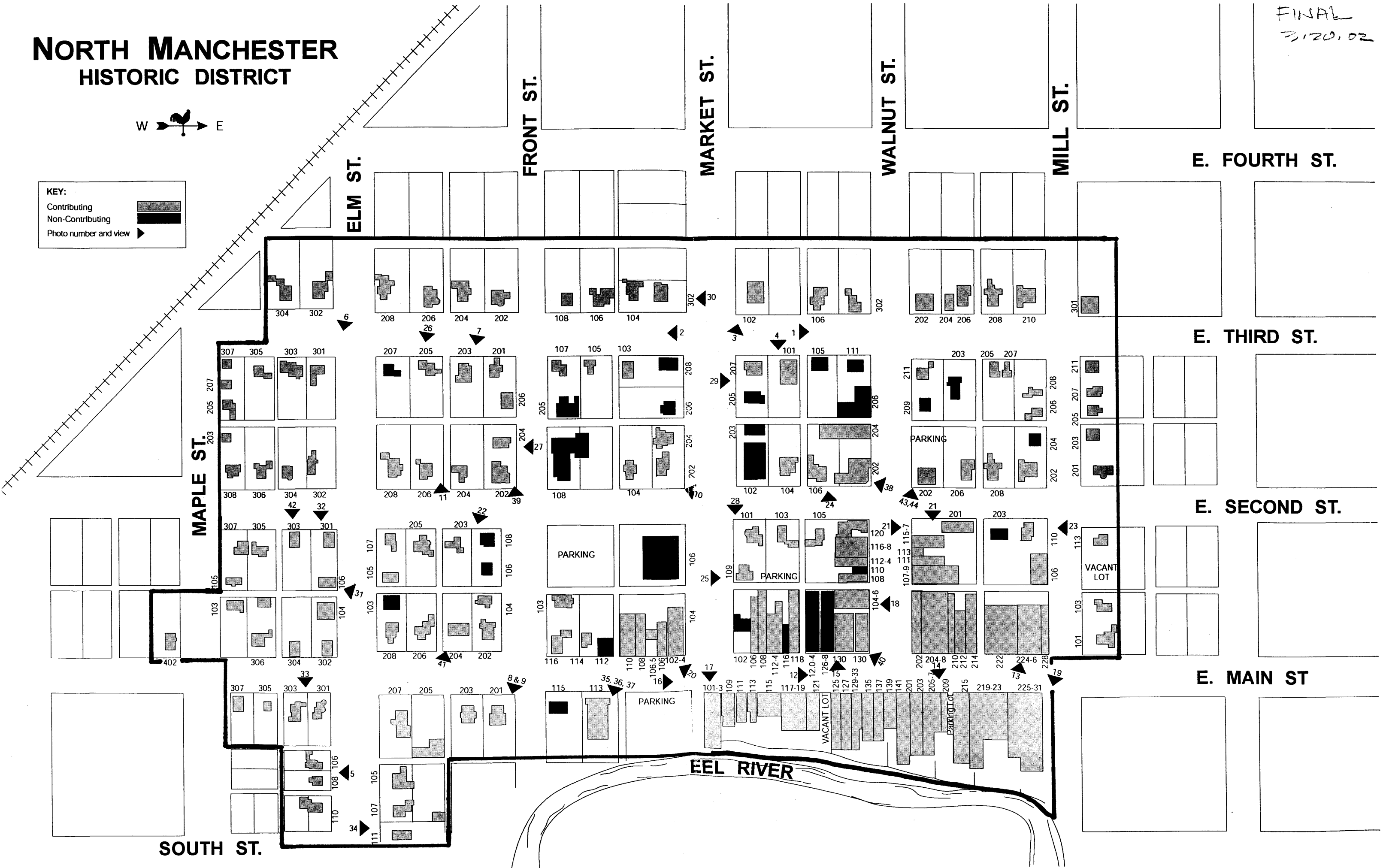
John Warner
26 Oct 2001
402 West Washington Street
Indianapolis, Indiana 46202
Looking north

NORTH MANCHESTER HISTORIC DISTRICT

FINAL
3/20/02



KEY:
Contributing 
Non-Contributing 
Photo number and view 



SOUTH ST.

EEL RIVER

E. FOURTH ST.

E. THIRD ST.

E. SECOND ST.

E. MAIN ST