

**United States Department of the Interior
National Park Service**

NPS
9/18

**National Register of Historic Places
Registration Form**

AUG - 7 2007

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 Violett-Martin House and Gardens

other names/site number 039-243-53241

2. Location

2612 S. Main

street & number N/A not for publication

city or town Goshen N/A vicinity

state Indiana code IN county Elkhart code 039 zip code 46526

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

8/2/07
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]
Signature of the Keeper
Edson H. Beall

Date of Action
9.20.07

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)

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

- building
- district
- site
- structure
- object

Contributing	Noncontributing	
2	0	buildings
1	0	sites
1	0	structures
0	0	objects
4	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)

Current Functions
(Enter categories from instructions)

DOMESTIC: Single Dwelling
LANDSCAPE: Garden
AGRICULTURE/SUBSIST: Horticultural Facility

DOMESTIC: Single Dwelling
LANDSCAPE: Garden

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

LATE VICTORIAN: Italianate

foundation STONE
 walls BRICK
 roof ASPHALT
 other STONE
WOOD

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

LANDSCAPE ARCHITECTURE

Period of Significance

1855-1949

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

Architect/Builder

Unknown

Martin, Earnest

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:

Elkhart County Museum, Bristol

Violet-Martin House and Gardens
Name of Property

Elkhart IN
County and State

10. Geographical Data

Acreage of Property 2.8

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

1

16	597760	4600400
Zone	Easting	Northing

3

Zone	Easting	Northing

2

Zone	Easting	Northing

4

Zone	Easting	Northing

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 Tina Mellott
organization Elkhart County Historical Museum date 08-13-1999
street & number P O Box 434/304 W. Vistula telephone _____
city or town Bristol state IN zip code 46517

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 Kevin and Tina Mellott
street & number 2612 S. Main telephone _____
city or town Goshen state IN zip code 46526

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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Section number 7 Page 1 *Violett-Martin House and Gardens, Elkhart Co., IN*

Section 7 – Description

The Violett-Martin House and Gardens stands on the outskirts of Goshen, Indiana, about two and one-half miles south of the courthouse square, on the east side of S.R. 15. The surrounding land was heavily scoured by glacial action and the meandering Elkhart River forms a serpentine north-south line that is paralleled by S.R. 15. At this southern edge of Goshen, settlers dammed the Elkhart River, creating a small lake known as Goshen Dam Pond. The hydraulic powered mills they built resulted in the founding of a small village known as Waterford Mills, of which the Violett House and Gardens are a part of. Never incorporated as a town, Waterford Mills has evolved into a fringe neighborhood of Goshen, with older houses and former farm holdings scattered down S.R. 15, and a small formally platted area with an assortment of cottages.

The Violett House is set well back from S.R. 15. The property includes the following contributing items: brick house; garage with attached workshop and greenhouse; gazebo/arbor (structure) and various historic landscape elements: plantings, ponds, and stone paths (1 site).

House

Initial owner John Violett built the house in about 1855-1858, however, Ernest Martin, the second owner, bought the property in 1917 and modified the house and grounds throughout the early 1920s. It is a two-story, brick, hip roofed house; the original 1850s portion rests on a rock-faced, random coursed limestone foundation while 1920s additions stand over brick foundations. Masons used two kinds of red brick to build the house; the main house core has smooth, moderately soft red brick dating to the original 1850s construction. Circa 1920 additions, including the front porch, two side one story sunrooms, chimney stack, and a rear, one story wing have hard-fired red wire-cut face brick.

The west elevation of the house has three bays across the front. Each opening has a flat painted limestone sill and lintel. Under the porch, the paired front doors are to the south (right) with two rectangular six-over-six wood double hung sash in the middle and to the north. Three symmetrically placed six-over-six windows on the second floor align with these openings. The hip roofed porch, as noted earlier, is a c.1920 addition. It is a typical Arts & Crafts era porch, with large, square brick piers, low knee walls with stone copings, and a set of concrete steps aligning with the front door, flanked by low brick walls. A large beam spans between the piers and from pier to wall. In about 1950, the owners at that time enclosed the porch with wooden multi-paned fixed windows and a four-light door. The house originally had a wooden porch. A deep wooden entablature runs across the top of the main walls of the house. It has simple wooden moldings that create an architrave, unornamented frieze, and a frieze of fine dentils separated by modillions. Careful observation of the entablature reveals past repair or addition of

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woodwork. Original modillions are solid wood, replacements or added friezes have slightly different dentils and modillions made of three sandwiched boards cut out of stock lumber. The modillions support a box gutter / cornice mold. The low pitched hip roof of the house is covered in asphalt shingles.

The south and north elevations are equally visible, however, the 1920s landscaping tends to make the south elevation have better sight lines from a distance. The south side of the house has a large blank wall surface on the west section of the house. This corresponds to the interior staircase. A small square exterior chimney from the 1920s rises from below grade through the entablature, cornice and roofline, dividing the blank area off from a middle section with two windows on each floor.

East of this section, the exterior walls are recessed back to the north about two-three feet. A one-story, hip roofed sunroom extends from this inside corner to project about ten feet beyond the house. The small sunroom has brick piers, knee walls, and banks of wooden multi-light casement windows with stone sills and lintels. The hip roof eaves are deep and its soffits are covered in beaded board wood. A small window is above the sunroom on the main wall. Just east of the sunroom stands a side entrance to the house, above it is a full size six-over-six window. The 1874 atlas view does not show this two story set back portion, either it was added before Martin's ownership in 1917 or it was added sometime before by later Violet Family members. In any case, details such as the entablature and six-over-six windows with stone lintels and sills were continued. Windows are shorter than the 1850s units, and entablature modillions are built of sandwiched lumber.

The rear one story wing has a bank of casement windows on the south elevation.

The north elevation of the house is similar to the south elevation. There are two major portions with same recessed two story rear wing, and a sunroom, similarly placed and detailed. The front (west) portion of this elevation differs from its southern counterpart in that it has four evenly placed six-over-six sash on each story. At the junction of the sunroom and main walls to the east, there is a pair of short casement windows. The north face of the one story rear section projects forward several feet from the plane of the main house walls, and has a triple set of casement windows. Again, as with the south elevation, the section east of the setback is a two story addition in part or whole, probably dating from Martin's tenure. A small side gabled room projects northward from the rear one story section. At first, in the 1850s, this structure served as a milkhouse (a structure of the proper size and placement appears in the 1874 atlas rendering). Extended to the east with a shed roof attachment, and veneered in 1920s face brick, this room is now more of a wing than functional milkhouse. It has a door with multi-pane lights in the upper half, stone sill and lintel. Close in to the corner of its junction with the rear section of the house,

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there is a high set casement window. The free standing gable end of the milkhouse has a four-pane window with stone sill and lintel, and an odd stilted half-round transom with stone sill above it. The transom arch is of header brick. Rather than a window, however, there are radiating wooden slats in the opening.

The rear of the house has the one story rear section, with several casement window groups and steps leading to a doorway. The doorway leads to an interior mudroom. Two six-over-six windows are symmetrically placed on the second floor. Closer to the north window, a strip of brick that was once a chimney interrupts the entablature. The entablature also has two square attic windows placed above each standard window. A fixed steel ladder also runs up the rear wall near the northeast corner.

The interior of the Violett-Martin House includes many 1850s architectural elements. The original floor plan remains intact in the front section. The stairhall is to the south, a formal front parlor is beside it to the north, behind the parlor is a dining room and behind both stairhall and parlor is the kitchen. The 1920s sunroom additions serve as a breakfast room (north) and office (south). The upper floor has four bedrooms opening off of a central hallway.

Woodwork throughout the original portion of the house is walnut, reportedly first growth timber harvested from the property. Floors are carpeted, walls are lath and plaster. The staircase is a dramatic example of the quality of interior finishes. Located just inside the front doors, the staircase has no landing but instead gracefully turns 180 degrees back on itself as it rises to the second floor, angled treads making the transition and plaster masking the underside of the upper flight of stairs. The newel post is similar to a column in form, with an urn-like base and circular cap. Balusters are lathe-turned with urn and bead forms and a tapering shaft. The handrail is molded in profile and curves to follow the semi-circular stairwell wall. The wall area under the first floor run of stairs houses a built-in cabinet with leaded glass cabinet doors with arched tops on two of the six doors. The cabinet goes from floor to ceiling. The arch on the east wall of the stairhall area may be a 1920s addition or conversion of a standard doorway. Baseboards here and in other rooms are plain with a molded cyma reversa cap.

The parlor has windows along the north wall and west wall. Shouldered architrave moldings with pediments above cap each window opening. The architrave moldings extend to the floor and frame a wood panel under each window. Doorways also have shouldered architrave moldings, but no pediment. Instead of a pediment, the moldings extend to embrace a transom window over doorways. Most walnut woodwork here as in most of the first floor rooms remains unpainted and in excellent condition. The ceiling cornice is painted in the parlor.

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The archway at the end of stairhall leads to the dining room. The dining room has two windows on the north wall. There is a doorway to the rear area of the house on the east wall; it has a transom and shouldered moldings. Dining room windows are similar to those in the parlor. The built in breakfront and buffet is the focal point of the dining room. It features two flanking taller breakfront units with shouldered moldings around (from top to bottom), a side-hinged leaded glass transom, a cupboard with arched leaded glass, and drawers. The lower center unit has paired glass doors above an open shelf or serving area, then paired drawers below. The east wall has original windows with shouldered, pedimented moldings flanking a 1920s face brick lined fireplace. The room has a painted ceiling cornice. At one point, the dining room had been divided into two rooms, however, the current owners removed the demising wall recently.

The kitchen was rehabilitated by the current owners in 2003. It features new natural wood cabinets with recessed panel doors, Pergo wood veneer flooring, and new lighting fixtures.

The rear one story sections extending to the northeast corner of the house are now used for a bathroom and laundry area. Their original use is unknown.

There are two stairs to the second floor; the main stairs, and a second stair rising from the kitchen area. The second stairs appears to have a later balustrade, although it is designed in the period of the house with turned balusters and simple newel post. The second floor has bedrooms opening off a central hall and one bathroom, no doubt converted from a bedroom at some point. Doors and windows are cased with the same moldings as the first floor.

Garage/Workhouse/Greenhouse

Earnest Martin had this combined function building constructed in about 1920. The west section is a hip roofed brick garage with two vehicular overhead doors divided by a brick strip on the south face. The doors are likely original or early in date, with square panels and vertical pane windows along the upper section. Its eaves are open and rafters are exposed. Asphalt roofing covers the garage and workshop section. The next section of the building is gable roofed, with two banks of casement windows on its north and south flanks. It has brick walls, and its eaves are open and rafter tails are exposed. The east brick wall of the workshop was designed to connect to the greenhouse. It has two ogee-arched windows flanking a multi-paned wood door. Only the framework of the greenhouse remains; its glass long ago broken or removed for safety reasons. The greenhouse steel framing rests on low concrete block walls. The greenhouse was added in about 1930.

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Grounds / Pergola

In the 1920s, Earnest Martin transformed the Violett property from a working farm into a farm estate, with elaborate gardens in the yard surrounding the house and functional work areas with barns and sheds on the rear acreage. Martin raised trees and plants in this rear area. Today, the landscape includes only the garden aspect of the property. A fence delineated the transition to the working area; this is now separately owned and is cultivated with crops. The barn with silo and the shed have been demolished and the nature of the land use in this functional area has reverted to farm use. Therefore, this acreage is not included.

The landscape is organized into two basic areas. The front yard is more naturalistic, though its formal stone gate posts contrast with this image. While no planting plan exists, one can easily compare existing plants to those appearing in historic photos, when the landscape was well established. Martin screened his property with rows of Norway Spruce along the north and south lot lines. Other mature trees likely attributable to Martin include Red Cedars, Colorado Spruce, and White Cedars. These are arranged informally, but reasonably close to the house, especially on the west and south sides. It is possible that John Violett installed a number of these pine trees, and that Martin simply respected these by-then established plantings. The 1874 rendering clearly shows evergreen trees in the front yard, but with insufficient detail and from such an awkward angle so as to be useless to compare with a current planting plan. Also, a newspaper account of 1889 by Violett, regarding evergreen trees that he had planted along the nearby mill pond, show that he had a predilection for such trees. Northwest of the house, toward the front fence line, stands a corner of mature deciduous trees, including a Silver Maple, Ash, Hickory and Black Gum.

The main hardscape items are a straight driveway, paralleling the south wall of the house and leading to the garage area, and a fountain, located south and slightly west of the house. The fountain has a circular stone basin built of thin, curving wedge-shaped slabs, with slabs forming the bottom. The fountain ring projects above grade only about six inches. In the center of the basin, is a pedestal, capped by a ring, and a miniature castle tower, all built of diminutive boulder stones set in concrete. The fountain still operates.

The north yard area has a curious stone grouping, created as part of Martin's efforts. A mound of earth and stone, with a large slab in the center, creates a grotto or small cave. Lore has it that Martin created this folly for his dog, which used it as a doghouse. It is equally plausible that it was simply intended as a landscape focal point.

Martin made the back yard a formal garden with flower beds on axis with one gable of the double gabled pergola. The axis was underscored by the pointed arch roofed barn that once

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stood behind the one gable and aligned with it. The slightly awkward barn alignment may have been necessitated by the barn itself. The 1874 rendering shows a massive three bay wide and ten bay long German style barn roughly in this location; the arched-roof barn may have been a substantial reconstruction of this older barn. Contrasting with the formality of this section, an area just north of this included meandering paths and naturalistic ponds. An arched woven-wire fence with steel piping framework once closed this entire area off. A hedge of Peony followed the inside of the fence line. Flower beds appear to have had small arborvitae in each corner, and a variety of lilies, daisies, and other flowers.

Today, this part of the estate retains the stone slab paths that lead to the ponds. The stone lining of the westernmost pond is still visible, but the pond has been filled in and is now a flower bed. The corner pond no longer functions, however, its stone basin and its jagged upright stones lining the back are still in place. The plantings – mostly arborvitae – have grown beyond maturity and tend to shade this kidney-shaped pond. The linear flower beds alongside the concrete path to the center of the pergola do not retain any of the historic plantings. However, a certified landscape architect recently discovered that the stone lining of the beds, nine inches below grade, still remains from when Martin created the beds. Lining garden beds with stone flagging was once a common practice to control soil conditions.

The pergola catches the attention of most visitors. This formal, almost Palladian, wooden structure has two main open gable roofs, supported on wood posts, with a wooden arch under the open gable. Open pergola areas with beams flank the gables. Another wooden arch links the two gables and frames a picket gate with open circle top. Historic photos show awnings suspended from the fronts of the gables for shade. The rear “wall” of the structure is closed off by square grid lattice work.

The landscape retains many significant aspects of its organizational structure, as well as plantings such as trees. The current owners have gradually recovered lost landscape elements, and are restoring removed items. For example, Martin installed tall, polygonal sided light fixtures on the grounds; several of these have been duplicated and installed. Lights, a working fountain, and removal of overgrowth from stone landscape features adds significantly to the integrity of feeling of the landscape.

Section 8 – Statement of Significance

The Violett-Martin House and Gardens is significant as the embodiment of an early 20th century country estate, complete with a rare intact historic landscape. The house, originally built in c.1855, is now itself is significant for its combination of 19th century Italianate architecture and early 20th century Colonial Revival design. The property meets Criterion C as an example of an

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early 20th century landscaped estate. The house and grounds represent years of work and planning by Earnest Martin, owner of the property in the early 20th century. Martin implemented extensive stone paths, follies, stone-lined garden beds, pools, and plantings on the grounds. There are no comparable estates left in the Goshen area.

Elkhart County developed because of its natural assets. Land, once drained, was fertile and waterways provided milling opportunities. The low price of the land attracted settlers from the Western Reserve or Pennsylvania who knew similar terrain. Mennonites, Amish, and other German-Americans were the primary groups drawn to take their chances here. Elkhart was platted in 1830, and Goshen, in 1831. While Elkhart would eventually outstrip Goshen in terms of population and industrial output, Goshen was the county seat and would have its own water-powered industries, as well as the county's college.

Elkhart's early lead in industrialization came in 1851, the 1874 rendering of the Violett Farm proudly shows a modern steam locomotive pulling a freight and passenger car southbound on the tracks that bounded the east edge of the farm. Railroads would help industries like the Goshen Sash and Door Company, established in 1869, prosper and employ hundreds.

Just south of Goshen, along the main north-south road, a small village called Waterford Mills had developed just years after Goshen was founded. With excellent water power resources, it seemed that Waterford Mills might rival or even surpass Goshen. By the mid-1830s, settlers had built mills along the Elkhart River in this location, and in 1836, one mill owner impounded the waters of the Elkhart into a large mill pond by building a dam. The village included a small grid of streets just south of the south end of the mill pond, and farms strung out along the future S.R. 15. The small village had steady business until the 1850s, when Goshen's railroad access forced many businesses to move to Goshen. Throughout the 1840s and 50s, fires claimed the mill several times, and floods damaged the pond dam. By 1870s, the Hawks family had moved milling operations to Goshen, and no industries remained. The village settled into a quiet role as a satellite area to Goshen.

The Violett family had much to do with the development of the Waterford Mills area. John H. Violet was born in a log cabin north of Waterford in 1828. He learned to farm from his father, pioneer John W. Violett. As a young man of 22, John H. departed for the California Gold Rush in 1850. He returned in March, 1851, with enough wealth to purchase land from his father and build his own farm, including the brick Italianate house included in this nomination. Builders completed the house sometime between 1855 – 1858. John H. also married Catherine Rodabaugh in 1852. During the Civil War, Violett served with the 9th Regiment of Indiana Company E. He returned from service, and immediately sought political office. He successfully ran for Sheriff of Elkhart County, serving from 1864-1868. Some ten years after his return from

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the Civil War, the 1874 *Illustrated Historical Atlas of Elkhart County* showed how the Violetts and their farm had prospered. The back of the farm bordered on the railroad, which no doubt helped Violetts' produce and crops get to market much more quickly. The farm had a large dairy barn, and other outbuildings, as well as mature trees in the front yard, if the illustration is to be trusted. Violett's interest in public service continued. He set aside additional land to enlarge the family cemetery across the road, which became final resting grounds for most veterans in the area. Unfortunately for John H., it too would become the burial site for his first wife, Catherine, in 1877, and for three of their children. Earlier, his father John W. Violett was buried there.

In 1878, Violett met Melissa Leedy and the two married the same year. The two had four more children. Violett also kept busy on the farm. He invented the Violett Hay Hoist, a device for raising hay to barn lofts. The hoist was manufactured in Goshen. The Violetts remained on the farm into the 20th century. John passed away in 1913, Melissa finally decided to sell the property in 1917. Mary, a daughter of John's brother William, had moved to Canada, and met an interesting Englishman from Stafford named Earnest Martin. Martin had relocated to Canada in the early 1900s to become a gold miner. He amassed a fortune of millions through gold mining. The two decided to move to Waterford Mills and buy the John and Melissa Violett Farm from Melissa in 1917.

Earnest Martin transformed the farm into an estate, spending thousands of dollars in the process. He commissioned new buildings on the farm, and probably the major addition to the house. He also, as noted in the description, commissioned and executed extensive landscaping around the property. Some of the landscape elements seem to reflect Martin's English background, such as the use of straight beds, filled with a profusion of massed plantings. Other elements seem to be influenced by Arts & Crafts era garden concepts. The use of what might appear to be "found" materials for the path pavers, the use of natural boulders for lining the intimate, natural-shaped water pools, and the use of boulder stone construction for other features can be seen again and again in the pages of Stickley's *Craftsman* magazine, for example. The stone-lined pools framed by plantings and paths leading to geometric forms recalls Jens Jensen's residential work, however, Jensen and his followers would have used more native plants and fewer formal elements.

In the early 1900s, there was a trend toward combining formal and informal planning elements in average sized gardens in both Great Britain and America (Hobhouse). Where in the Victorian era, formal, raised beds with symmetrical displays of contrasting plants might have suited a semi-rural estate, by the 1900s, most favored gardens with a strong structure. Plantings or less formal elements within that framework provided visual relief. The Martin landscape reflects most of these design ideas and so is a representative private landscape of its time.

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Goshen has no known private estate landscapes to compare to the Violett-Martin property. In Elkhart, the grounds of Ruthmere, the Beardsley family home, is the only known private landscape from the early 1900s. The Beaux-Arts formalism of the house was highlighted by formal gardens. Doubtless, many middle and upper class homeowners in Elkhart County engaged in garden and landscaping at this time, yet none had the extensive stone work, pools and plantings still present at the Violett-Martin House. On a statewide level, surviving private estates tend to be associated with houses contemporary to the landscape, or at least roughly so. No other combinations of older house with 20th century landscape are known to exist.

Martin's work continued on into the 1930s. His interest in nature was evident not just in landscaping, but in his introduction of the Black Squirrel to the area from Canada. His familial connection to the area, however, ceased soon after his arrival when Mary (Violett) and Earnest divorced. Earnest remarried to Vera Neilson, and continued to reside at "Pine Manor," as he had named the farm, until his death in 1949. After the Martins, the Annas and Milo Miller and later still, Clarence Yoder owned the property. In 1975, Mr. and Mrs. Rudolph Stegelmann bought the house and grounds. The current owners are Kevin and Tina Mellott. The Mellotts have uncovered several landscape features, identified others, and preserved elements like the pergola. They have also installed replica tall light standards such as the ones the Martins installed over seventy years ago. The Mellotts have also restored the house and provided current systems for the interior that will extend the life of the house for decades to come.

Section 9 – Bibliography

Bartholomew, Henry Sager Knapp. *Stories and Sketches of Elkhart County*. No publisher, 1934.

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**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 9&10 Page 10 *Violett-Martin House and Gardens, Elkhart Co., IN*

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Decennial Census, 1840-1920.
Census of Agriculture, 1850-1880, 1919, 1922-23.

Violett Family Papers, c.1853 – 1920. files of the Elkhart County Historical Society.

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Section 10 - Geographical Data, Verbal Boundary Description

A part of the Northwest Quarter of Section 27, Township 36 North, Range 6 East, Elkhart Township, Elkhart County, Indiana, and described as follows:

Commencing at the Northwest corner of Section 27, Township 36 North, Range 6 East, Elkhart Township, Elkhart County, Indiana; thence South 0 degrees 54 minutes East on the center line of State Road #15 a distance of 187.25 feet to the point of beginning; thence South 89 degrees 40 minutes East a distance of 404.97 feet; thence South a distance of 278.01 feet; thence North 89 degrees 38 minutes West a distance of 94.00 feet; thence South a distance of 21.1 feet; thence West a distance of 306.24 feet to the center line of State Road #15; thence North 0 degrees 54 minutes West on said center line a distance of 300.85 feet to the point of beginning.

NOTED that such boundary is subject to existing public rights-of-way for transportation purposes held by Indiana Department of Transportation or other public entities.

ALSO, an easement for ingress and egress 10 feet in width by parallel lines adjacent to the Easternmost boundary of the real estate and which easement is more particularly described as follows:

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 11 *Violet-Martin House and Gardens, Elkhart Co., IN*

Commencing at the Northeast corner of the above described tract of real estate; thence South a distance of 278.01 feet; thence South 89 degrees, 36 minutes East a distance of 10 feet; thence North 278.02 feet; thence North 89 degrees 40 minutes West a distance of 10 feet to the point of beginning.

Photographs

The following information is identical for all photos:

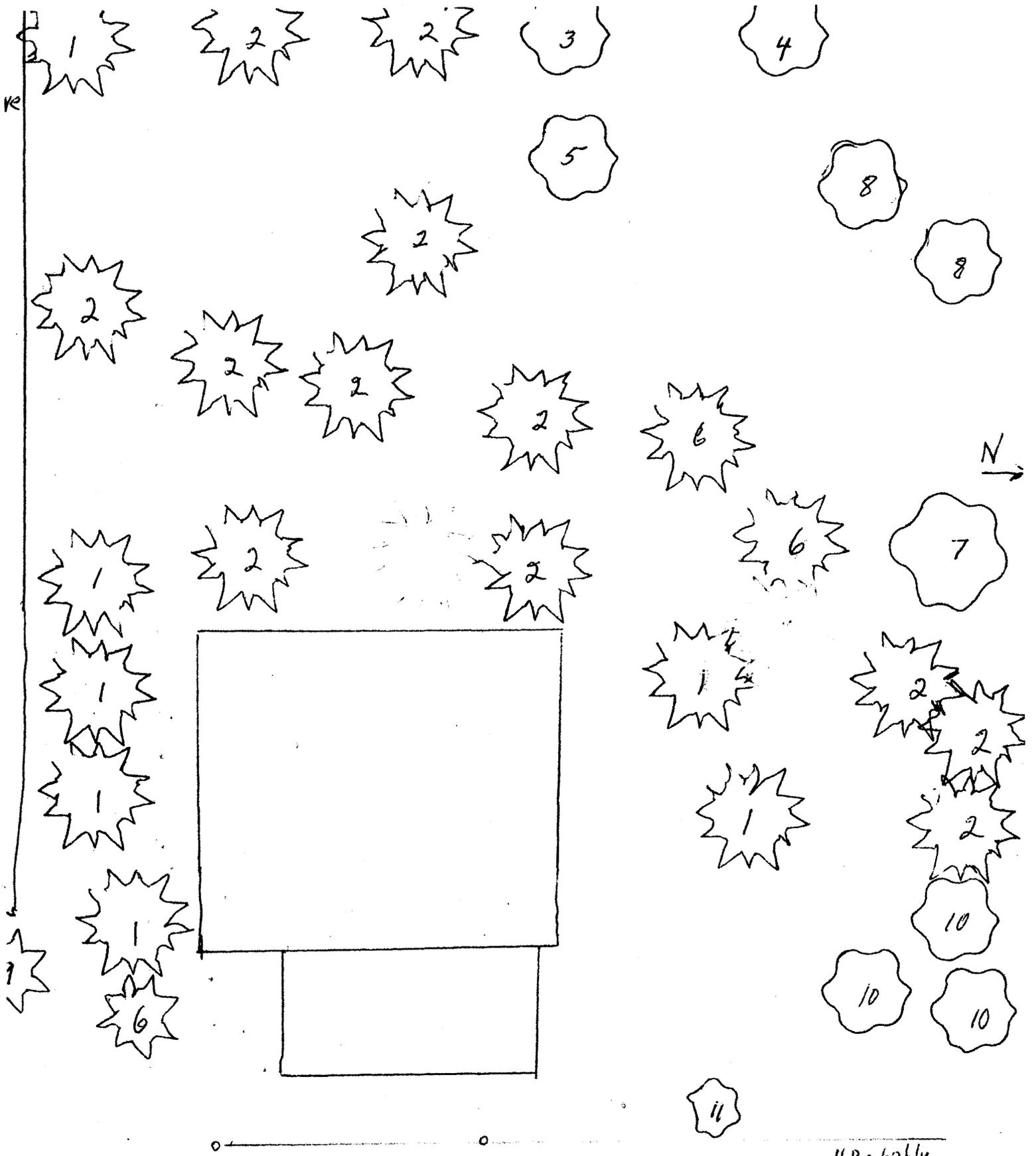
Violet-Martin House and Gardens, Elkhart Co., IN

Tina Mellot, photographer

June 2003

Negs stored at Indiana Div. of Historic Preservation and Archaeology

1. Looking east/northeast, front elevation of house
2. Looking north, south wall of house
3. Looking north, south and front of house, mature trees in side yard
4. Looking southwest, rear of house
5. Looking east/southeast, former milk house wing of house
6. Looking northeast, garage
7. Looking west, greenhouse frame and workshop building
8. Looking east, pergola
9. Looking northeast, rock garden/pond feature
10. Looking northeast, circular basin with birdbath
11. Looking east, "doghouse" landscape feature
12. Looking east, main stair
13. Looking west, window surround in parlor
14. Looking east, built-in sideboard, dining room



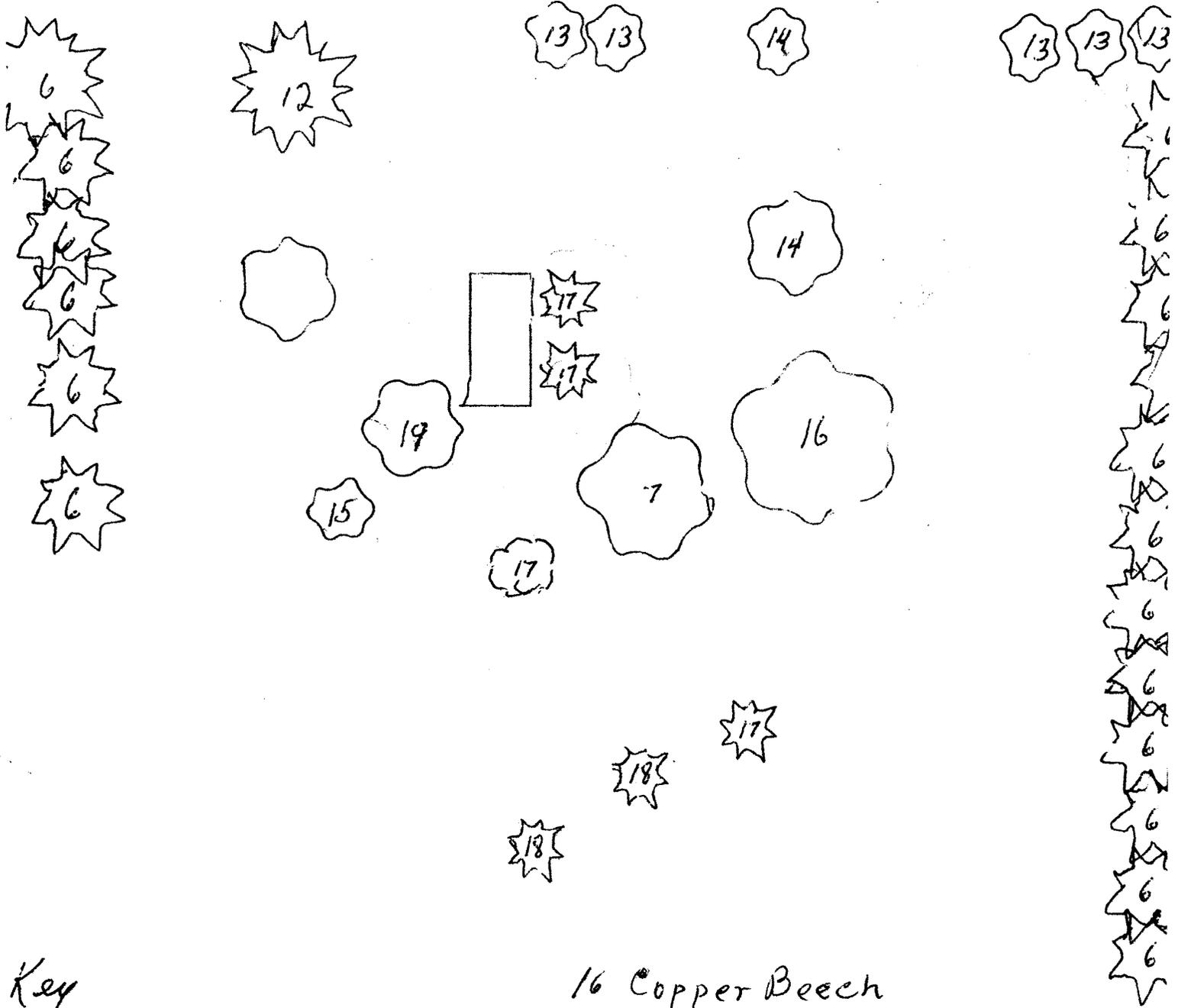
- ey
- 1. White Pine
 - 2 Colorado Spruce
 - 3 Hickory

- 4 Silver maple
- 5 Black Gum
- 6 Norway Spruce

- 7 Norway Maple
- 8 probably Pennsylvania ash
- 9 Balsam Fir
- 10 Red Oak
- 11 Probably Saucer Magnolia

W ↑

fence



Key

- 6 Norway spruce
- 12 White cedar
- 13 Probably Burkwood or
Koreanspice
Viburnums
- 14 Bradford or Calgary Pear

- 16 Copper Beech
- 17 Juniper or Redcedar
- 18 Easternarborvitae

N —

John Violett House, 2612 S. Main St.
Goshen, IN

Conversion common names to technical

Key number:

- | | | |
|-----|--|---------------------------|
| 1. | White pine | Pinus strobus |
| 2. | Colorado spruce | Picea pungens* |
| 3. | Pignut Hickory | Carya glabra |
| 4. | Silver maple | Acer saccharinum* |
| 5. | Black gum | Nyssa sylvatica |
| 6. | Norway spruce | Picea abies* |
| 7. | Norway maple | Acer platanoides* |
| 8. | Pennsylvania ash | Fraxinus pennsylvanica |
| 9. | Balsam fir | Abies balsamea |
| 10. | Red oak | Quercus rubra |
| 11. | Saucer magnolia | Magnolia soulangiana* |
| 12. | White cedar | Chamaecyparis thyoides |
| 13. | Burkwood viburnum | Viburnum X Burkwoodi* |
| | Koreanspice viburnum | Viburnum Carlessii* |
| 14. | Calgary pear (Bradford is an early cultivar) | Pyrus calleryana' |
| 15. | Redbud cercis canadensis | |
| 16. | Copper Beech | Fagus sylvaticus* |
| 17. | Red cedar | Juniperus virginianians** |
| 18. | Eastern arborvitae | Thuja occidentalis* |

* Many varieties and/or cultivars, and/or hybrids

** May be some other species in juniper order



MARTIN
FAMILY
c.1930

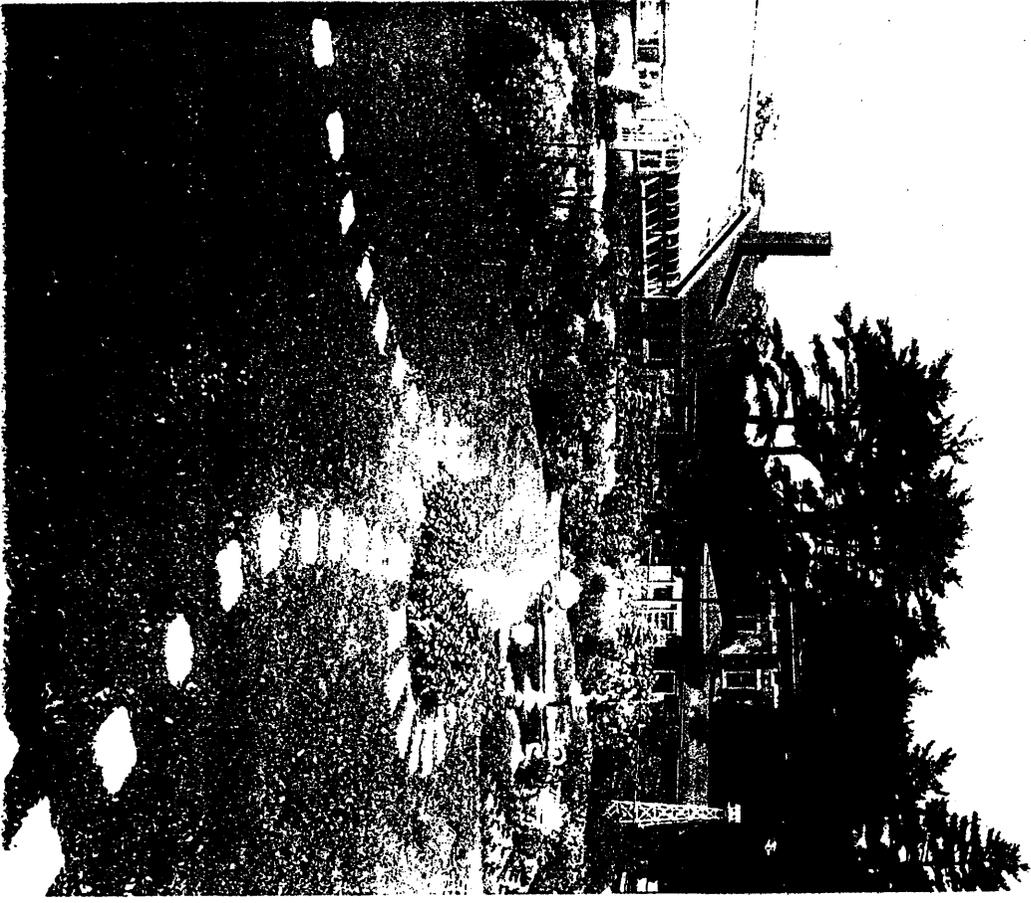


POND
c.1930

VIOLETT - MARTIN HOUSE & GARDENS

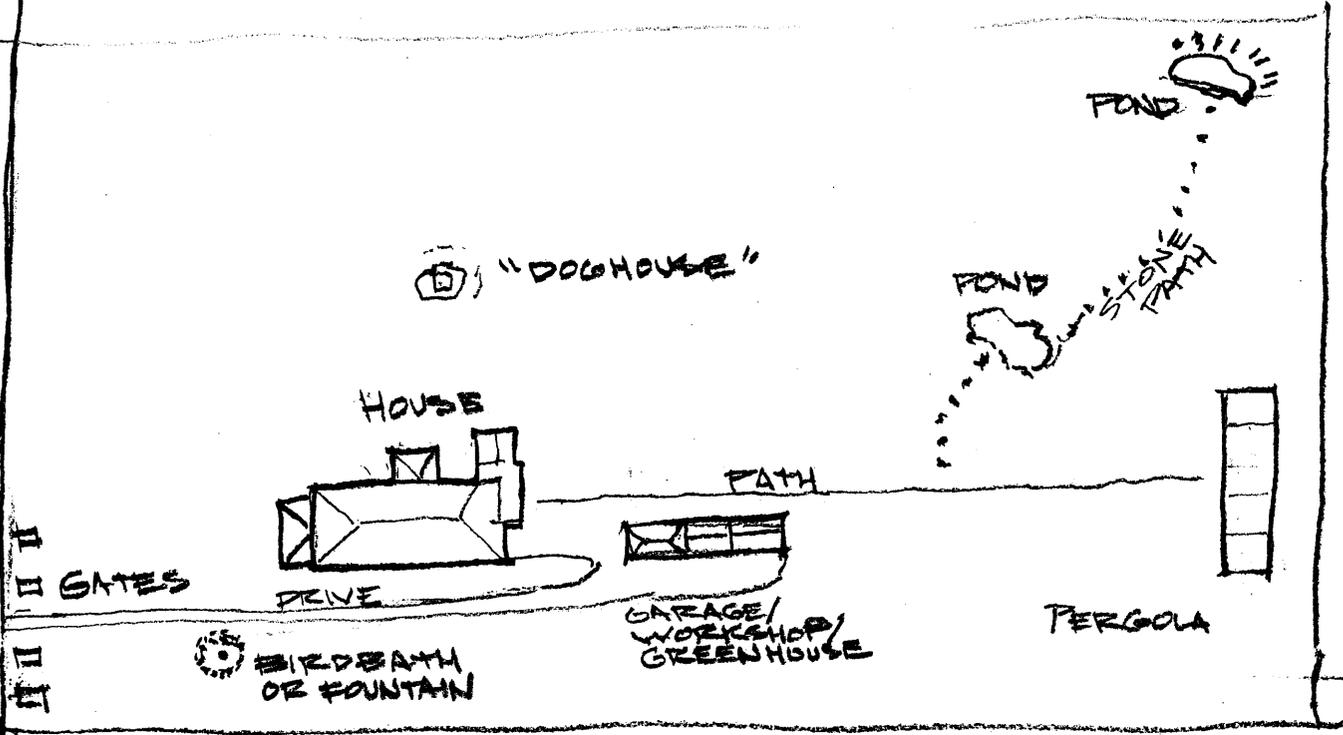


c. 1930



VIOLETT-MARTIN HOUSE & GARDENS

S.R. 15



SITE FEATURES
VIOLET-MARTIN HOUSE
& GARDENS
ELKHART CO., IN



PUD 4/07