

United States Department of the Interior
National Park Service

JAN 09 1990

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name West Side Historic District

other names/site number _____

2. Location

street & number See continuation sheet

N/A not for publication

city, town Shelbyville

N/A vicinity

state Indiana

code

IN

county Shelby

code 145

zip code 46176

3. Classification

Ownership of Property

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

Category of Property

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing
<u>374</u>	<u>42</u> buildings
<u>0</u>	<u>0</u> sites
<u>4</u>	<u>0</u> structures
<u>0</u>	<u>0</u> objects
<u>378</u>	<u>42</u> Total

Name of related multiple property listing: _____

Number of contributing resources previously listed in the National Register 1

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of certifying official

Indiana Department of Natural Resources

State or Federal agency and bureau

Date

1-3-90

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this 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:)

Entered in the
National Register

Melanie Byers

2/9/90

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC: single dwellingRELIGION: religious structure

Current Functions (enter categories from instructions)

DOMESTIC: single dwellingDOMESTIC: multiple dwellingHEALTH CARE: hospital; clinicRELIGION: religious structure

7. Description

Architectural Classification

(enter categories from instructions)

QUEEN ANNELATE VICTORIAN: Stick/EastlakeLATE 19th AND 20th CENTURY REVIVALS:

Colonial Revival

Materials (enter categories from instructions)

foundation BRICK: stonewalls WOOD: shingleBRICKroof ASPHALTother SLATE

Describe present and historic physical appearance.

The West Side Historic District in Shelbyville, Indiana, is a predominantly residential district immediately west of Shelbyville's downtown commercial area. Washington Street, which runs east-west through Shelbyville's commercial square (originally intended as a courthouse square) also runs through the heart of the West Side District. Tompkins Street, which serves as the western border of the Shelbyville Commercial Historic District (NR 8-9-84), is roughly the eastern boundary of this residential district south of Franklin Street. The northern edge of the West Side District runs approximately two blocks south of the Blue River which historically has served as a barrier to Shelbyville's northern expansion. The City Cemetery, historically Shelbyville's oldest cemetery, just south of the Blue River, has been excised from the district because it does not meet criteria consideration D.

The district's street pattern roughly follows the pattern established shortly after Shelbyville was platted in 1822. That platting and subsequent additions, established a rectangular grid of blocks having a decidedly east-west orientation. In the West End Historic District, this has meant that most buildings are oriented toward the dominant east-west streets (Pennsylvania, Mechanic, Franklin, Washington, Jackson, Broadway), while few buildings are oriented toward the north-south streets on the short side of each block. The most significant break in this street pattern and building orientation occurs in the blocks bounded by West, Washington, Tompkins, and Franklin streets where the modern William Major Memorial Hospital has disrupted typical development. Another distinctive feature of the original platting that has affected development within the district is that not all streets were made the same width. Broadway's width (When layed out sometime after 1830) was set at one hundred feet while both Mechanic and Washington Streets were given widths of ninety feet. All remaining east-west streets, as well as all north-south (within the district, were made sixty-six feet in width. This has resulted in the largest homes in the district being built on the wider thoroughfares. Some homes along these streets are set on double lots which extend the full width of the block and have a rear frontage on the adjacent paralleling street. The narrower streets - Pennsylvania, Franklin, and Jackson - have witnessed the development of smaller scale houses with less setback. These streets also have been more densely developed.

 See continuation sheet

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

ARCHITECTURE

INDUSTRY

Period of Significance

1853-1939

Significant Dates

N/A

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Harris & Shopbell

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The West Side Historic District in Shelbyville, Indiana, is eligible for listing in the National Register under Criteria A and C. The district is significant under Criterion A because it contains the best residential evidence of Shelbyville's economic prosperity at the end of the nineteenth century and beginning of the twentieth century. That prosperity was primarily the result of a flourishing furniture industry that won for Shelbyville the accolade "Furniture City of the Middle West". The district is significant under Criterion C because its houses, two churches, and few commercial structures, illustrate the progression of major architectural styles that occurred in American architecture in the last half of the nineteenth century and first four decades of the twentieth century. As a whole, the district is the best collection of residential styles in the city and compares very favorably with districts in other south central Indiana communities of comparable size.

Shelby County was organized in 1821 only five years after Indiana's admission to the Union. It was named for general Isaac Shelby, an American Revolutionary War general who later served as governor of Kentucky. Land donated by Major John Hendricks, James Davison and John Walker became the basis for the original plat of Shelbyville. The plan was layed out in a typical grid pattern. The town square, however, followed the format of the "Philadelphia Square" with streets intersecting the square in the center of each side rather than at the edges. In Shelbyville, both Harrison Street running north-south through the square and Washington street running east-west, were made wider than other streets in the plat. This street arrangement gave the central square a prominence that would assure that the county courthouse, originally intended for the square, would be an imposing landmark in the community. The first county courthouse, designed by John E. Baker occupied the square until 1854 when it was demolished. The second courthouse, designed by Edwin May however, was built on South Harrison Street, thereby leaving the square vacant as it is today.

See continuation sheet

9. Major Bibliographical References

Books

Banta, R. E. (compiler). Indiana Authors and Their Books 1816-1916.
Crawfordsville, IN: Wabash College, 1949.

Boetcker, Rev. William J.H. Picturesque Shelbyville - representing
the official business and social relations of Shelbyville, Indiana.
Shelbyville, IN: Rev. Wm. J. H. Boetcker, 1902.

Chadwick, Edward H. Chadwick's History of Shelby County, Indiana.
Indianapolis: B. F. Bomen & Co., 1909.

McFadden, Miriam. Biography of a Town - Shelbyville, Indiana 1822-1962.
Shelbyville, IN: Tippecanoe Press, Inc., 1968.

See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67)
has been requested
- previously listed in the National Register (J. Hamilton Hse)
- 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

Specify repository:

Indiana Historic Sites and
Structures Inventory

10. Geographical Data

Acreeage of property 105 acres

UTM References

A	<u>1, 6</u>	<u>6, 0, 5</u>	<u>1, 2, 0</u>	<u>4, 3</u>	<u>7, 5</u>	<u>8, 2, 0</u>
	Zone	Easting			Northing	

B	<u>1, 6</u>	<u>6, 0, 5</u>	<u>1, 2, 0</u>	<u>4, 3</u>	<u>7, 5</u>	<u>2, 1, 0</u>
	Zone	Easting			Northing	

C	<u>1, 6</u>	<u>6, 0, 4</u>	<u>0, 3, 0</u>	<u>4, 3</u>	<u>7, 5</u>	<u>5, 6, 0</u>
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D	<u>1, 6</u>	<u>6, 0, 4</u>	<u>4, 5, 0</u>	<u>4, 3</u>	<u>7, 5</u>	<u>8, 1, 0</u>
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Verbal Boundary Description

Beginning at the curb line on the northwest corner of South Tompkins and West Jackson and following the curb line along the west side of Tompkins, north to the northwest corner of North Tompkins and West Franklin; then turning east and following the curb line of the north side of West Franklin to the east property line of 28 West Franklin;

See continuation sheet

Boundary Justification

The northern boundary of the West Side Historic District lies two blocks south of the Blue River. The limited amount of residential construction lying north of the east-west alley north of West Pennsylvania Street is modern and therefore, non-contributing to the significance of the district.

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11. Form Prepared By

name/title	<u>Frank D. Hurdis, Jr.</u>	date	<u>September 11, 1989</u>
organization	<u>Divn. Historic Preservation & Arch.</u>	telephone	<u>317/232-1646</u>
street & number	<u>251 East Ohio Street, Suite 880</u>	state	<u>Indiana</u>
city or town	<u>Indianapolis</u>	zip code	<u>46204</u>

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Location (Continued)

Roughly bounded by West Pennsylvania, North Harrison, Tompkins,
West Hendricks and Conrey Streets.

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At Miller Street, Washington Street veers to the southwest. This change in direction is due in part to the course of the Big Blue River. Historically Washington Street developed into the Old Franklin Road which connected Shelbyville to Franklin, Indiana, and which roughly follows the river's course. West Mechanic and Franklin Streets follow this orientation west of Miller Street.

Topographically the district is relatively flat. Most streets have a fairly consistant covering of mature shade trees set on ample sidewalk lawns or in front yards.

The West End Historic District is architecturally very rich with representations of many mid to late nineteenth century and early twentieth century styles. Many houses throughout the eastern two-thirds of the district (east of Miller Street) are large in scale but the majority of houses throughout the district are more modest in scale and architectural pretention. Almost all houses in the district are single family residences although a few duplexes and houses divided into multiple units also exist.

In addition to residential buildings, two historic churches, the First Christian Church, and the First Presbyterian Church are located in the district. As the district map indicates, non-contributing buildings occur throughout the district. The vast majority of these are the result of loss of integrity to historic structures rather than modern, unsympathetic intrusions (the exception being the Major Memorial Hospital).

The district contains 374 contributing buildings and 42 non-contributing buildings. It has four contributing structures (cast iron fence at 233 West Jackson Street, cast iron fence behind 229 and 239 West Washington Street, pergolas behind 319 and 322 West Washington Street) and zero non-contributing structures. There are no sites or objects in the district. One property, the John Hamilton House at 132 West Washington Street, was listed in the National Register 6/4/79.

The district currently is not the site of major renovation/restoration activity although various properties are

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being rehabilitated. For the most part properties are well maintained and there are no substantial areas of blight or decay.

The following is a description of representative buildings, structures, and streetscapes from throughout the district:

1. West Pennsylvania Street Photo 1

This view of West Pennsylvania Street looking west is taken from just outside the district. The chain link fence in the foreground surrounds the commercial complex at the street's intersection with North Harrison Street. The small stucco cottage is typical of the more modest properties throughout the district. Note also the street's generous number of shade trees.

2. 32 West Pennsylvania Street Photo 1

This 2 1/2 story, cross gable, wood frame house has a typical late nineteenth century form, yet reflects the turn of the century appeal of the Colonial Revival in such details as the doric columned porch, use of clapboard, and use of diamond shaped panes in the east facing gable window.

3. 324, 328 West Pennsylvania Street Photo 5

These one story, wood frame cottages are located on the north side of Pennsylvania at the northwest corner of the district. Although the house at 328 has lost its original wooden porch supports and ornamental scrollwork seen on its neighbors immediately west, its gabled-ell form is typical of a number of modest worker cottages found along this block of Pennsylvania. This photo also illustrates the less ample setbacks and greater density of construction found along the narrower streets in the district.

Mechanic Street is one of the two streets in the district of ninety foot width. The block between North Harrison Street and North Tompkins Street is tree lined with a mixture of one story bungalows and imposing 2 1/2 story Colonial Revival, Queen Anne and Tudor Revival homes. The block between North Tompkins and

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North West Streets contains several outstanding homes on lots that extend through the block to West Pennsylvania Street. In the next block west there is a transition to smaller scale Queen Ann cottages and bungalows. The 300 block contains numerable Queen Ann cottages and two large Queen Anne doubles (314-16 and 320-22 West Mechanic) while in the 400 block a predominance of small scale worker cottages of similar form and plan occurs. Housing at this end of the street is more densely sited.

4. Peter Metzgar House, Photo 6
23 West Mechanic Street

This 2 1/2 story, frame house has a hip roof with deep overhang at the eaves with scroll shaped false rafters. A two story portico supported by fluted Ionic columns extends across the entire street facade. Hipped dormers project from the main roof at the front and sides. Fenestration on the street facade is symmetrically placed but more randomly located on the side and rear elevations. Simple hedge landscaping defines the front yard and contributes to the house's imposing nature.

5. Joseph Acre House, Photo 7
37 West Mechanic Street

This 1 1/2 story, frame cottage is an excellent illustration of the exuberant decoration popular during the late nineteenth century. In addition to fishscale shingle above the porch, the house, built c.1880, has rich, Eastlake-influenced porch supports and spindlework, a fan shaped design flanking the front gable window, and ornate spindlework at the gable peak.

6. Earl Karmire House, Photo 8
51 West Mechanic Street

This 2 1/2 story, frame gable-on-hip house, built c.1888, combines elements of both the Stick Style and Queen Anne. The linear articulation of corners and window framing at the second floor and gable reflects the Stick Style interest in accentuating sticklike elements. The first floor porch with

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polygonal corner pavilion as well as the arcaded second floor sitting porch seem more Queen Anne in spirit as does the house's complex massing and roof form.

7. Charles Davis House,
103 West Mechanic Street

Photo 10

This house also reflects the multiplicity of stylistic influences affecting housing form and detail at the end of the nineteenth century. As on the Karmire House, the expression of vertical and horizontal structural elements on the wall surfaces reflects Stick Style influence. The wrap-around porch, conical roofed tower, and complex roof massing however reveal the influence of the Queen Anne while the tracery-like bargeboard in the front gable and the porch gable seem more a holdover of the Gothic Revival. The house was built in 1898.

8. Charles Birely House,
120 West Mechanic Street

Photo 11

This grant 2 1/2 story home, constructed c. 1898, is probably the best example of a Colonial Revival residence in Shelbyville. The house is a gabled-ell in form with the massive front gabled section occupying half on the main facade. The one story porch supported by classically correct fluted Ionic columns originally extended across the entire main facade. Its eastern section has since been infilled and the handsome balustrade that surmounted its roof removed. The semi-circular bay next to the entrance that rises to the eave has also lost its original balustrade. The Palladian window, a hallmark motif of the Colonial Revival appears in the front gable, in the east and west gables, and on the ground floor of the east elevation. Other Colonial Revival details such as delicate swags and classical window surrounds also contribute to this building's outstanding architectural character.

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9. Harry Whitcomb House, Photo 12
133 West Mechanic Street

Like its neighbor the Birely House, this house reflects the influence of the Colonial Revival at the end of the nineteenth century. However, here the Revival features are creatively combined with many aspects of Queen Anne architecture and elements of the Stick Style. Like other houses already discussed, the house is of frame construction and grand in scale. Despite the loss of the original shake shingle roof, roof finials and a balustrade surmounting the northeast corner, the house has retained very good integrity.

10. 302 West Mechanic Street Photo 16

This is a small 1 1/2 story Queen Anne Cottage with an irregular roof. The front gables have spindlework at the eave peaks and brackets at the end of the gables. Fishscale shingles have been applied in the gable areas with wood siding below. Rafter ends show under the eaveline. The framing of the windows have some stickwork with vertical siding spandels below. The porch across the front has an angled entrance with a cutout design in the pediment above. There is a large front window with the upper panel having diamond panes. This design is repeated in the other first floor double-hung windows. The entrance is recessed to the right (east) side.

West Franklin Street is one of the narrowest east-west streets in the district and one whose continuity is interrupted by the Major Memorial Hospital complex. Houses are more closely sited than properties found on Mechanic, Washington or Broadway and while they are not of the impressive scale as homes on the wider thoroughfares, they illustrate the use of mid to late nineteenth century stylistic elements.

11. 211 West Franklin Street Photo 23

This two story, frame residence is one of the few Italianate buildings in the district. The semi-octagonal bay on the east side of the street facade along with the attenuated

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window proportions and bracketed cornice convey the stylistic character of this middle class, single family dwelling now converted to apartments.

The mix of one and two story houses seen in the 200 block of West Franklin continues in blocks farther west as seen in photos 27 and 28. Houses in this part of the district are often more modest in the use of stylistic detail as illustrated in the 2 1/2 story frame residence at 405 West Franklin Street. Stylistic elements also are treated in a more vernacular way. Vestiges of the towers, usually associated with Italian villa, or Second Empire styles can be found on the houses at 413 West Franklin Street (photo 27), 410 West Franklin Street and 428 West Franklin Street. West of Miller Street properties have been less well maintained and there is greater frequency in the appearance of artificial siding, however, properties still retain sufficient integrity to convey the nineteenth century working class development of this part of the district.

Washington Street, the main east-west divider for Shelbyville, runs through the heart of the West Side Historic District. Just east of Miller Street it veers southwest. Like Mechanic Street it was laid out with a ninety foot width and like Mechanic and Broadway Streets contains some of the largest homes in the district. Additionally, one of the two churches in the district, the First Christian Church, is located at 118 West Washington Street (photo 31). The Major Hospital and its associated parking disrupt the residential character of the eastern third of the street. However, sufficient residential properties remain in the 100 block to convey that block's historic residential usage. As already seen on Mechanic and Franklin Streets, more modest houses predominate west of Miller Street.

12. 103 West Washington Street

Photo 30

This is one of the few commercial buildings in the district and the only building representing the Moderne style. The front of the building is basically one story on a raised foundation. A setback section rises to two stories on the east side. Constructed of brick and limestone with a flat roof, the building exhibits many elements of Moderne design.

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The soldier courses of brick and the limestone stringcourse, combined with the horizontal band of windows, yield the streamline appearance characteristic of the style.

13. First Christian Church, Photo 31
118 West Washington Street

This stone structure constructed in 1901 has an auditorium sanctuary rather than the more typical cruciform plan. The auditorium is covered by a tall conical dome from which project large gables on the east, south and west, each with a large pointed arch window. A sympathetic education addition was made to the northeast in 1960.

14. John Hamilton House, Photo 32
132 West Washington Street

This two story, brick Italianate residence is dominated by the pair of semi-hexagonal wings that flank the central entrance bay. A cornice composed of painted ornate brackets ties the whole composition together at the roofline which the one story, bowed, limestone porch unifies the main facade at the first floor. The porch's splayed central stair, Roman Doric columns on plinths, and roof balustrade enrich the entry to this imposing residence. This house was listed in the National Register in 1979.

15. C. H. Campbell House, Photo 35
203 West Washington Street

Like the Whitcomb House on Mechanic Street, this 2 1/2 story frame and brick home is an amalgam of Queen Anne and Colonial Revival detail. The Washington Street facade is dominated by the house's large roof gable cut away in the center by a pointed arch inset. A modified Palladian window almost fills the inset. Originally the gable with inset was sheathed in shingle as was an identical gable facing onto South West Street. The typical Queen Anne wrap around porch is supported by paired Doric square columns set on panelled brick plinths. Unfortunately, the swan's neck sections of porch rail between each plinth have been removed. The Queen

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Anne use of projecting bays is seen here in the shallow second floor bay on the main facade, the deep 2 1/2 story semi-hexagonal bay on the west elevation and the wide two story semi-hexagonal bay on the east elevation. Originally, Colonial Revival balustrades surmounted these east and west bays. Along with oculus windows surrounded by heavy keystone frames, and ornate foliate relief in the porch gable, the lost balustrades and porch rail originally conveyed the Colonial Revival influence on the house's exterior.

16. 239 West Washington Street Photo 37

This large 2 1/2 story structure has a limestone facade with a hip tile roof and front gable dormer. The wide eaves have exposed rafter ends. The balanced facade has decorative upper panes in the wide double-hung windows. The center doorway is flanked by sidelights. The hip porch has wide eaves with rafter ends and Doric column supports. A unroofed porch area extends to the east. On the west side is a hip port cochere. The hip garage reflects the style of the house.

17. George McConnell House, Photo 38
312 West Washington Street

This two story wooden Queen Anne has a hip and gable roofline. Inside the gable ends are shingles, stick work, and bracket supports with the end brackets having dropped pendants. The two story cutaway corner bays have shingles and decorative trim. The center doorway with double door has a small porch over it on the second floor with a pedimented gable and stickwork. The porch wraps around to the east (right) and has spindlework under the eaves.

Jackson Street which deadends in Miller Street, is the shortest east-west street in the district, and like Pennsylvania and Franklin Streets, is only sixty-six feet wide. Because of its location between Washington Street, which has a number of house lots running through the block, and Broadway which also has block deep lots, Jackson Street has few properties that face onto it.

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In the 100 block parking associated with Major Hospital and the First Presbyterian Church have eliminated much of the street's residential character. Immediately west of South West Street, one and two story frame dwellings from the turn of the century appear. Like those found in the 200 block of Franklin Street, these houses are less elaborate than those immediately north on Washington or south on Broadway, yet reveal the same stylistic influences. In the 300 block, handsome garages associated with Washington Street and Broadway properties, as well as sections of cast iron fence, appear.

Broadway, as its name suggests, is the grandest thoroughfare in the district and is the location of the largest collection of imposing nineteenth and twentieth century high style homes. The eastern edge of the district is marked by the tower and spire of the First Presbyterian Church, 124 West Broadway. The next two blocks of the street are lined with excellent examples of Italianate, Queen Anne, Spanish Revival, American Foursquare and Bungalow architecture.

18. First Presbyterian Church,
124 West Broadway

Photo 51

The church is brick with dressed limestone in the Gothic Revival manner. The bell tower with steeple is on the east corner with the inscription "First Presbyterian Church" over the doorway. The tower has a large vent opening with a Gothic arch and voussoirs. The pointed arch doorway has columns with stones at the base with inscriptions to each side reading "Organized 1825" "Erected 1885". The center section of the building has a gable roof with a cross at the peak and pinnacles to each side. There is a large pointed arch opening filled with a center rose window and two arched stain glass windows below. There is some decorative brick corbelling. To the left of the center is a gable with parapet roof and corbelling at edgeline. There is a change in brick color for accents at the entablature and arch openings. There are three large window openings with one small center window above. Double wooden doors have multipaned windows and transoms.

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19. 125 West Broadway

Photo 50

The building is a two story frame residence dating from the 1890's. It is a carpenter-builder structure with elements from the Queen Anne vocabulary. The building exhibits an elaborate decorative gable hood and wrap around front porch with turned columns, spindled balaster and pedimented entry. The gables are ornamental with varigated shingles, diagonal siding, decorative brackets and sunburst motifs.

20. 143 West Broadway

Photo 53

This one story bungalow dates from the 1920's. It exhibits craftsman style detailing and is of stucco construction. The building has a cobblestone porch which spans the width of the building and cobblestone chimneys. It also has exposed rafter ends and windows with multipane upper sashes over a single pane lower sash., There is a shed dormer that has had its windows replaced by louvers.

21. 149 West Broadway

Photo 54

This is a two story frame Queen Anne residence dating from the 1890's. The building has a T-plan and has a front gable with a projecting two story bay and a one story semicircular front porch with unusually curved turned columns. A porch with similar columns is located on the east side of the building. The roofs of the side wings have jerkinhead gables while the front gable exhibits a decorative gable hood. The wall surface is decorated with boards of verigated, diamond shaped and fishscale shingles. It has an elaborate brick chimney.

22. John Randall House,
160 West Broadway

Photo 52

This frame, 2 1/2 story Italianate residence was constructed c.1880. It is T-shaped in plan with the stem of the T (facing east) treated as a semi-hexagonal bay. A windowed frieze with tall carved brackets supports the deep overhanging hip roof. A one story, semi-hip roofed porch

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that is tucked between the stem and arm of the T curves on its east side to echo the semi-hexagonal bay.

23. 163 West Broadway Photo 55

This one story, hip roofed, frame cottage with a beautiful Eastlake inspired wrap around porch illustrates how smaller residences are intermixed with the grander two story homes on Broadway as through the district.

24. Alfred Major House, Photo 56
232 West Broadway

The Major House is a hipped roof, five bay brick building with a bracketed cornice. The windows on the second story are round arched with a fixed transom. There is a Colonial Revival porch added in 1907 which spans the front of the building and extends to the roof above the central bay which is topped with a hipped roof. This central bay has Ionic columns which are two stories in height. There is a baluster of turned spindles on the top of the first floor porch roof.

25. 248 West Broadway Photo 57

This two story Queen Anne residence has a front gable and twin bay windows on the second story and a full width porch on the first floor. The gable is shingled with a three part window centered in it. Beneath the base of the eaves is a wide decorated dentiled band. The full width porch has paired foliated columns and there is a wide gable over the east end which flanks the entry. there is a curved glass three part window bay beneath the porch and there is a stained glass window on the east side. There is a brick chimney to the west of the gable and flared roof shed dormers on either side of the main gable.

26. 251 West Broadway Photo 58

This two story, Spanish Revival stone villa with tile roof illustrates perfectly the wide range of architectural styles found in the West Side Historic District. As different

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architectural styles achieved currency during the late nineteenth and early twentieth century as symbols of good taste and economic success, they were readily adopted by Shelbyville's leading citizens for their residences.

This structure dates from the 1930's. The house has a red tile roof and copper gutters and downspouts. The surface of the building is of rock faced limestone construction, with sills, lintels, and door surrounds being of dressed stone. There is a front gable wing which has a decorative round attic vent, paired second story round arched windows, and a wrought iron balcony above four casement windows. The round arched front entry way is of dressed stone and features a foliated carved moulding on the inner edge of the arched opening; fleur-de-lis motifs at the impostes and keystone and carved shell patterns flanking the opening. The entry is topped with a tiled roof and a gable dormer is located directly above it. This dormer has paired windows with leaded diamond shaped panes of glass. To the east of the entry bay are three sets of paired casement windows on the second floor and a set of three round arched windows joined at the impostes on the first floor.

27. Frank C. Sheldon House,
256 West Broadway

Photo 59

The Sheldon House is a 2 1/2 story residence whose massing and taugt angularity suggest the influence of the Stick Style despite the fact that its brick construction denies the stick expression of structural framing. The jerkin-head gables and the polygonal bays on the south and east still exhibit the angularity often seen in that style. Originally the gable and hip roof front porch added to the complexity of angles and planes. This has since been removed and replaced by a masonry terrace. The house, originally unpainted brick, has much of its original integrity including cast iron cresting at the roof peak and above the south bay.

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28. 273 West Broadway

Photo 60

This one story, permastone clad, gable roofed office building is one of the few modern intrusions in the district and one of very few non-residential buildings in the district.

29. 319, 307, 303 West Broadway

Photo 63

The two houses at 307 and 303 are good illustrations of the various ways the American Foursquare was treated during the first three decades of the twentieth century when it was a popular house form.

The Nate Kaufman House at 307 Broadway dates from the 1920's. There is a low hipped roof dormer on the front facade with a tiled roof and a modillioned cornice and paired attic windows. The front facade has three bays with a center porch with a low hipped roof and bracketed cornice supported by Tuscan columns. An original garage space was located under the porch and was reached by a slanted driveway located on the east side of the house. To the west of the porch is a terrace area with a decorative balustrade. The porch floor and the central entry is raised and reached by a flight of stairs. A second attached brick one car garage has been built on the east side.

The house at 303 West Broadway is a brick two story hipped roof Craftsman Foursquare also dating from the 1920s. It features a green tiled hipped roof with hipped dormers on the north, east and west sides with flared bases. The dormers and the cornice have a modillioned cornice with paired brackets at the end. There are three bays on the front facade with six over one double-hung windows. The central bay is a projecting three part bay window with a tiled modillioned roof. On the first floor there is a full width hipped roof porch with a tile roof and square brick and stone porch columns and modillioned cornice.

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30. Edward Thurston House,
345 West Broadway

Photo 64

The house at 345 West Broadway is a brick, stone and stucco two story residence. The building has an L-shaped plan with a large gable facing the street the roof of which sweeps down to cover an open porch on the east side. The gable has clapboard in the attached portion with brick on the first and second story. The columns of the open porch are stone and this stone extends into the brickwork of the first floor. There is a projecting one story gabled entry at the base of the west end of the main front gable. This is faced with stone and has a voussoir around the doorway. To the west is a hip roof with a second story casement window being cut into the roofline and having a very low hip dormer. The second floor is stucco with half timbering and the first floor is rough stone with a casement window.

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The city grew relatively slowly in the early years of the century with only small additions being added to the original plat every few years. Reportedly, the first house constructed in Shelbyville was built for Francis Walker at the northwest corner of Washington and Tompkins Streets (now the site of the First Christian Church).² As additions were made to the north and south of the original plat, Mechanic Street was layed out with the same width as Washington Street while Pennsylvania Street was surveyed at the standard 66 foot width. Broadway to the south of the square was made 100 feet wide. By 1850, Shelbyville extended roughly from the Blue River on the north to Broadway on the south with the streets that run east-west through the West Side Historic District having the alternating narrow-wide configuration that is found today.

From its beginning until the last quarter of the nineteenth century, Shelbyville was comprised primarily of shops, small businesses and professional services to accommodate the everyday needs of the community and surrounding agricultural county. As late as 1853, one of the few industrial enterprises in the city was a planning mill established by Joseph Stewart.³ Even after two rail lines passed through Shelbyville in 1856, industrial activity remained at a fairly low level. Small industries such as the Sprague Stove Factory, a soap factory, distillery, the Shelby Mills, and the Woolen Mills, each employed small number of people.⁴

The first furniture manufacturing business in Shelbyville was started in 1872. By 1902, there were eleven furniture factories and by 1920 the number had grown to eighteen companies. It was this growth that caused Shelbyville to change from a relatively quiet county seat to a "Little Grand Rapids"⁵ and that established the wealth displayed in many of the West Side Historic District's homes. Several of these enterprises made substantial boasts about their size. The Conrey and Birely Table Company claimed itself to be "the largest exclusive center and library table factory in the world." They employed over five hundred people. In 1901, Charles Davis became president and the name of the company was changed to Davis-Birely Table Company. They

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continued to produce furniture until they went into receivership in 1938.⁶ The C. H. Campbell Furniture Company called itself "the largest manufacturer of hall furniture in the world".⁷ Other factories like the Shelbyville Wardrobe Company and the Shelbyville Desk Company also specialized in certain types of furniture, but several companies were more generalized in their production. Among the companies illustrated in Picturesque Shelbyville in 1902 were Blakely Furniture Co., Blanchard Hamilton Furniture Co., Conrey and Forester Furniture Co., Hodell Furniture Co., and the Spiegel Furniture Company.

Shelbyville's population more than quadrupled in the last half of the nineteenth century with much of that growth occurring in the last two decades.⁸ This dramatic increase in population generated a need for housing not only for the wealthy owners of the furniture businesses but for their hundreds of employees as well. Many of the furniture entrepreneurs built grand homes on the west side of the city both because land was available there for development and because in some cases their factories were located west of the city. Many modest homes also were built on the west side housing furniture industry employees among others. Thus, the area now being designated the West Side Historic District developed as a composite of stately homes for the city's wealthiest and modest middle class homes and worker cottages. The larger homes grew up along the wider thoroughfares in the district while the smaller residences were built along the narrower east-west streets or the cross streets.

Another factor that significantly contributed to the amount of working class housing under construction at the turn of the century was the organization of Building and Loan Associations. These institutions made money available to small wage earners and thereby encouraged home construction. In 1902, Boetcher attributed Shelbyville's high standard of living to among other things "the large number of Building and Loan Associations".⁹

In his history of Shelby County Chadwick noted that "The majority of proprietors (of the furniture factories) reside in the city and own beautiful homes."¹⁰

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Among the homes he was referring to was the residence of Charles Campbell, owner of C. H. Campbell Furniture Company which produced hall furniture from the 1890's to the 1930's. In 1900, Campbell built the large Queen Anne house at 203 West Washington Street (photo 35). Except for the loss of some balustrade detail, the house's exterior remains today much as it did when Campbell and his family lived there. Charles Birely, part owner of the Conrey & Birely Table Company, built his home at 120 West Mechanic Street c.1898 (photo 11). This house has lost some of its original grandeur as a result of the partial infill of the front porch and loss of balustrade yet still retains its scale, massing, and most Colonial Revival detail. Charles Davis who took over the presidency of the Conrey-Birely Company in 1901 changing its name to Davis-Birely Table Company, built the Queen Anne residence at 103 West Mechanic Street (photo 10) in 1898. Davis's 2 1/2 story frame residence is one of the very few in the district with a conical tower roof. The roof's bell shaped curve at the eaves gives the tower an almost chateausque quality.

Harry Whitcomb, who preceeded Davis as president of the Conrey-Birely Table Company, built the grand home at 133 West Mechanic Street (photo 12), also in 1898. It combines Colonial Revival detail seen on its neighbor, the Birely House with elements of the Queen Anne. Just down the street at 51 West Mechanic Street is the home built by Earl Karmire c. 1888 (photo 8). Karmire was a principle for the Shelbyville Desk Company. Like the Whitcomb House, this residence is Queen Anne in massing but, possibly as a result of its earlier construction date, shows the influence of the Stick Style in its detailing.

Not all of the larger homes built in the West Side Historic District during the last quarter of the nineteenth century were constructed by magnates in Shelbyville's furniture industry. In 1877, Frank C. Sheldon moved to Shelbyville and opened a jewelry business which became very successful. The following year he and his bride who has the daughter of Alfred Major, a prominent civic leader, built a large 2 1/2 story brick house at 256 West Broadway (photo 59). The land on which the house was built was given by Major to the couple as a wedding present. Sheldon also became active in city affairs. In 1879, he selected the new clock for the remodeled courthouse and was awarded a five year contract to

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regulate it. He remained a respected businessman in the community until he retired in 1917.

One of the earliest homes in the district is the John Hamilton House at 132 West Washington Street (photo 32). The house was constructed c.1853 for Hamilton who, born in Ireland in 1784, settled in Rushville in 1830. He operated a dry goods and grocery store as well as a hotel in Rushville. In 1835, he formed the J. & S. Hamilton Company in Shelbyville with his younger brother, Samuel. Hamilton lived in the house until his death at 91 in 1875. The house, an excellent example of Italianate style design, was cited by Wilbur Peat in Indiana Houses of the Nineteenth Century for its distinctive double polygonal bays on the main facade.¹¹ The house was individually listed in the National Register June 4, 1979.

The economic prosperity generated by the strong furniture industry in Shelbyville produced substantial construction of more modest housing as well as larger homes. The west side of the city witnessed the construction of worker cottages in the Queen Anne style and later bungalows to house the city's wage earning population. Photo 7 shows the Joseph Acre House, a carpenter built cottage at 37 West Mechanic Street not far from the Earl Karmire House at 51 West Mechanic Street previously discussed. The house, though smaller in scale than the Queen Anne Karmire residence, has many features of the Queen Anne style such as an elaborate spindlework porch, carved bargeboard and bracketed eaves. Next door (33 West Mechanic Street) a one story bungalow resembles many others found throughout the district that illustrate early twentieth century worker housing construction. Much of this working class housing appears west of Miller Street as illustrated in photo 18.

In addition to being significant as evidence of Shelbyville's economic prosperity at the turn of the century, the West End Historic District is significant because its buildings are excellent examples of American architecture during the period of significance. Starting with the Gothic Revival style illustrated by the pair of 1 1/2 story cottages at 219 and 225 North West Street (photo 3), good examples of most major nineteenth and twentieth century styles are found. The Hamilton House (photo

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32), already discussed, is a notable example of Italianate architecture that is somewhat unusual for its pair of facade polygonal bays. Its heavy bracketed cornice is its most typical Italianate exterior feature.

The Stick Style, seen in Indiana in the 1870's and 80's, is well illustrated by the frame residence at 324 West Mechanic (photo 18). Stick Style influence can also be seen in the Karmire House (photo 8) and the Charles Davis House (photo 10). The Stick Style's most salient feature was the expression of structural members on the surface of the building through the use of linear "stick-like" elements. This stylistic treatment is clearly visible on the house at 324 West Mechanic where the use of contrasting color on the stick elements emphasizes the linear surface pattern as it would have been treated historically.

One of the most commonly found styles in the district is the Queen Anne style. This style is most characterized by its complex massing that included multiple gable and other roof forms, wrap-around porches, towers, and bays. This complexity was typically accentuated by exuberant millwork and surface detail, such as gable spindlework, porch balustrades and grillwork and fenestration framing. Several of the larger houses already discussed in greater depth, such as the Davis House (photo 10), the Karmire House (photo 8), and the Whitcomb House (photo 12), superbly illustrate these qualities. However, the Queen Anne style is also well illustrated in a number of the smaller cottages found throughout the district (photos 7 and 16). The 1 1/2 story cottage at 302 West Mechanic Street is a good example of Queen Anne small cottage design (photo 16). The cottage has a front gable extending from a partial hip roof with cross gables extending from a taller hip roof to the rear. A shed roof porch with small gable set at an angle extends across the front of the cottage. The front gable is surfaced in fishscale shingle. The overhanging eave is supported at each end by carved brackets and features a delicate spindlework design at the peak. The porch gable is filled by a circular pattern grill. These features demonstrate how the Queen Anne taste for visual enrichment was adopted to a more modest dwelling.

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The Colonial Revival style became popular in America after the celebration of the American Centennial in 1876. It was promoted by such nationally significant architects as McKim, Mead, & White and illustrated in the increasing number of architectural periodicals appearing at the end of the century. Shelbyville's premier example is the Charles Birely Residence (photo 11) already fully described in section 7. Other illustrations of the influence of the Colonial Revival can be found in large and small houses throughout the district such as the monumental portico on the Peter Metzgar House (photo 6), and the porch detailing seen at 203, 213, 219 West Washington (photo 36).

The twentieth century saw a proliferation of housing forms and styles the most common being the bungalow and American Foursquare. Excellent examples of these styles can be found along West Broadway which developed somewhat later than sections to the north. The small bungalow at 143 West Broadway (photo 53) has a rustic cobblestone porch that reflects the interest in craftsman construction often associated with bungalow design. On the same street, the American Foursquare houses at 303, 307 West Broadway (photo 63) illustrate the way that popular twentieth century house form could be modified to reflect either a more craftsman character (303 West Broadway) or a Neoclassical spirit (307 West Broadway). Other stylistic revivals that appeared in the twentieth century are illustrated by the Spanish villa influenced house at 251 West Broadway and the romantic Tudor inspired cottage at 345 West Broadway (photo 69).

While the West Side Historic District is primarily residential in nature, it does contain two historic churches that illustrate nineteenth century ecclesiastical design. The First Christian Church at 118 West Washington (photo 31) was organized in 1834 at the home of Ovid Butler, an attorney who later moved to Indianapolis to become the first president of Northwestern Christian University. This institution, later renamed Butler University to honor its first president, continues to be an important center of higher education in Indianapolis to this day. The church, constructed in 1901, was designed by the Evansville, Indiana, firm of Harris & Shopbell. This limestone structure with central conical dome has Gothic Revival detailing. Its plan employs the auditorium-like sanctuary arrangement popularized by

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such noted architects as H. H. Richardson rather than the more traditional cruciform plan with long nave. The First Presbyterian Church at 124 West Broadway (photo 51) was organized in 1824. Two earlier buildings predated this church which was constructed in 1885. The gable roof, red brick building has a monumental bell tower at its southeast corner which contains the entrance to the sanctuary. Like the First Christian Church it is stylistically Gothic Revival. The south facade of the sanctuary is dominated by a tall pointed arch infilled with a pair of double lancet windows and a multifoil window. That motif is flanked by a pair of pinnacled buttresses. The three stage tower is also buttressed and surmounted by a tall gabled spire.

The complete range of the district's architectural significance is demonstrated by the Moderne commercial building at 103 West Washington (photo 30). This building is the only known Moderne style structure in Shelbyville and completes the district's catalogue of stylistic examples.

The west side remained one of Shelbyville's most desirable residential neighborhoods well into the middle of the twentieth century. Although notable houses were built in other parts of the city it contains Shelbyville's strongest concentration of large and small scale historic housing. The district measures favorably when compared with identified historic residential districts in Franklin and Greenfield in neighboring Johnson and Hancock counties. The Northside Historic District in Franklin, a city of slightly smaller size (pop. 11,637 in 1984) about seventeen miles due west of Shelbyville (pop. 14,989 in 1984), contains the nineteenth century homes of Franklin's most prominent families. Franklin was platted in 1823 just one year after Shelbyville and the district's oldest home dates from 1853, the same period as the Hamilton House in the West Side district. In general, however, the Northside Historic District's high style houses rated "outstanding" in the 1985 published survey of Johnson county are more modest in scale and architectural enrichment than the outstanding homes in the West Side Historic District. In the slightly smaller city of Greenfield (pop. 11,441 in 1984), in Hancock County the identified Greenfield Residential Historic District is larger than Shelbyville's West Side district and surrounds Greenfield's commercial center on three sides. Because

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Greenfield developed more rapidly during its early history, the district contains many more Italianate houses. The district also contains a greater number of later twentieth century houses from the 1930's and 40's. However, like Franklin's Northside district, the houses rated "outstanding" in the 1983 Interim Report for Hancock County are less distinguished models of architectural styles. The Greenfield Residential Historic District also has suffered from a greater number of modern intrusions and unsympathetic alterations to historic properties.

In summary, Shelbyville's West Side Historic District is locally significant as the residential evidence of the city's "furniture era" prosperity from the 1880's to the Great Depression. It also has significance for having the best collection of architectural style examples in Shelbyville and one of the very best collections in a three county region of south central Indiana.

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Notes

1. Rev. Wm. J. H. Boetcker, Picturesque Shelbyville representing the official business and social relations of Shelbyville, Indiana (Shelbyville, Indiana: Rev. Wm. J. H. Boetcker, 1902, p.4.
2. Edward H. Chadwick, Chadwick's History of Shelby County, Indiana (Indianapolis: B. F. Bomen & Co., 1909), p. 58.
3. Chadwick, p. 295.
4. Miriam McFadden, Biography of a Tour - Shelbyville, Indiana 1822-1962 (Shelbyville: Tippecanoe Press, Inc., 1968), p. 208.
5. Boetcker, p. 4.
6. Boetcker, p. 88.
7. Boetcker, p. 94.
8. Shelbyville's population was 1424 on January 21, 1850, when the city was incorporated. By 1902, it had expanded to 8500.
9. Boetcker, p. 5.
10. Chadwick, p. 297.
11. Wilbur D. Peat, Indiana Houses of the Nineteenth Century (Indianapolis: Indiana Historical Society, 1962, p. 122. illus. 116.

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"Furniture Business History" compiled by Russell Morris.
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Verbal Boundary (continued)

then turn north and follow the property line to the rear alley between West Franklin and West Mechanic; then turn east along the north line of the alley, to the east property line of 17 West Mechanic; then turn north along that east property line to the intersection with the south side of West Mechanic Street, then turn west and follow the south side of West Mechanic to a point that is the extension of the west side of the first north-south alley west of North Harrison Street between West Mechanic and West Pennsylvania Streets; then turn north, cross West Mechanic Street and continue along the west side of this alley to the south side of West Pennsylvania; then jog west along the south side of West Pennsylvania to a point that is the extension of the east property line of 28 West Pennsylvania; then turn north, cross West Pennsylvania Street and follow the east property line of 28 West Pennsylvania north to the east-west alley north of West Pennsylvania Street; then turn west, follow the south side of this alley to its intersection with North Tompkins Street, then turn south following the east side of North Tompkins Street to the southeast corner of West Pennsylvania and North Tompkins; then turn west and follow the south side of West Pennsylvania street crossing North West Street to a point that is the extension of the east property line of 224 West Pennsylvania Street; then turn north, cross West Pennsylvania Street, follow the property line to the north property line of 224 West Pennsylvania; then turn west and follow the north property lines of properties facing West Pennsylvania to the intersection with the east side of North Miller Street; then turn south, follow the east side of North Miller Street across West Pennsylvania to the south side of the east-west alley between West Mechanic Street and West Pennsylvania Street; then turn west, cross North Miller Street and follow this alley to its intersection with North Conrey Street; then turn southeast following the east side of North Conrey Street crossing West Franklin street and West Washington Street; then turn southwest following the south side of West Washington Street to its intersection with Montgomery Street; then turn south, follow the east side of Montgomery Street across West Broadway to the south property line of 391 West Broadway; then follow the rear property lines eastward until intersecting the west property line of 339 West Broadway; then south and follow the west property line to its intersection with the north side of West Hendricks Street; then turn east along West Hendricks Street to the northwest intersection of West Hendricks and South Miller Street; then turn north and follow the west side of South Miller Street to its intersection with the north property line of 221 South Miller; then turn east, cross South Miller Street and continue along the north property lines of houses in the 200 block of West Hendricks Street until intersecting the east-west alley between West Hendricks Street and West Broadway;

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then turn south along the west property line of 208 West Hendricks Street to its intersection with the north side of West Hendricks Street; then turn east, crossing South West Street and continuing east to the first north-south alley west of South Tompkins Street; then turn north along the west side of that alley across West Broadway and continue up the alley to its intersection with the east-west alley between West Broadway and West Jackson Street; then turn and cross the north-south alley and continue east along the south property lines of West Jackson, to the east property line of 109-111 West Jackson; then turn north and follow property lines crossing West Jackson to the north curb line of West Jackson; then turn east and follow curb to northwest corner of South Tompkins and West Jackson, or place of beginning.

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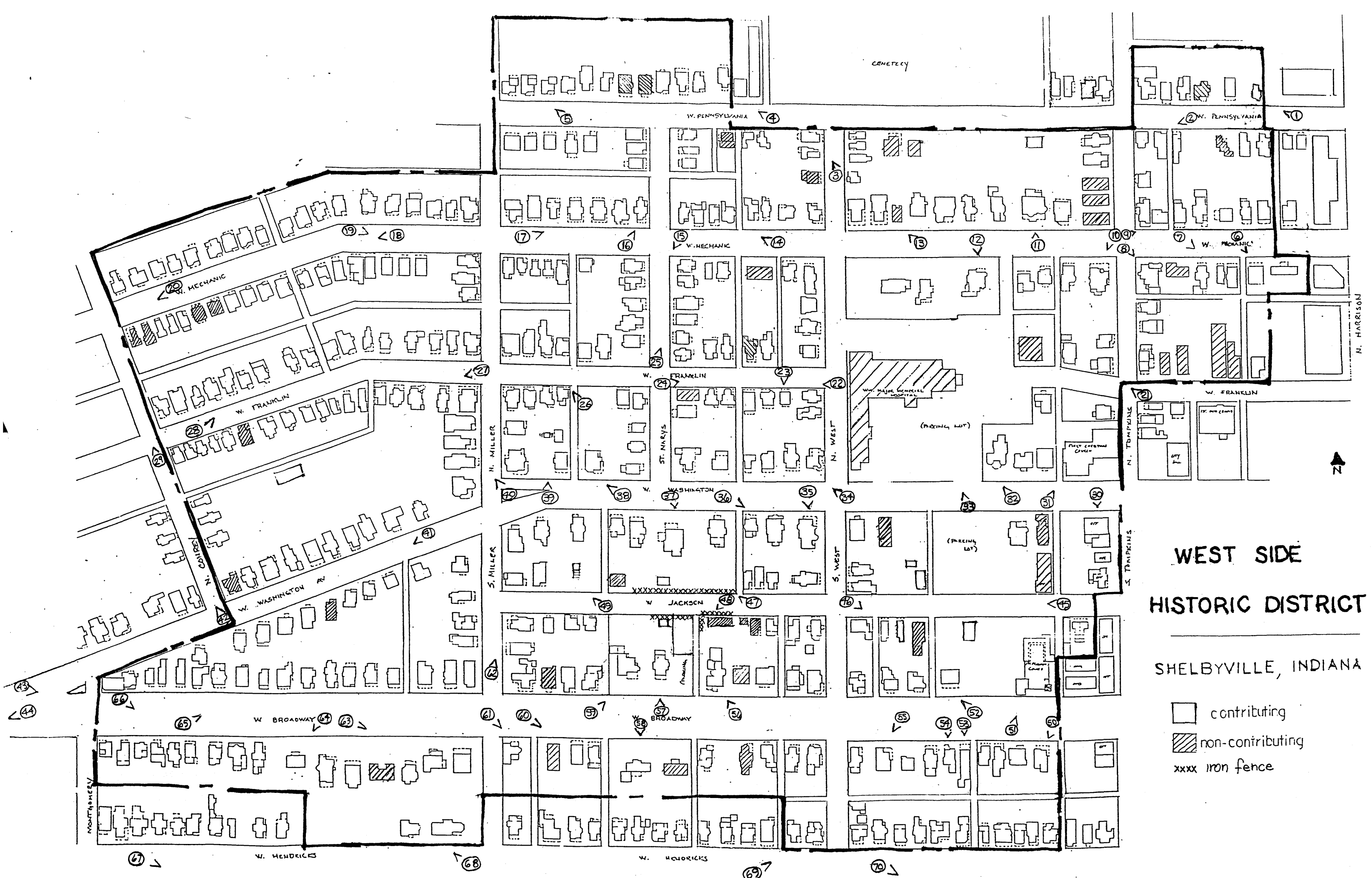
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Verbal Justification (continued)

The city cemetery, though containing some very old graves, was not included because it does not meet criteria consideration D. Housing stock west of North Miller Street along West Pennsylvania is also too recent to be included. The west boundary was established along the east side of North Conrey Street in part because housing to the west is too recent for inclusion and in part because housing south of Mechanic Street has suffered considerable loss of integrity.

Similarly, the southern boundary could not run continuously along the north side of West Hendricks Street because housing stock in the 400 block has been too altered to contribute to the district. As a result, the southern boundary in the 300-400 block runs along the south property line of houses on West Broadway and drops south to West Hendricks Street only where lots run completely through the block and to pick up two contributing houses at 221 South Miller and 414 West Hendricks. Properties in the 200 block of West Hendricks, although constructed during the period of significance, have lost integrity through unsympathetic alterations except for 204 and 208 West Hendricks and houses in the 100 block west of South Tompkins. Properties on the south side of West Hendricks Street are of the style and size of district houses, but a greater number of intrusions intercepts the sense of continuity to the streetscape. Tompkins Street provides the east boundary between Broadway and Franklin and is also the west boundary of the Shelbyville Commercial Historic District. Properties west of South Tompkins Street not included in the West Side district are modern commercial buildings. The West Side Historic District's east boundary interlocks with the Commercial District's west boundary to Mechanic Street then runs north along a north-south alley to exclude non-contributing commercial buildings along North Harrison Street.



**WEST SIDE
HISTORIC DISTRICT**
SHELBYVILLE, INDIANA

- contributing
- non-contributing
- xxxx iron fence