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



**National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in 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 **Drover Town Historic District**

other names/site number _____ 069-288-27000

2. Location

street & number **Roughly bounded by the Little River, South LaFontaine St, Olinger and Elm Sts, Ogan & Salomonie Avenues and Whitelock St** N/A not for publication

city or town **Huntington** N/A vicinity

state **Indiana** code **IN** county **Huntington** code **069** zip code **46750**

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

7/27/06
Date

Indiana Department of Natural Resources

State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register
 See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other, (explain:)

Signature of the Keeper

[Signature: Edson H. Ball]

Date of Action

9.20.06

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

- building
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
231	26	buildings
0	0	sites
2	0	structures
1	0	objects
234	26	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

3

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling
 DOMESTIC: Secondary Structure
 COMMERCE/TRADE: Department Store
 EDUCATION: School
 RELIGION: Religious Facility

Current Functions

(Enter categories from instructions)

DOMESTIC: Single Dwelling
 DOMESTIC: Secondary Structure
 COMMERCE/TRADE: Specialty Store
 COMMERCE/TRADE: Restaurant
 RELIGION: Religious Facility
 RECREATION/CULTURE: Monument/Marker

7. Description

Architectural Classification

(Enter categories from instructions)

EARLY REPUBLIC: Federal
 MID-19th c.: Greek Revival
 MID-19th c.: Gothic Revival
 LATE VICTORIAN: Italianate
 LATE VICTORIAN: Queen Anne

Materials

(Enter categories from instructions)

foundation STONE
 walls BRICK
 WOOD: Weatherboard
 roof ASPHALT
 other CONCRETE
 SYNTHETICS

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
COMMUNITY PLANNING &

Period of Significance

1857-1878

1857-1930

Significant Dates

1874

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

9. Major Bibliographic References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository:

10. Geographical Data

Acreage of Property 75 acres

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

1	16	626440	4526200	3	16	627260	4525800
	Zone	Easting	Northing		Zone	Easting	Northing
2	16	627250	4526240	4	16	626460	4525980

See continuation sheet

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

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

11. Form Prepared By

name/title John Warner
organization _____ date 04-01-2006
street & number 5018 Broadway St telephone 317/ 283-5450
city or town Indianapolis state IN zip code 46205

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 City of Huntington Historic Review Board
street & number 201 N. Jefferson St telephone 260/ 563-4534
city or town Huntington state IN zip code 46750

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 7 - Description (Continued)

Architectural Classification

LATE VICTORIAN: Italianate

- : Queen Anne
- : Stick/Eastlake
- : Shingle Style
- : Romanesque

LATE 19TH AND 20TH CENTURY REVIVALS: Colonial Revival

- : Tudor Revival
- : Neo-classical Revival

LATE 19TH AND 20TH CENTURY AMERICAN MOVEMENTS: Prairie School/American Four
Square

- : Commercial Style
- : Bungalow/Craftsman

MODERN MOVEMENT: Ranch

OTHER: Gable Front and Wing

- : Gable Front
- : Minimal Traditional
- : Hall and Parlor

Narrative Description

Drover Town Historic District is located south of the Little River in the Third Ward of the city of Huntington, Indiana. The first and earliest streets comprising the district are not laid out in the standard north-south/east-west grid common in most Indiana towns founded in the same period. The general orientation of these streets is either northeast to southwest or northwest to southeast; to simplify matters, directions in the body of this nomination will be given using the four cardinal directions, not the actual orientation – north may be slightly northeast or northwest but the primary direction will be designated simply north.

The topography of the district is generally flat except at the elevated knoll near the intersection of South Jefferson Street and Etna Avenue. The area north of this intersection becomes flat again along the river flood plain as South Jefferson Street continues north across the river, out of the district (photograph 1). The older streets reflect many of the visual elements discovered in the neighborhood that impart character to the district. Examples are visible in the cluster of early red-brick homes along the west side of South La Fontaine Street (photograph 2), the small lot sizes along Frederick Street (photograph 4), the mixed ages and differing architectural styles of homes in similar blocks of Henry Street and Etna Avenue (photographs 6 and 7), and finally, the high density of homes along South Jefferson Street (photograph 8). Photographs 3 and 5 are views outside the district to the north near South La Fontaine Street and east along Riverside Drive.

The district boundary was determined by a combination of factors, the physical location of the district relative to the river, obvious changes in the architectural period of the houses, and most importantly, the limits of the subdivisions originally platted by Henry Drover. Drover named most of the streets included in the district after members of his family. One street was named for his wife Fredericka but later confusion with Frederick Street, named for one of his sons, caused it to be renamed Charles Street.

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There are a number of structures and objects included within the district boundary. The structures are glazed-brick sidewalks and a brick-paved alley and the objects are two markers that address historic moments in the heritage of the community. There are examples of brick sidewalks throughout the entire district; they exist as small sidewalk sections in front of a single house or a few houses scattered randomly in the district or bricks used as patchwork in conjunction with other material. The most intact example of the use of sidewalk brick is along the south side of William Street between addresses 475 and 329 (photographs 9 and 10); two other examples are between 222 – 206 and 249 – 207 Etna Avenue. The bricks are molded in either a star or a bull's-eye pattern and are intermingled in some cases in the same stretch of sidewalk (photographs 11 and 12). A point for conjecture is the origin of the sidewalk bricks. There is strong evidence that some of the sidewalk bricks may have originated in the kilns of the Nelsonville Brick Company, a firm producing sidewalk and paving bricks from 1880-1937, in Nelsonville, Ohio or one of the other active brick makers in Ohio's Hocking Valley. Paving bricks in an alley located between South Jefferson and Henry Streets are stamped with many of the names of once-active brick kilns in the Hocking Valley and include: Hallwood Paver, Townsend Block, Nelsonville Block, Hocking Valley, H.V.F.C. Company, and Athena (photograph 13). The one contributing object in the district is the marker located behind the United Church of Christ. The marker is the bell from the first Huntington County Court House, cast in 1858, that was later used by the First Christian Church and finally installed in its present location when that church and St. Peter's United Church of Christ merged in 1988 (photograph 14). There is another marker, erected by the Huntington County Historical Society, that is a cast metal sign noting the establishment of Drover Town by Henry Drover in 1857 and its annexation by Huntington in 1874 (photograph 15). Due to its recent placement, this marker is not included in the resource count of the district and is mentioned only as a matter of historical note.

The buildings in the Drover Town Historic District are primarily late nineteenth-century homes, mixed with a few churches, and a few commercial buildings. Collectively, they demonstrate many different architectural styles; some buildings reflect the transitional aspect of architectural styles as they came into favor with the public or incorporate elements from multiple styles due to simple evolution of architectural choice through the period. The greatest numbers of homes are in the Queen Anne style. Other styles represented are Federal, Greek and Gothic Revival, Italianate, Richardsonian Romanesque, Shingle, Eastlake, Commercial, American Four Square, Prairie, Craftsman Bungalow, Tudor Revival, Colonial Revival, Neo-classical Revival, and Ranch. Throughout the district are examples of vernacular styles that are best identified by their basic forms such as Gable Front, Gable Front and Wing, Hall and Parlor, or Minimum Traditional. Some of the homes in the district have experienced alterations such as the addition of vinyl siding, some newer window units and doors, or actual additions to the original main block of the house; however, the district as a whole retains a high level of architectural integrity and non-contributing resources account for only approximately nine percent of the total.

There are 231 contributing buildings (200 buildings, 31 garages, excluding the three properties already listed in the National Register), 26 non-contributing buildings, two contributing structures, and one contributing object.

1) 452 Frederick Street
c. 1910 Cross Plan Cottage

Contributing Photo #16

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This one-and-one-half story home retains its basic form and roof configuration even though it has a non-period porch on the front elevation. The windows throughout are original double-hung units. The door to the interior of the house is original; the outside door for the porch is obviously modern in materials and design. The exterior walls are clad with aluminum siding and the roof is sheathed with modern composition shingles.

2) 444 Frederick Street

Non-contributing Photo # 17

c. 1900 Other: Gable Front

This two-story house retains some its original form but a large non-period addition has been attached to its west elevation and has changed the fenestration. The exterior walls are vinyl-covered and the porch is a replacement.

3) 366 Frederick Street

Contributing Photo # 18

c. 1870 Other: Gable Front

This one-and-one-half story residence has an unusual stucco finish on its exterior walls. The foundation is stone with a parge coat of cement, the porch deck and roof supports are non-period and the roof is sheathed with composition shingles. The windows are original and double-hung. The window unit in the upper story has a Greek-Revival-influenced lintel and is glazed one-over-two. The door to the interior is a non-period replacement. A non-period addition is attached to the rear elevation of the house.

4) 356 Frederick Street

Non-contributing Photo # 19

c. 1890 Other: I-House

This two-story house retains little of its original architectural elements; the exterior walls vinyl clad, the window units are modern replacements, and the porch is modern.

5) 346 Frederick Street

Non-contributing Photo # 20

c. 1890 Queen Anne Cottage

With the exception of the three-sided bay in the front elevation, this one-story house retains little of its architectural integrity. The window units are modern replacements, the exterior walls are vinyl clad and the porch is non-period.

6) 324 Frederick Street

Contributing Photo # 21

c. 1905 Queen Anne

Unlike many of its neighbors, this two-story residence retains much of its original integrity. The foundation of the porch is rock-faced block, the roof is supported by tapered round columns but the balustrade is obscured by vinyl siding. The exterior walls are also vinyl clad, however, the shingling in the front gable is original and diamond-shaped, fixed-sash window is typical of the period and the style. The double-hung window units are single glazed and original. The entry door is a modern replacement. A simple original red-brick chimney penetrates the steeply-pitched, irregular roof.

7) 317 Frederick Street

Contributing Photo # 22

c. 1905 Other: Gable Front and Wing

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The foundation of this two-story angular house is rock-faced block. The front porch, with its large square red-brick roof supports is not period but demonstrates a prevalent architectural change experienced by most late nineteenth and early twentieth century homes of this type in the 1920s. The exterior walls are clad with cement asbestos shingles, the double-hung windows are glazed one-over-one, and the entry doors are original. Queen Anne-inspired decorative brackets support the eaves of the gable ends.

8) 445 Frederick Street
c. 1890 Gable Front

Non-contributing Photo # 23

This house retains none of its original architectural integrity due to fenestration changes, changes in window units, structural modifications including non-period additions, and a general loss of architectural character and form.

9) 624 William Street
c. 1880 Italianate

William Drover House

Contributing Photo # 24

A truly outstanding example of the Italianate architectural style, the William Drover house retains an exceptionally high degree of integrity. The foundation of the porch is a replacement for the original but constructed in a sensitive manner that does not detract from the overall visual image of the façade. The flat porch roof is supported by wrought iron columns that terminate in elaborately detailed brackets; the perimeter of the roof is defined by low border of decorative wrought iron detail. The limestone block foundation supports red-brick exterior walls that terminate in an entablature detailed with large, paired scroll brackets with smaller decorative brackets between the pairs. Three evenly spaced frieze-band windows extend across the façade below a projecting cornice. Two original red-brick chimneys penetrate the low-pitched roof. A full-height, three-sided bay extends from the east elevation at the rear of the main block of the house. The original double-hung windows are glazed one-over-one; the window surrounds consist of simple limestone sills and flat lintels decorated with scroll and acorn detail. The original wooden entry has an arched light; a single-glazed transom light is visible over the door opening.

10) 558 William Street
c. 1895 Other: Gable Front and Wing

Contributing Photo # 25

The façade of this two-story residence has a front porch, a tall angular front gable, and a one-story wing on the east elevation. Some of the architectural elements appear to be inspired by the Queen Anne style that influenced many builders of the period. The exterior walls are clad with metal siding. The porch is characterized by a battered balustrade and a flat roof supported by shortened round columns, some of which have Ionic capitals. The double-hung original windows in the front gable are paired, above the second story pair is an unusual linear fixed-sash light. The entry door is a modern replacement.

11) 546 William Street
c. 1880 Italianate

Contributing Photo # 26

The brick foundation of this two-story house supports exterior walls clad in vinyl; a broad frieze board accentuates the roof-wall junction and the projecting cornice. The one-story original porch has a flat roof supported by turned wooden columns; the porch frieze is detailed with decorative

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brackets and small saw tooth-like elements. A replacement wooden balustrade fastened to the porch roof defines its perimeter. A full-height, three-sided bay is located at the rear of the east elevation. The tall, narrow original window units are double-hung and glazed one-over-one. The entry door surround has simple side light and a transom; the door appears to be original. A small addition extends from the north elevation.

12) 536 William Street

Contributing Photo # 27

c. 1900 Other: Gable Front

This simple one-story house has little architectural detailing. Vernacular in its shape and size it does, however, demonstrate a developmental step in providing more flexible interior space than the simple hall and parlor plan. This particular house has a brick foundation, vinyl-clad exterior walls, and a replacement porch. The original double-hung window units are glazed one-over-one and the entry doors are original.

13) 504 William Street

Contributing Photo # 28

c. 1870 Other: Gable Front

The façade of this two-story house consists of a large wrap porch, windows and an entry door in the first story, and a bank of windows in the second story. The roof-wall junction is graced with a Greek Revival-style frieze board. The front porch roof supports are a mixture of square brick columns, circa 1920s, and metal columns, circa 1950s, which are non-period for the rest of the house. The windows are original double-hung units glazed two-over-two in the upper story, larger windows with multi-light upper sashes in the lower story, and a Greek Revival-inspired frieze board at the roof-wall junction in the gable ends. The exterior walls are clad with metal board and batten siding in the lower story and aluminum siding in the upper. The entry door, behind the modern screen door, appears to be original.

14) 442 William Street

Contributing Photo # 29

c. 1860 Greek Revival

This one-and-one-half story residence retains a good degree of architectural integrity. The gable front façade is comprised of window openings in the first and half story and an entry door in the first. The exterior walls are clad with red-stained wood shingles over most of the house; the east elevation is partially clad with clapboard siding. The roof-wall junction has simple frieze board common to the style. There is a non-period gallery porch along the east side of the house and a small addition extends from the rear of the building. The original double-hung windows are single glazed; the entry door has side lights and a multi-paned transom light. The door is a modern replacement. A second entry door to the interior is located in the east elevation.

15) 430 William Street

Contributing Photo # 30

c. 1890 Queen Anne

The foundation of this two-story tall angular residence is rock-faced block. The façade consists of a large gable-end bay on the left and a one-story porch and entry door on the right. The exterior walls are vinyl clad; the gable ends are clad with wooden scale-shaped and square shingles. The slate-clad roof is penetrated by a single red-brick chimney. The fenestration in the left bay consists of a large picture window with an art glass transom and flanked by narrow side lights; in

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the second story, there are paired double-hung window units glazed one-over-one. The windows throughout the house are original. The porch in the right bay has a flat roof (likely original) supported by a non-period metal column anchored on a replacement deck. The exterior walls around the entry door are wood-paneled; the door is a modern replacement. A small addition extends from the rear of the house.

16) 416 William Street

Non-contributing Photo # 31

c. 1950 Other: Minimal Traditional

This simple one-story residence is typical of a few houses in the district that appear as non-contributing infill in an otherwise comprehensive inventory of period homes.

17) 404 William Street

Contributing Photo # 32

c. 1870 Other: Gable Front

The exterior walls of this two-story house are vinyl clad and rest on a limestone foundation. The façade is dominated by a non-period porch with exterior walls clad with vinyl siding. The porch has a bank of modern windows and a modern entry door; the other windows in the house are original double-hung units glazed one-over-one. The entry door inside the porch is period. A large non-period addition extends from the rear of the house.

18) 429 William Street

House & Garage

Contributing Photo # 33-34

c. 1890 Queen Anne

This is the best example of the style in this part of the district. The exterior walls of this two-story house are clad with clapboard siding. The gable ends have infill of fish scale shingles and there is decorative cross bracing, detailed with spindle work, in the peak of each gable end. A decorative band of contrasting panels visually separates the second story from the gable end. The one-story porch has a flat roof supported by turned columns and detailed with a spindle work frieze and brackets in the Eastlake style. The fenestration in the front gable consists of a large picture window unit in the first story and a paired unit in the second. The picture window, with replacement glazing, has a large fixed-sash center pane flanked by smaller narrow double-hung sashes; a three-pane art glass transom light is included above the other glazing in the overall surround of the window unit. The other modern window units in the home are double-hung and glazed one-over-one. A one-story three-sided bay extends out from the east elevation. The entry door and the transom light above it appear original. To the rear of the house is one-and-one-half story garage that once served as a carriage house. The exterior walls are clad with the same clapboard siding as the house. One original sliding door remains but the window units and the entry doors are modern replacements.

19) 521 William Street

William Street/Horace Mann School

Contributing Photo # 35-37

c. 1895/1926 Richardsonian Romanesque

This massive two-and-one-half story, red-brick and limestone building, also known as the William Street School and the Third Ward School, is now an apartment complex. Constructed in the Romanesque style, the building was designed by architect A.D. Mohler and built by the firm of Hoover & Brumbaugh; the original building was completed in 1895. A major addition to the west end, designed by architect H. Philip Bartlett and constructed by the firm of Duncan & Son,

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was completed in 1926. The school demonstrates, with a high degree of architectural integrity, many of the style characteristics normally expected of a Romanesque edifice in the use of arches, some accentuated by rough-faced stone work, over the windows or doors, the use of rough-faced stone to highlight the foundation wall, the lintels over the windows, and the bands of limestone that visually define the separation between floors. The hexagonal tower that marks the main entry point in the façade is also typical of the style. The windows are double-hung, glazed one-over-one and appear original. The entry doors are modern replacements but replicate many doors from the period. The addition to the original main block was sensitively accomplished and it requires close scrutiny to determine the juncture of the new with the old.

20) 573 A/B William Street
c. 1975 Neo-classical Revival

Non-contributing Photo # 38

This house demonstrates no discernible architectural style or period and does not contribute to the fabric of the district.

21) 617 William Street
c. 1875 Gothic Revival

Contributing Photo # 39

The façade of this one-and-one-half-story L-shaped residence consists of a tall angular gable on the west end and a small one-story porch and entry point on the east bay. The exterior walls are red brick and the gable ends are defined by narrow frieze boards at the roof-wall junction. The window openings have limestone sills and lintels. The original window units are double-hung and glazed two-over-two. There is a gabled dormer located on the roof positioned over the front porch. The entry door, behind the modern storm door, appears original.

22) 566 Etna Avenue
c. 1900 Queen Anne

House & Garage

Contributing Photo # 40-41

The façade of this two-story red-brick house includes a dominant front porch, a shingled gable end, and a pyramid roof. The hipped porch roof is supported by three tapered columns; a pierced concrete balustrade connects the columns and defines the perimeter of the concrete porch deck. The gable end in the left bay contains a rectangular fixed-sash window and the infill of the exterior surface is clad with a combination of fish scale and square patterned slate shingles. Decorative cross-bracing and narrow scroll brackets add detail to the peak and eaves of the gable end. Window units throughout the house are double-hung and glazed one-over-one; the sills and the lintels are limestone. The entry door is original. A one-story period garage with hinged double doors is located to the rear of the house.

23) 540 Etna Avenue
c. 1905 Queen Anne

House

Contributing Photo # 42-43

This one-and-one-half story, glazed-brick house likely had more in common with other Queen Anne houses before the dominant front porch was added. Stylistically, the front porch is more Craftsman in style with its full width across the façade and the large square brick columns supporting a shed porch roof. The sunburst design in the porch gable and the Palladian-inspired window are more in keeping with the Free Classic variation of the basic Queen Anne. The infill of the front gable is vertical board siding and a simple cross-brace is visible near the gable peak.

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The pyramidal roof and its cross gables are sheathed with modern composition shingles. The window units are double-hung and glazed one-over-one; the sills and lintels are limestone. A one-story garage, constructed from the same glazed brick as the house, is attached at the rear of the main block. The rollup door is a modern replacement.

24) 428 Etna Avenue
c. 1960 Ranch

Non-contributing Photo # 44

This house does not meet the 50-year eligibility criterion for the National Register and does not contribute to the historic fabric of the district.

25) 320 Etna Avenue
c. 1940 Commercial

Non-contributing Photo # 45

This building has been modified with replacement elements and structurally to such an extent it no longer retains any architectural significance and does not contribute to the fabric of the district.

26) 222 Etna Avenue
c. 1905 Tudor Revival

Contributing Photo # 46

The façade of this two-and-one-half story house retains a high degree of architectural integrity. A full-width porch extends across the first story; the foundation is rock-faced block, the hipped roof is supported by four cast-concrete columns, and the cast-concrete balusters and rails between the columns define the perimeter of the porch. The exterior walls are red brick. The gable ends are detailed with half-timbering. The front gable has a three-sash ribbon window with double-hung sashes, glazed one-over-one. The other window units are original with double-hung sashes that are glazed one-over-one.

27) 206 Etna Avenue
c. 1903 Richardsonian Romanesque

German Reformed Church

Contributing Photo # 47-48

Constructed of red brick and limestone, the church building, designed by Will A. Stevens – a local architect trained at Cornell University – and built by R.U.L. Mont, is an eclectic mix of late nineteenth century architectural styles. The church has experienced a few modifications over time but none detract from the architectural significance of the original building. The main block is characterized by a number of intersecting gables with flared roofs and decorative Eastlake verge boards. The façade, the south elevation, is dominated by the massive square two-tiered tower – buttressed at its lower tier – that extends upward above the main entrance to the interior. In keeping with the Richardsonian style, rock-faced block is employed to accentuate the first floor exterior walls, the Tudor-style entrance parapet and walls that were added in 1954, and the original main entrance to the east. Farther east is a smaller four-sided tower. With the exception of the round stained glass window above the porch of the original entrance, the window openings throughout the building are Tudor-arched. Brick corbelling is used at various location on the building to accentuate otherwise plain exterior walls and define changes in the set back of the tiers in the two towers.

28) 45 Etna Avenue
1924 Neo-classical

Contributing Photo # 49

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This two-story red-brick building was once the congregational home of the Church of the Nazarene, now it is a furniture store. The façade has been modified by the removal of a set of steps and porch that provided access to the interior. This elevation is organized in three bays, the center containing the original entrance in the first story, now a fixed-sash window, and in the second floor, an arched window opening, detailed with a limestone key, glazed with stained glass. The identical flanking bays each have a square window opening, detailed with a limestone key that has stained-glass glazing. The bays are separated by large brick pilasters which were the supports for a Grecian-styled portico that extended over the porch and steps. The porch has been removed and only the shadow line of the original element remains. Two bands of limestone extend across the façade above the windows of the flank bays. The building is topped with a flat parapet.

29) 207 Etna Avenue
c. 1920 Colonial Revival

Contributing Photo # 50

This two-and-one-half story, red-brick building has a massive full-width front porch that dominates the façade. The balustrade between the six cast-concrete columns supporting the flat roof is fabricated with rock-faced block topped with a concrete cap. The gambrel roof has three shed-roof dormers, each with small paired double-hung window units, tall red-brick chimneys rise above the shingle-sheathed roof at opposite ends of the building. The window units throughout are original, double-hung, and glazed one-over-one. The sills and lintels are rock-faced limestone.

30) 217 Etna Avenue
c. 1915 Prairie/American Four Square

Contributing Photo # 51

This two-story residence has a large wrap front porch, wide eaves and a prominent dormer on the front slope of a hipped roof. The roof of the porch is supported by three large square columns that are connected by a balustrade topped with a concrete cap. The exterior walls, the columns and the balustrade are all clad with metal siding. The window units throughout are double-hung and glazed either four or five-over-one; they all appear original to the home. Aluminum storm windows provide protection to the wooden unit's wooden components. A few windows have metal awnings. The roof is sheathed with composition shingle. The entry door is glazed with multiple panes and may be original.

31) 233 Etna Avenue
1896 Other: Gable Front

Contributing Photo # 52

This two-story house has vinyl siding, original windows and an original entry door. The porch has a shed roof supported by four wooden posts resting on a wooden deck. The windows throughout the house are original, double-hung, and glazed one-over-one. A small one-story addition extends from the rear of the house. The steeply-pitched roof is covered with composition shingles; a single red-brick chimney penetrates the roof ridge at the rear.

32) 237 Etna Avenue
1896 Other: Gable Front and Wing

John Rhoads House

Contributing Photo # 53

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The exterior walls, which rest on a stone foundation, of this two-story house are clapboard clad. The roof is sheathed with slate shingles; a single plain red-brick chimney penetrates it at the rear of the house. The front porch, on the east elevation, appears to be original and has some Eastlake-inspired detailing in its decorative brackets and frieze. Its shed roof is supported by four narrow turned posts that are connected with a wooden balustrade; the tops of the posts have decorative brackets that support the frieze. Tabbed siding in the gable end is a further Queen Anne/Eastlake touch. The window units are original, double-hung, and glazed one-over-one. The entry doors are also original with a single-glazed pane in the upper half and wood paneling in the lower half.

33) 249 Etna Avenue

Contributing Photo # 54

C. 1920 American Four Square

The façade of this two-story red-brick home contains a wide porch, a prominent arched window in the second story, and a prominent dormer in the front slope of the pyramidal roof. The roof of the front porch is supported by two large square columns joined by a solid brick balustrade topped with a concrete cap; the balustrade has a decorative drain opening. The porch deck is accessed by a short flight of steps flanked by brick sidewalls. The large arched window in the second story is glazed with multiple panes; the lower one-third of the opening has a decorative section of balustrade with turned balusters. The other window units in the home are original, double-hung and glazed five-over-one. The sills are limestone and the lintels are formed by a narrow frieze board at the roof-wall junction. The hipped roof dormer has a three-sash ribbon window unit. The entry door appears original; it is glazed with multiple panes. Sidelights form the door surround on either side.

34) 343 Etna Avenue

Contributing Photo # 55

c. 1920 Craftsman Bungalow

This one-story residence has an unusual feature in its use of rubble stone in its foundation, porch roof support columns and balustrade, and chimney. The exterior walls are red brick and the roof is sheathed with composition shingles. The gable front roof of the porch is centered in the façade and is flanked on either side by three-sash ribbon window units. The individual sashes are double-hung and are glazed four-over-one. The sills are limestone. The entry door has glass block sidelights; the door appears to be original.

35) 361 Etna Avenue

Contributing Photo # 56-57

c. 1880 Queen Anne

This two-story red-brick residence demonstrates many of the style characteristics of the typical Queen Anne of the period such as the hipped roof with lower cross gables and a tower, spindle work ornamentation on the porch, window opening accentuation, and decorative detailing around roof surfaces such as finials, slate shingles, cross-bracing at the gable peak and brackets. In particular, this example has an elaborate wrap porch with its roof supported by five turned columns that terminate in a spindle work and bracket-adorned frieze. The window openings, in the front gable, have broad limestone lintels across the paired windows in both stories. The sills throughout the house are limestone. The window units are original, double-hung, and glazed one-over-one. There is an arched fixed-sash window, with a limestone surround, in the peak of the front gable end. The entry door may be original. The roof is clad with slate shingle.

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36) 742 Charles Street
c. 1925 Tudor Revival

Contributing Photo # 58

This house is one of only a few of this style in the district. The one-and-one-half story residence exterior walls clad with vinyl siding on the front gable and a combination of aluminum siding and red brick on different portions of the main block. The lower front gable, that contains the entry point to the interior, has two small narrow arched windows flanking the entry door. The arched entry door is original and has an arched canopy overhang to serve as protection for the small stoop. The double-hung window units are original and are glazed either eight or nine-over-one.

37) 732 Charles Street
c. 1920 Craftsman Bungalow

Contributing Photo # 59

The façade of this one-and-one-half story house contains a full-width front porch, a paired window units in the half story and hipped front gable. The exterior walls are clad with vinyl siding, the original double-hung windows are glazed one-over-one, and the roof has gable dormers on the moderately-sloped roof. The entry door appears to be original.

38) 609 Charles Street House & Garage
c. 1905 Prairie/American Four Square

Contributing Photo # 60-61

The façade of this two-story red-brick house has a major porch modification that detracts from its architectural integrity. Because the original rock-faced stone foundation and what appears to be an early period roof shape remains in tact, the house continues to contribute to the district. The present exterior walls of the enclosed porch are metal siding and the windows are modern units. The windows of the main block of the house are original, double-hung, and glazed one-over-one. There is a small one-story three-sided bay on the north elevation. The shingle-clad roof has three tall, gable dormers. To the rear of the house is a two-car garage with exterior walls of rock-faced block and a gambrel, slate-sheathed roof. The rollup doors are modern replacements.

39) 769 Charles Street House & Garage
c. 1910 Craftsman Bungalow

Contributing Photo # 62-63

This one-and-one-half story red-brick residence is a relatively plain example of the style. The roof of the engaged porch is supported by three large square red-brick columns connected by a solid balustrade of the same material all topped with a concrete cap. A prominent gable dormer is located in the front slope of the roof. A three-sash window unit with three double-hung units, glazed one-over-one, provides for ventilation and light for the half story. Other window units in the house are original, double-hung, and glazed one-over-one. The entry door is original. A small one-story garage is located to the left rear of the house; the exterior walls are drop siding and the roof has a hipped gable. The rollup door may be original or a period replacement.

40) 639 Henry Street
c. 1900 Queen Anne

Contributing Photo # 64

The façade of this two-story clapboard-clad house has a full-width front porch that has been altered over time; the remainder of the house retains good architectural integrity. The foundation, deck, and four metal roof supports are all non-period replacements; the porch roof with the small gable to the left is original. The front gable of the house has fish scale shingle infill and a small

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This two-story shingled house demonstrates many of the characteristics of the style such as a dominant front gable and a large tower, in this case to the rear of the main block. The foundation is rock-faced stone in a coursed pattern. The exterior covering of shingle is self-explanatory; a mixture of shingle and in some small areas clapboards siding. This is a double residence with two separated front porches that are also different in style and materials. The porch on the left is defined by a large gabled roof supported by round columns. The right porch has a flat roof supported by square wooden columns; the roof is likely used as an outside sitting area in warm weather. The window units are a mixture of double-hung units glazed one-over-one and some of the windows in the front gable are double-hung but are glazed thirty-six-over-one with decorative mullions between the small individual panes. There are two small fixed-sash window units in the peak of the gable. The infill of the gable is shingle and prominent scrolled detailing that accentuates the dominance of the feature. The double entry doors are original and wood-paneled. The roof of the hexagonal tower has a finial. The roof is sheathed with modern composition shingles.

45) 445 Henry Street

Contributing Photo # 69

c. 1870 Greek Revival/Italianate

This two-story red-brick residence has elements of three separate architectural styles; a Federal fenestration pattern of windows and entry door in the gable end, a broad, prominent frieze board in the Greek Revival tradition but without returns, and finally, an Italianate element in the window hoods although they are less flamboyant than similar period examples. The full-width front is a typical example of the wave of brick porch additions appended to many older homes in the 1920s. With the exception of one window unit in the second story, the window units in the house are original, double-hung, and glazed one-over-one. The window hoods in the second story of the front gable are simple in design; the remaining windows have limestone sills and lintels. The entry door is original or at least period.

46) 562 S. Jefferson Street

Contributing Photo # 70

c. 1895 Queen Anne

The dominant features of the façade of this two-story house are a tower on the left and a large front gable on the right. The one-story front porch has a shed roof supported by a five round wooden columns resting on a piers that are a part of the pierced, rock-faced block balustrade that defines the perimeter of the porch deck; the porch steps are concrete and the foundation is rock-faced block. The exterior walls are clad with metal siding and roof is sheathed with modern composition shingles. Two red-brick chimneys penetrate the roof surface to the rear of the building. The hexagonal roof of the tower is capped with a metal finial. The window units in the house are modern replacements. The entry door is original.

47) 538 S. Jefferson Street

Contributing Photo # 71

c. 1860 Federal/I-House

This two-story red-brick house is the best example of its architectural style in the district. The façade consists of five bays; the center bay contains the entry door and a second story window unit directly above and the two flanking bays on each side have window units in each story. Although the front porch is a replacement, it mirrors the size and shape of many original

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porches associated of this style. The window openings have brick sills and limestone lintels. The window units are original, double-hung and glazed two-over-two. The entry door and its surround, consisting of a transom and sidelights, are original. A single brick chimney penetrates the side-gabled roof; the roof is clad with modern composition shingles. There is a one-story red-brick addition to the rear that appears to be circa 1890.

48) 506 S. Jefferson Street
c. 1900 Other: Gable Front

Contributing Photo # 72

The front porch of this one-and-half story residence appears to be original; the shed roof is supported by four square wooden columns resting on a wooden deck. The exterior walls are clad with vinyl siding. A small flat-roof dormer is located on the south slope of the steeply-pitched roof. The window units are original, double-hung, and glazed four-over-four. The entry door and its surround, consisting of a transom and side lights in the Greek Revival style, are original.

49) 326 S. Jefferson Street Samuel Purviance House
c. 1860 Greek Revival/Italianate

Contributing Photo # 73

This two-story brick house combines a number of aspects, historical and architectural, that are of special note in the district. First, the original owner was a noted figure in the community and his name and other members of his family appear throughout the pages of the local history. Secondly, the siting of this house on a prominent elevated plat and its viewscape to the north across the river and into the center of town, particularly in the early days, clearly announced to all that the inhabitants were important people. Thirdly, as an example of the finest and earliest residence of its architectural style, the house has no peer. The façade incorporates design elements of two popular styles of the time. The overall massing and scale of the building, the elaborate door surround, and the one-story portico, with its flat roof supported with slender round columns, reflects its basic Greek Revival lineage. The window hoods, the use of decorative brackets and dentil details on the porch and at the roof-wall junction, the quoins at the corners, and the wide eaves reflect Italianate influence.

50) 221 S. Jefferson Street
c. 1895 Commercial Style

Contributing Photo # 74

Although the district never supported a large number of commercial enterprises, there were some business establishments that appear to have been clustered near the bridges over the river. This particular two-story red-brick building is one of the few remaining from the period of significance. The street level portion of the façade has been altered by modern glazing replacement of original storefront components such as single-glazed display windows and an entry door. The remainder of the building retains a high degree of integrity with its rock-faced block pilasters at each margin of the building, its metal support beam, its use of limestone detailing across the full width of the façade above the window openings, and the limestone cap on the flat cornice. The window units appear original with double-hung sashes that are glazed one-over-one.

51) 227 S. Jefferson Street
1896 Commercial Style

Contributing Photo # 75

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Like its neighbor, the Griffiths Block has experienced some alterations to its street level portion of the façade through the use of modern glazing. With the exception of modern glazing in the windows of both stories, the upper floors of this three-story red-brick building remain relatively unchanged. The use of limestone detailing above the second-and third-story window openings, the oriel-like limestone device on the corner, and the brick corbelling below the cornice all seem to reflect the original owner's desire to "make a statement."

52) 315 S. Jefferson Street House & Garage Contributing Photo # 76-77
c. 1870 Italianate

This tall, angular two-story painted brick residence demonstrates many of the architectural design features that define this nineteenth century style. The porch in the ell is decidedly not original and probably dates from the turn-of-the-century with its shed roof, square post supports resting on rock-faced block piers. However, the remainder of the house appears to retain a high degree of integrity in its window treatments, materials, shape and scale, and finally, its ornamentation in the roof-wall junction. The round-arched window openings in the front gable are accentuated with elaborate hooded crowns in the second story and a single limestone crown on the paired window unit in the first story. The window units are original, double hung and glazed either four-over-one or four-over-one. There is semi-circular light in the peak of the front gable. The entry door is period. A one-story, one-car garage is located at the rear of the property. The exterior walls are clad with a stucco material and the roof is gabled. The rollup door is metal and a modern replacement.

53) 325 S. Jefferson Street House & Garage Contributing Photo # 78-79
c. 1895 Queen Anne

The façade of this two-story house has a wide front porch, a massive three-sided bay topped with a gable and an unusual flat-roof dormer that dominates the north portion of the slate-clad roof. The exterior walls are clad with clapboard siding. The foundation is rock-faced stone; the front porch has a shed roof supported by seven turned posts connected by a simple balustrade that marks the perimeter of the porch. The projecting gable on the porch is supported by two turned posts; decorative brackets and a spindle work frieze ornament the entire porch and the projecting gable. The three-sided bay has a large, single-glazed window unit with a stained glass transom light in the front side. Other windows throughout the house are original, double hung, and glazed one-over-one. The gable above the bay has single infill, a single window unit, and eaves supported by decorative brackets. A triglyph-like detail adds accent to the roof-wall junction. The large dormer on the left portion of the roof is supported by two prominent brackets that form part of the window surround for a paired window unit in the second story. The dormer contains a single double hung window unit. Between and above the front gable and the roof dormer is a small shed roof dormer with a single fixed-sash window unit. The garage located at the rear of the property has red-brick exterior walls and a slate-clad pyramid roof.

54) 421 S. Jefferson Street House & Garage Contributing Photo # 80-81
c. 1885 Italianate

The façade and one elevation of this two-story red-brick house have been altered by a massive wrap porch that likely was added to the original building in the early 1900s. The porch has a

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rock-faced block foundation; the shed roof is supported by five round cast-concrete columns resting on a pierced block balustrade. A low-silhouette gable extends out from the roof over the concrete steps and is supported by the same type columns as the main roof. There is an unadorned frieze board at the roof-wall junction of the pyramid roof. There is also a large red-brick addition to the rear of the original main block of the residence that appears to be period in its construction and materials. The window openings are defined with limestone sills and lintels; the double hung units are a mixture of original and modern replacements. The original sashes are glazed four-or one-over-one and the replacements are glazed one-over-one. The first story of the north and west elevations have very large picture windows glazed one-over-one. There are two entry doors. The original is in the west elevation and appears to be original and the second is located in the ell formed by the original main block and the newer addition; this non-period door has a surround with a transom and side lights. Behind the house on the rear property line is a two-story carriage house that now is used as a residence. The exterior walls are patterned block, a non-original gable porch has been added to the west elevation, and the double hung window units are replacements.

55) 523 S. Jefferson Street
c. 1890 Queen Anne

Contributing Photo # 82

With the exception of the supports posts for the front porch roof, this two-and-one-half story red-brick house retains a high degree of architectural integrity in its three-sided full-height bay on the right side of the façade and the hexagonal tower on the left side. The front porch has a stone foundation, a hipped roof with a low-silhouette center gable, and a low brick balustrade topped with a limestone cap. The gabled bay has large single-glazed picture windows in both stories that are flanked by double hung units glazed one-over-one; all are original. The gable above the bay has a three-sash ribbon window unit with leaded glass panes. The exterior face of the gable is clad with fish scale shingles of slate material. The tower on the left has original double hung window units in both stories that are glazed one-over-one. The top of the tower has paired leaded-glass window units in each facet of the tower. The roof of the tower is sheathed with slate shingle while the remainder of the roof is covered with modern composition shingles. A finial graces the peak of the tower roof.

Summary:

The Drover Town Historic District possesses a number of particular qualities/resources that make it special – they range from an extremely high percentage of contributing resources (nearly 91 percent) to the single contiguous collection of historic structures that span one of the most affluent time periods in Indiana history, 1880-1920. From the high style Purviance House and the William Drover House to the collection of Queen Anne style homes scattered throughout the district and especially along South Jefferson Street, the district provides physical evidence of the affluent decades of growth in the late nineteenth century when Huntington's location on two railroads and its large number of mills and factories created a productive environment for accumulating wealth. The more vernacular homes along portions of Frederick and William Streets evoke a memory of the working-class folks that manned the railroads and worked in the factories that bestowed prosperity on Huntington. The non-contributing properties, approximately 9 percent, in the district speak to modern-day incursions of commercial activities into a primarily residential community and, in some cases, to insensitive alterations to period homes affecting

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their architectural integrity. Finally, the district includes touchstones that highlight its historical significance to the Greater Huntington and Drover Town communities in the William Street/Horace Mann School, St. Peter's German Reformed Church, the altered but still contributory, Church of the Nazarene, the skewed orientation of the original plats visible in the current thoroughfares, and the street names reflecting Drover's family pride.

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SECTION 8 - Statement of Significance

The Drover Town Historic District is eligible for the National Register of Historic Places under Criterion A for its association with events that have made a significant contribution to the broad patterns of our history; in particular, the initial platting and further development of the Third Ward (Drover Town) of Huntington, Indiana by Henry Drover beginning in 1857. The district is also significant under Criterion C for its association with a collection of buildings possessing distinctive architectural characteristics of a type, period, or method of construction that are representative of 19 different architectural styles that span the years from 1857 to 1930. Not immediately apparent but demonstrated over time, the development of Drover Town south of the river set the stage for further growth outside the limits of the original Drover Town, and indeed, served as the stimulus for the expansion of Huntington to the south and southwest. The district provides distinct visual images of local streetscapes and resources that are part of the historical fabric of the community such as the German Reformed Church, the Purviance House, the late nineteenth-century homes along William, Henry, and Charles Streets, and the Horace Mann School. The district has two periods of significance: 1857 to 1878 for Criterion A – the end date is based on Drover’s last subdivision acquisition; 1857 to 1930 for Criterion C.

Organized in 1834, Huntington County, the location of the City of Huntington is situated in the northeastern quarter of Indiana. Comprised of 384 square miles and traversed by many rivers and streams, the region offered a number of positive incentives for settlement. The abundance of watercourses enhanced the formation of transportation enterprises and waterpower, extracted from the same streams, was available to turn waterwheels for the early various milling operations that developed to answer local needs for meal, flour, and lumber. Larger streams and rivers, thought capable of accommodating large boats, proved unfeasible for that purpose primarily due to the vagaries of nature; the streams and rivers had a penchant for either too much or too little water, dependant on the season of the year, to sustain regular transportation means. However, the streams and rivers of the region played an important part in the history of the county and the City of Huntington by providing transportation to early settlers. Eventually, these same streams and the Wabash River provided water for the Wabash and Erie Canal. Another incentive to growth was the availability of government lands for sale in the region for \$1.25 an acre. The potential for opportunities in both land speculation and other more long-term business endeavors brought thousands to the region. Land speculation, always a transitory enterprise, did not remain viable as a business for very long; many of the other early arrivals to Huntington County established their farms and businesses and became the backbone of the county’s successful economy.

The City of Huntington started its life as Flint Springs, a name logically derived from the Miami Indian’s designation Wa-pe-cha-an-gan-ge or “place of flint”, for the site. The first white settlers to establish residence here were the Brothers Helvey, Joel and Champion, who after moving from their home in Tennessee in 1831, set about building a log structure that acquired the grand name “Flint Spring Hotel.”

A federal land grant, offered to the state in the late 1820s, to establish a canal through Indiana that would link the Great Lakes with the Ohio River stirred interest in developing the area around Flint Springs and the Forks of the Wabash. General John Tipton, a well-known and highly respected landowner residing in Lafayette, Indiana, sent his agent, Elias Murray, to Flint Springs. Murray’s positive report to Tipton resulted in acquisition of the patent for the Helveys’ land.

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Named in honor of Samuel Huntington, a signer of the Declaration of Independence, Murray took action to plat the town in 1833. General Tipton donated land for the purpose of establishing the settlement of Huntington as the county seat.

Well before Tipton's interest in the Forks of the Wabash area resulted in his acquisition of land, Indiana legislators were moving forward with plans for Indiana's canal system. In 1827, Indiana accepted the federal grant for the canal across the state that would eventually connect the Ohio River, via the Wabash River Valley, with Lake Erie at Toledo, Ohio. Ground breaking for this project occurred at Fort Wayne, Indiana, and first water reached Burke's Lock, at the northeast corner of the settlement (well outside the district) on 3 July 1835. With the coming of the Wabash and Erie Canal, Huntington experienced its first economic boom. Even before the first canal boat *Indiana* reached the city, wages spent by canal workers and purchases of supplies and construction materials by local contractors swelled the economy in a very short time. Entrepreneurs such as Dr. George A. Fate, who established an early general store, enjoyed early success by virtue of satisfying the basic needs of those brought to the area by the canal.

The availability of low-cost land and the promise of accessible, inexpensive transportation via the Wabash and Erie Canal opened the Wabash River Valley for settlement; the combination of these two factors greatly influenced (accelerated) the growth rate of the area's excess agricultural production and increased the amount of manufactured/mined products going to non-local markets. Slow to start but increasing in rate and magnitude throughout the 1840s and 1850s, agricultural production and canal-support activities became the mainstay of Huntington's economic and financial success. In the late 1840s, the hardwood forests in the region, especially the dense stands of black walnut, oak and ash, furnished the raw material for a growing lumber and wood products industry. Men such as John Kenower, who started his first sawmill in 1852, were instrumental in developing this industry. Others seeing his success rushed to take part in what might be considered Huntington's second boom. Saw, planing, and bending mills employed hundreds of men involved in transforming the raw wood into lumber, staves and heads for barrels, rims for wagons and buggies, furniture, and plow handles and barrel hoops. One local factory on the east side of town shipped 6 million barrel staves a year. Until the 1860s, when railroads became more efficient and achieved viability in the costs of bulk shipment of grains and other regional products, the Wabash and Erie Canal remained the major means of transportation to move goods to eastern markets.

Other Huntington businesses relied on the canal for their livelihood. Centered around the canal locks and basins in the city were canal stores that supplied the needs of the canal boats, elevators that stored grain awaiting shipment, warehouses that held packaged agricultural products like pork or beef awaiting better market prices, and mills that depended on inexpensive transportation to move their barrels of flour to hungry local and distant markets.

While commercial enterprises were steadily growing, the Huntington community, in the 1840s and 1850s, experienced growth as additional eastside plats were initiated and the city expanded its boundaries to the east north and west. Churches and schools were founded to meet the religious and educational needs of the city's residents. Religion, a constant in the everyday life of Huntington citizens, came early to the community. The First Street Methodist congregation was active in 1839 and the First Street Baptist church followed soon after in 1841. A Presbyterian Church was organized in 1843, but the Catholic Church did not establish a parish until 1857, choosing instead to service the community from Fort Wayne. There is some local belief that

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Catholics also attended services in Lagro, Indiana. A major change to Huntington's pattern of development and the establishment of community-defining icons would come in the late 1850s, south of the Little River, at the hands of a German immigrant named Drover.

Henry Drover, a nineteenth-century German immigrant from Prussia, landed in Baltimore Maryland, in 1840 at the age of 25. Hard-working and ambitious, Drover moved to Fort Wayne, Indiana, in 1841 and farmed land outside of town for about five years. True to what appears to be a strong element of his personality, Drover shed one means of making a living for another in 1846 when he moved into Fort Wayne proper and became an active canal boat captain and part owner of a vessel plying the Wabash and Erie Canal. An account by his son William relates that Henry, evidently between trips on the canal boat, was involved during his Fort Wayne tenure, in "making crockery [because it] was his trade in the old country." In the early part of the 1850s, he also served as a Fort Wayne councilman and as president of the town's fire department. For some undocumented reason (probably to satisfy some need to take on another challenge) Henry and his wife Fredericka moved to Huntington in 1856, taking up residence on Matilda Street, now called West Park Drive. According to various sources, the result of this marriage in 1845 was either 11 or 14 children. Henry's arrival in Huntington set the stage for a legal battle that impacted the future of the city and its corporate boundaries.

Quick to get into the political arena of the community, Henry Drover ran for and was elected mayor of the town in 1857, but for some unknown reason, he remained in office for only two months. Drover's lifetime political career continued, however, for a number of decades, first as a township trustee from 1858 to 1878 and later an elected representative to the Indiana legislature. Despite his involvement in local politics, Henry's major ambition appears to have been in the entrepreneurial arena as a land developer and as a business owner of a number of ventures.

Drover's first land purchase was the acquisition of 20 acres south of the Little River in August 1857; he followed up with another purchase of 10 acres in 1859. By 1861, his land was a small community of homes known as "Drover Town." Henry named the streets of the community after the members of his family; his wife Fredericka, himself, and his children. Originally, the street names included Fredericka and Frederick but that was too confusing and Fredericka Street became Charles Street. Drover continued his acquisition of land south of the river for most of his life; the last addition joined the community in 1878. Unlike many later developers, Henry believed in his dream and built an Italianate mansion at the southwest corner of Etna Avenue and Charles Street. From this vantage point, Drover and his growing family could see the bridge over the river and clear to the downtown square from the elevated position of the house on the small hill. The house, long a show place of the south side, was demolished to make way for a service station in the 1930s.

Henry Drover appears to have possessed a sense of what might be called today "social consciousness." Recognizing the need for educating the young people of his little community south of the river, Henry donated land, in 1860, to the township for the construction of a school. The first school house was a simple wooden affair with the usual iron stove, cloistered double desks for the students to do their work, and one wall painted black for use as a chalk board. Over the ensuing years, a brick section and a second floor were added to the original, and a belfry topped the school; a bell summoned the students to their tasks. When Drover Town became part of the City of Huntington as the Third Ward in 1877, administration of the school came under the

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aegis of the city's school board. As the number of students in the Third Ward increased, plans to expand the old school by 1887 included a remodeling and adding a basement but the plans were never implemented. A mysterious fire in 1895 destroyed the Drover Town/Third Ward School. Classes for the Third Ward School students continued in the United Brethren Church while the new brick school was under construction. Completed in 1895, the new Romanesque-style school building opened for business as the William Street School. A large addition to the main block of the original building was constructed in 1926; it extended the limits of the building to the south. Classes continued in the 1895/1926 building until 1989 when students left for the new school outside the district. In 1996-97, conversion of the building's interior resulted in 44 apartments for seniors. The renovated William Street/Horace Mann School, an anchor property in the district, now serves the community in another different and useful capacity.

In addition to his interest in education, Henry also supported religious institutions. One account of Henry Drover's association with Saint Peter's Reformed Church states that Henry donated land for the church in 1859; another account from the late 1970s cites an annotation in the Warranty Deed Book, dated 15 March 1861 that notes Henry selling Lots 41, 42, and 55, for the sum of \$150.00, to the trustees of the church for the purpose of building a "temple herein to worship the true and living God." He also sold the Lot 56 to the church for the parish house for the sum of \$50.00. Henry Drover was ever the businessman. Regardless of the method of acquisition of the land, Saint Peter's German Reformed Church was a well-received addition to the community. Drover did donate land for a church cemetery on Matilda Street (West Park Drive).

The arrival of the first passenger train service to Huntington signaled two impending significant events, the expansion of markets for regional agricultural and manufactured goods, and the death of the Wabash and Erie Canal. Although initial construction began in 1853, the Lake Erie, Wabash & St. Louis Railroad did not bring a train into Huntington until January 1856. Later renamed the Wabash, St. Louis & Pacific Railroad, the company was the sole source of rail transportation until the Chicago & Atlantic Railroad entered the scene in 1882 when it established significant maintenance facilities on the east side of town. A roundhouse, car shop, and track shop offered employment to many of Huntington's workers. By 1910, this facility employed close to 2,000 men and women.

Huntington and Drover Town prospered with the arrival of the railroads and the influx of people into the local economy. In the early 1870s, Mayor George W. Stults responded to the wishes of many "annexationists" to extend the boundaries of Huntington to include Drover Town, by announcing his future plans for the small community south of the river. A number of events preceded this annexation move. First, the Indiana's General Assembly passed an act in 1873 that allowed city common councils to extend the limits of their corporation to include additional territory if circumstances met two conditions: 1) there had to be a petitioner for the annexation and 2) the territory to be annexed had to have "platted land contiguous to the part to be annexed." In March 1873, a bill passed in the General Assembly approving Huntington's request to amend its original city charter; the city's original charter had no proviso for such action. The charter was amended to include a provision for annexation "only when the owners of the same [property] petition to be taken in."

Reaction to the council's initiative in both the communities, north and south, was mixed. One strong opinion against the annexation appeared in the *Huntington Herald* courtesy of editor,

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Henry B. Saylor, who deemed the action as a “villainous scheme,” citing the fact that, “sufficient people are swindled out of their earnings by taxation already,” and that “further extension of the corporate line should be resisted by bowie knife and revolver.” Henry Drover’s opinion of the annexation scheme is not readily apparent, however, it must be noted that when Henry bought the land south of the river he did not plat a strip of land along the south bank of the Little River.

In August 1873, prominent citizens of Drover Town attempted to short circuit the council’s initiative by organizing the area into a separate municipality named Riverside. Oddly enough, neither Henry Drover nor any Drover was mentioned in the newspapers as part of the group seeking separate incorporation. With the benefit of hindsight, Henry Drover’s failure to plat certain land may take on new meaning. Whether or not he was that clairvoyant, Drover’s oversight/foresight delayed the annexation. However, Dr. Lagrange Severance, a Huntington resident apparently in favor of annexation, had bought a small piece of land on the south bank of the river, and then in a timely manner, he likely petitioned the council and the annexation process proceeded. Drover Town residents lost their fight against annexation and became a legally constituted part of Huntington in January 1874. An account in a local newspaper stated, “... the body of law-makers at the capitol decided for the petitioners thus sounding the death knell of old Drover Town as a separate principality.”

Henry Drover and his family continued to grow and prosper after the annexation. In the last decades of the nineteenth century, Drover-owned businesses flourished. Henry F. Drover got into the drug store/bookstore and dry goods business, Frederick operated a shoe store on South Jefferson Street, William continued to manage the spoke and wheel factory started by his father, and other Drovers became involved in the firm Simon, Drover & Company, a woolen mill.

The final chapter in the story of Henry Drover and his active life as a public servant and prosperous businessman was written in 1880. Henry died on 24 February 1880 as the result of an apparent fall from the hay mow of his barn which, according to one account, broke his neck. A newspaper article published at the time of this death characterized his public service as a township trustee and member of the legislature as being dedicated to “serving his constituents in a creditable manner,” and of his personal life, that “in his dealings with his fellow-men he was just and fair, ...and the poor were never turned from his door with empty hands.” The article also noted that Henry Drover was “one of our wealthiest citizens.” Funeral services were conducted at the German Reform Church; local businesses closed their doors during the services in acknowledgement of the loss of one of their own.

Primarily residential in nature, Drover Town did become the home of many small retail businesses and a few factories. One of the first factory buildings constructed in Drover Town was a two-story brick building, built by Henry circa 1868 on a strip of land along the south bank of the river near the Little River bridge, which manufactured wooden spokes for wagon wheels. By 1900, near the intersection of Frederick Street, Riverside Drive (at the time called Front Street), and Etna Avenue, a cluster of buildings on the left side of Jefferson Street housed stores such as the O. C. Morgan farm implement store, the Pottlizer Fruit Company, and a three-story brick building whose first floor contained a harness maker, a cabinet maker, a plumber, and a dry cleaner. Just across Riverside Drive were the United Brethren Publishing Company, a meat market, and a dentist’s office. On the other side of the street was William Drover’s bakery, a number of grocery stores, a saloon, and near the corner of Etna Avenue, a drug store and another meat market. Local residents of Drover Town had almost all of their basic needs near at hand.

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Most of the small shops are gone now but a three-story building, the Griffiths Block, at the corner of Jefferson Street and Riverside Drive, continues to dominate that intersection.

Although the numerous examples of upscale Queen Anne and Italianate homes along Etna Avenue and South Jefferson Street might give the impression that Drover Town was only populated by the rich and famous, a review of some of the earliest city directories revealed that folks from many occupations resided in what is now the district. Residents noted in an 1892-93 version of the directory included city officials, attorneys, carpenters, a teamster, numerous laborers, a fireman, and a baker. Later examples from the period of 1899-1900 included many of the same occupations and also a junk dealer, a livery stableman, and many of the Drover family still residing on William Street. As the Third Ward increased in population so did the variety of occupation of its inhabitants. By 1909, occupations such as restaurant owner, a dealer in insurance and loans, a gate operator for the Wabash Railroad, an assistant fire chief, a plasterer, and a train dispatcher had been added to the mix. Clearly, the past residents of the district, during most of the period of significance, were a cross section of the greater Huntington community. With limited employment opportunities in this primarily residential community, most of its workforce traveled north and crossed the Little River to their jobs or businesses.

While Drover Town was growing, other elements of the Huntington community also continued to improve. Farm production in the county increased and shipments on the railroads servicing Huntington to distant markets fostered economic growth. Plank roads, first built in the 1850s, became gravel roads in the 1880s and 1890s, like Etna Avenue when it was the Marion State Road. Better roads enabled farmers to transport their wagonloads of grain, corn, potatoes, timothy grass, and clover to shipping points where canal boats, in the 1850s and 1860s, transported bulk cargo to the Great Lakes or down stream to the Ohio River. After the Civil War, railroads supplanted the Wabash & Erie Canal, and they became the prime transportation means available to local shippers. As a measure of the continuing prosperity in the Drover Town community, many of the more upscale homes in the district appear to have been built during the last decades of the nineteenth century. By the early 1910s, county farmers were producing 1.8 million bushels of corn, .5 million bushels of wheat, and 1.3 million bushels of oats. They raised livestock by the thousands (50,000 hogs, 6,500 cattle, and 7,800 sheep) for sale to meat packers around the state and in other markets such as Cincinnati and Chicago.

Around the turn of the century, depletion of the local hardwood forests caused a reduction in the number of wood products firms, but a Factory Fund Association was formed to undertake the task of shifting the focus of local manufacturing efforts. Established in 1907, the Fund recruited businesses to “fill in the holes” generated by market forces and raw material shortages. Firms like Caswell-Runyan, a producer of cedar chests and burlap, the Majestic Furnace Company, maker of furnaces and coal chutes, Orton and Steinbrenner, builders of steam shovels, locomotive cranes, and coal crushing equipment, and the Huntington Machine and Foundry Company took advantage of a friendly financial environment and a disciplined workforce by moving their operations to Huntington.

In the 1880s, Huntington, now including Drover Town as its Third Ward, began to acquire the infrastructure and social trappings of a city on the move. In 1885, Huntington gained the distinction of being the first city of its size to have a publicly-owned electric generating plant. Huntington Gas and Light, an investor-owned company, began serving local citizens with gas street lights and lights in some public buildings in the same year. By 1890, the natural gas boom

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in the eastern counties of the state prompted the formation of Huntington Light and Fuel and occasioned the laying of pipeline to introduce natural gas to its customers. In 1886, Flint Creek was enclosed and became an underground storm sewer. As progress was made on the downtown area, sidewalks and graded streets began to appear in the district. By 1887, the Huntington Fire Department consisted of four separate companies totaling 130 men, steam-powered pumps for pressurizing the hoses, and four hand-operated pumps. The city got into the commercial lighting business in April 1914.

In 1901, the introduction of interurbans improved commercial opportunities for the business community in Huntington. The Fort Wayne & Southwestern Traction Company offered service for passengers and light freight throughout the county and into adjacent counties. In 1901-2, this company joined in partnership with the Wabash River Traction Company to become the Fort Wayne & Northern Indiana Traction Company. They petitioned and received authority to extend their service to Lafayette using the old towpath of the Wabash and Erie Canal for the roadbed. By December 1902, full service between Fort Wayne and Lafayette was established through Huntington.

Agriculture was the mainstay of the local economy through the years prior to World War I, after that the economy of Huntington was more likely to reflect outside forces. For example, the city's largest employer, the Erie Railroad, underwent operational and organizational changes after 1926 that reduced the need for some employees and caused the shifting of others to consolidated maintenance and freight centers. The ages and architectural styles prevalent in the newer homes in the district reflect the results of this cyclical phenomenon.

With its broad economic base, Huntington generally enjoyed economic prosperity even during periods of limited commercial growth such as the economic downturn after World War I. Widely diversified companies producing marble building and memorial items, flax and jute bags, potash, lime, and last but not least a brewery that shipped 2,000 barrels of beer a year, provided employment to hundreds of Huntington citizens. That is not to say that Huntington feared the end of prosperity and growth. Older, solidly entrenched businesses that served the community such as Caswell-Runyan, D. Marx & Son (a retailer since 1874), and the publishing house of the Catholic Church which produced, *Our Sunday Visitor*, established in 1912, all helped to buffer the bad times.

Architectural Summary

The Drover Town Historic District contains a physical record of the changing style preferences of its local residents that reflect regional and national taste. Good examples of each major period of the community's growth and prosperity remain. Significantly, the district encompasses an exceptionally broad selection of nineteenth and early-twentieth-century building styles within its boundaries. Starting with a few residences in the Federal style from the decade of the 1860s and progressing through examples of the Greek Revival, Gothic Revival, Italianate, Queen Anne, Craftsman, Bungalow, Tudor, and eclectic styles such as Colonial Revival, the district demonstrates the evolution of professional and personal tastes in architecture that made the period an exciting and dynamic time in Indiana history. Scattered throughout the district are also many fine examples of the more vernacular forms, such as the I-House, the Gable Front and Wing, and the Hall and Parlor residence.

The second largest district in the city and the county, Drover Town contains a collection of styles and forms that begins with the oldest building in the district, the Samuel Purviance

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House (1859), that is a combination of the Greek Revival and Italianate styles (photograph 73) and evokes an image of how the very finest houses in the district appeared in the first years after the initial Drover Town plat in 1857. One of the few examples of a Federal style/I-House remaining in the district such as the house at 538 South Jefferson Street (photograph 71) and the numerous examples of the Greek Revival style such as the small house at 442 William Street (photograph 29) are early examples of the styles popular in the first years of Drover Town's development. Along with later buildings, they provide a snapshot of what the most prosperous parts of the district may have looked like in the period before immediately after the Civil War.

Architecturally, the period from 1870–1900 was to prove a dynamic period in Indiana. As various architectural styles gained popularity in the eastern United States and gravitated to the Midwest, the mix of styles, encountered in the booming communities along the rapidly growing railroad system, compounded rapidly as wealth increased and the population grew. This mix is evident in the district and reflects a healthy economy and, in some cases, the upward mobility of the middle class entrepreneur who could afford a more spacious home built in a style more reflective of his/her growing affluence.

Queen Anne houses in the district evoke memories of a period that emphasized bright exterior colors, elaborate ornamentation in the form of spindle work, decorative brackets, turned columns, distinctive window surrounds and caps. In the case of the Queen Anne residences, large dominant porches grace many facades. Examples of this period's popular choices are the houses in the Queen Anne style at 430 William Street (photograph 30) and 566 Etna Avenue (photographs 40-41) both from the late Victorian period. The Italianate homes at 624 William Street (photograph 24) and at 315 South Jefferson Street (photographs 76-77) demonstrate the ornate detailing common to the style in the 1870s and 1880s. Homes for some of the other folks in the district who did not have to demonstrate their growing wealth are visible in the more vernacular style residences such as the Gable Front and Wing house at 237 Etna Avenue (photograph 53), and the Gable Front homes at 504 William Street (photograph 28) and 233 Etna Avenue (photograph 52).

The turn-of-the-century choices in styles in the district are best demonstrated by the Prairie/American Four Square homes at 547 Henry Street (photograph 66) and 609 Charles Street (photograph 60-61) and the Craftsman bungalow homes at 769 Charles Street (photograph 62) and 343 Etna Avenue (photograph 55) were built during the period of prosperity in Huntington from the later 1890s through the first two decades of the twentieth century. The large number of bungalows in the district speaks to a time when the community required large numbers of moderately priced homes for the workforce in the early twentieth century. Vernacular bungalows, the district has a few, are intrinsic parts of the Craftsman movement, originating in California, but extremely prevalent throughout the Midwest. Popular styles in the 1920s and 1930s are visible in the Tudor Revival home at 742 Charles Street (photograph 58) and the Colonial Revival house at 207 Etna Avenue (photograph 50).

The Drover Town Historic District is significant on a regional level for the variety, range, and quality of its architectural fabric. Extending forward from the earliest Federal, Greek Revival and picturesque eras, it also provides a limited but excellent glimpse of the architectural changes represented by the Craftsman movement of the early-twentieth century, the small Tudor Revival and Colonial Revival examples in the district.

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Today, the Drover Town Historic District remains as an example of community development in the nineteenth century accomplished through entrepreneurial drive. Henry Drover was a dynamic force in the community throughout his entire life. Henry might not recognize some corners of his early community due to the incursion of modern commercial buildings and the loss of other old buildings. However, the pattern of streets, some of the older houses along Frederick., Charles, Henry, or William Streets, and the view north of the river to the courthouse square would bring back memories of his later days in the community. The inclusive elements of the district – business, religious, commercial, educational, and residential – combine to give the sense of neighborhood to the entirety and combined with the period architecture transports the viewer back to an earlier time in the history of the City of Huntington and Huntington County.

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Section 10 - Geographical Data

Boundary Description

Start at the southwest corner of the intersection of Henry Street and Etna Avenue proceed north along the west curb of Henry Street to the intersection of Henry and Herman Streets; turn west and proceed to the intersection of Herman Street and the east-west alley between Frederick and William Streets; turn north and proceed along the west curb of Herman Street to its intersection with the east-west alley between Frederick Street and the Little River; turn west and proceed along the alley, past Hannah Street, to its intersection with the east curb of South La Fontaine Street; cross South La Fontaine Street to the west curb; turn north and proceed approximately 100 feet along the west curb to its intersection with the approach of the bridge over Little River; turn west and proceed to the rear property line of 204 South La Fontaine Street; turn south and proceed along the rear property lines of 208-326 South La Fontaine Street to the east-west alley between Frederick and William Streets; turn west and proceed along the alley approximately 50 feet to the intersection of the alley and the west property line of 624 William Street; turn south and proceed along the west property line to the north curb of William Street, cross William Street diagonally to the north-south alley between South La Fontaine and Monroe Streets; proceed along the alley to its intersection with the south property line of 617 William Street; turn east and proceed along the south property line to the west curb of South La Fontaine Street, cross that street to the east curb; turn south and proceed to its intersection with the alley between William and Lehmyer Streets; turn east and proceed along the alley to its intersection with the north-south alley between Hannah and South La Fontaine Streets; turn south and proceed along the alley to the north curb of Lehmyer Street; turn east and proceed along the north curb to its intersection with Hannah Avenue; turn northeast and proceed approximately 100 feet along the north curb; turn east, cross Hannah Street and enter the east-west alley between Hannah Street and Etna Avenue; proceed along the alley to its intersection with the north-south alley between the same streets; turn south and proceed along that alley to its intersection with the north curb of Olinger Street; turn east and proceed along the north curb to its intersection with west curb of Etna Avenue and cross Etna Avenue to its east curb; turn south and proceed along the east curb to its intersection with the south property line of 605 Etna Avenue; turn east and proceed along the south property line to its intersection with the north-south alley between Etna Avenue and Elm Street (outside the district); turn north and proceed along the alley, cross High Street and follow the curving alley along the rear property lines 421-343 Etna Avenue to the west property line of 644 Charles Street; turn south and proceed along the south property line to its intersection with the north curb of High Street, cross High Street to its south curb; turn west and proceed along the south curb to its intersection with the east curb of Ogan Avenue; turn south and proceed along the east curb to its intersection with the east-west alley between Taylor (outside the district) and High Streets; turn east and proceed along the alley to its intersection with the rear property line of 732 Charles Street; turn south and proceed along the north-south alley between Ogan Avenue and Charles Street to its intersection with the south property line of 742 Charles Street; turn east and proceed to the intersection of the east property line with the west curb of Charles Street, cross Charles Street to its east curb and proceed along the east curb to its intersection with the south property line of 769 Charles Street; turn east and proceed along the property line to its intersection with the north-south alley between Charles and Henry Streets; turn north and proceed along the alley to its intersection with the east-west alley between Taylor and High Streets; turn

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east and proceed along the alley, cross Henry Street, and continue along the alley to its intersection with the north-south alley between Henry and South Jefferson Streets to its intersection with the rear property line of 562 South Jefferson Street; turn south and follow the property line to its intersection with the south property line of the same address; turn east and proceed to the intersection of the property line with the west curb of South Jefferson Street; cross South Jefferson Street and enter the east-west alley between South Jefferson and Whitelock Streets; proceed along the alley and cross Whitelock Street to the east curb of Whitelock Street; enter the east-west alley between Kitt (outside the district) and East High Streets; proceed along the alley to its intersection with the north-south alley between Mayne (outside the district) and Whitelock Streets; turn north and proceed along the alley to its intersection with the south curb of East High Street; turn west and proceed along the curb for approximately 100 feet; turn north, cross East High Street and enter the north-south alley between Cory (outside the district) and Whitelock Streets; proceed along the alley to its intersection with the east-west alley between East High Street and Riverside Drive; turn west and proceed along the alley to its intersection with the east curb of Whitelock Street; turn north and proceed along the curb to its intersection with the south curb of Riverside Drive; cross Riverside Drive and proceed along the east property line of 158 Riverside Drive to its intersection with the rear property line of the same address; turn west and proceed along the rear property lines of 158 and 26 Riverside Drive to its intersection with the north property line of 221 South Jefferson Street; continue west along the north property line to its intersection the east curb of South Jefferson Street; turn south and proceed along the east curb, cross Riverside Drive and continue along the east curb to a point across from the southwest corner of the intersection of South Jefferson Street and Etna Avenue; turn west, cross South Jefferson Street and proceed along the south curb of Etna Avenue to its intersection with the east curb of Henry Street; cross Henry Street and close on the start point at the southwest corner of the intersection of Henry Street and Etna Avenue.

Boundary Justification

The boundary for the Drover Town Historic District incorporates the limits of the original plat, and subsequent additions, acquired by Henry Drover from 1857 to 1878.

List of Resources

FREDERICK STREET		C	NC			C	NC
1.	476	X		52.	617	X	
2.	462	X		53.	583	X	
3.	452	X		54.	573A/B		X
4.	444		X	55.	563	X	
5.	432	X		56.	555	X	
6.	422	X		57.	521	X	
7.	410	X		58.	475	X	
8.	374	X		59.	463	X	
9.	366	X		60.	457	X	
10.	356		X	61.	429 & G	X	
11.	346		X	62.	417	X	
12.	332	X		63.	409	X	
13.	324	X		64.	337	X	
14.	316	X		65.	329	X	
15.	306	X		HIGH STREET			
16.	477		X	66.	54	X	
17.	445		X	67.	230	X	
18.	435	X		68.	231 & G	X	
19.	419 & G	X		69.	241	X	
20.	409	X		70.	251	X	
21.	375	X		71.	301	X	
22.	357	X		72.	309	X	
23.	353		X	73.	327	X	
24.	345	X		74.	427	X	
25.	331	X		S. LAFONTAINE STREET			
26.	325	X		75.	326		X
27.	317	X		76.	316		X
28.	305	X		77.	240	X	
RIVERSIDE DRIVE				78.	226-8	X	
29.	26	X		79.	216	X	
30.	158	X		80.	208	X	
31.	131	X		81.	204	X	
32.	139	X		82.	335	X	
33.	161-183		X	83.	317		X
WILLIAM STREET				84.	213	X	
34.	624	X		HANNAH STREET			
35.	604	X		85.	336	X	
36.	576	X		86.	324	X	
37.	558	X		87.	222	X	
38.	546	X		88.	447 & G	X	
39.	536	X		89.	435	X	
40.	530		X	90.	425	X	
41.	522	X		91.	335	X	
42.	504	X		92.	323	X	
43.	476	X		HERMAN STREET			
44.	462		X	93.	314	X	
45.	448	X		ETNA STREET			
47.	442	X		94.	582	X	
48.	430	X		95.	566 & G	X	
49.	416		X	96.	554	X	
50.	404	X		97.	540	X	
51.	338	X		98.	526	X	
				99.	514	X	

Photograph Record

Common Information:

Drover Town Historic District

Huntington, Indiana

John Warner

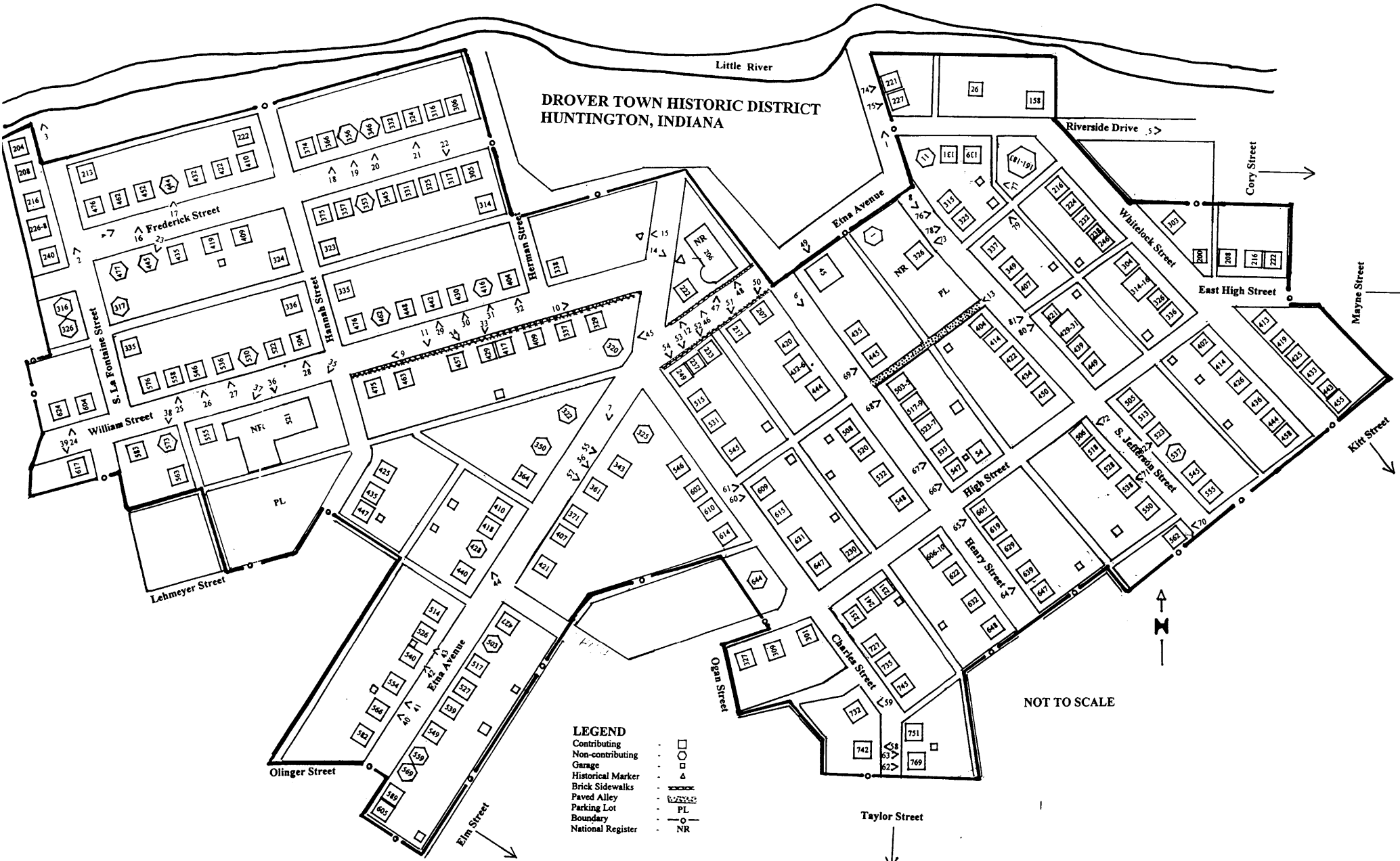
Dates: 21–22 November 2005

CD: 402 West Washington Street, Indianapolis, Indiana, 46202

1. Looking north from the intersection of South Jefferson Street and Etna Avenue outside the district.
2. Looking north at the 200 block of South La Fontaine Street.
3. Looking outside the district across the bridge on La Fontaine Street.
4. Looking east at the north side of Frederick Street.
5. Looking east along Riverside Drive outside the district.
6. Looking at the east side of Henry Street.
7. Looking at the east side of Etna Avenue in the 300 Block.
8. Looking east at the tightly clustered houses in the 300 Block of South Jefferson Street.
9. Looking west along the south side of William Street at the brick sidewalk.
10. Looking east along the south side of William Street at the brick sidewalk.
11. Example of the star molding pattern of the sidewalk brick on William Street.
12. Example of the bulls-eye molding pattern on sidewalk in front of 222 Etna Avenue.
13. Looking toward Henry Street along the alley with the many examples of paving brick.
14. Historical marker noting the founding and annexation of Drover Town.
15. Historical marker with the bell from the first county courthouse.
16. Looking north at 452 Frederick Street.
17. Looking north at 444 Frederick Street.
18. Looking north at 366 Frederick Street.
19. Looking north at 356 Frederick Street.
20. Looking north at 346 Frederick Street.
21. Looking north at 324 Frederick Street.
22. Looking south at 317 Frederick Street.
23. Looking south at 445 Frederick Street.
24. Looking north at 624 William Street, the William Drover House.
25. Looking north at 558 William Street.
26. Looking north at 546 William Street.
27. Looking north at 536 William Street.
28. Looking north at 504 William Street.
29. Looking north at 442 William Street; note the door surround.
30. Looking north at 430 William Street.
31. Looking north at 416 William Street.
32. Looking north at 404 William Street.
33. Looking south at 429 William Street.
34. Looking south at the carriage house behind 429 William Street.
35. Looking southwest at the William Street/Horace Mann School.
36. Looking south at the Richardsonian entrance to the school.
37. Looking southwest at the addition to the school.
38. Looking south at 573 A/B William Street.
39. Looking south at 617 William Street.
40. Looking west at 566 Etna Avenue.
41. Looking west at the garage for 566 Etna Avenue.

42. Looking west at 540 Etna Avenue.
43. Looking west at the attached garage of 540 Etna Avenue.
44. Looking north at 428 Etna Avenue.
45. Looking southwest at 320 Etna Avenue.
46. Looking north at 222 Etna Avenue.
47. Looking north at 206 Etna Avenue.
48. Looking north at the entrance to 206 Etna Avenue.
49. Looking south at 45 Etna Avenue.
50. Looking south at 207 Etna Avenue.
51. Looking south at 217 Etna Avenue.
52. Looking south at 233 Etna Avenue.
53. Looking south at 237 Etna Avenue.
54. Looking south at 249 Etna Avenue.
55. Looking east at 343 Etna Avenue.
56. Looking south at 361 Etna Avenue.
57. Looking east at the porch and entrance to 361 Etna Avenue.
58. Looking west at 742 Charles Street.
59. Looking west at 732 Charles Street.
60. Looking east at 609 Charles Street.
61. Looking east at the garage behind 609 Charles Street.
62. Looking east at 769 Charles Street.
63. Looking east at the garage behind 769 Charles Street.
64. Looking east at 639 Henry Street.
65. Looking east at 605 Henry Street.
66. Looking east at 547 Henry Street.
67. Looking east at 533 Henry Street.
68. Looking east at 503-5 Henry Street.
69. Looking east at 445 Henry Street.
70. Looking west at 562 South Jefferson Street.
71. Looking west at 538 South Jefferson Street.
72. Looking west at 506 South Jefferson Street.
73. Looking west at 326 South Jefferson Street.
74. Looking east at 221 South Jefferson Street.
75. Looking east at 227 South Jefferson Street.
76. Looking east at 315 South Jefferson Street.
77. Looking north at the garage behind 315 Jefferson Street.
78. Looking east at 325 South Jefferson Street.
79. Looking north at the garage behind 325 South Jefferson Street.
80. Looking east at 421 South Jefferson Street.
81. Looking east at the garage behind 421 South Jefferson Street.
82. Looking east at 523 South Jefferson Street.

**DROVER TOWN HISTORIC DISTRICT
HUNTINGTON, INDIANA**



- LEGEND**
- Contributing
 - Non-contributing
 - Garage
 - Historical Marker
 - Brick Sidewalks
 - Paved Alley
 - Parking Lot
 - Boundary
 - National Register

NOT TO SCALE



Taylor Street

