

56-1616

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.



### 1. Name of Property

Historic name: Saint Mary-of-the-Woods Historic District

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:

N/A

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

### 2. Location

Street & number: Roughly bounded by St. Mary's Rd.; 1840 Way St. and Grove Lane; Woods Way and Orchard Lane; and College Rd. 2.

City or town: Terre Haute State: IN County: Vigo

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this x nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property x meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national      x statewide      \_\_\_ local

Applicable National Register Criteria:

XA      \_\_\_B      xC      \_\_\_D

<u>Paul C. Daniel</u>	<u>7.27.2017</u>
<b>Signature of certifying official/Title:</b>	<b>Date</b>
<u>Indiana DNR-Division of Historic Preservation and Archaeology</u>	
<b>State or Federal agency/bureau or Tribal Government</b>	

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In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau  
or Tribal Government

#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register  
 determined eligible for the National Register  
 determined not eligible for the National Register  
 removed from the National Register  
 other (explain:) \_\_\_\_\_

*Patricia Andrews*

Signature of the Keeper

*9/18/2017*

Date of Action

#### 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(s)
- District
- Site

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Structure

Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>26</u>	<u>14</u>	buildings
<u>2</u>	<u>1</u>	sites
<u>10</u>	<u>7</u>	structures
<u>28</u>	<u>1</u>	objects
<u>66</u>	<u>23</u>	Total

Number of contributing resources previously listed in the National Register: 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

EDUCATION: college

RELIGION: religious facility

RELIGION: church-related residence

FUNERARY: cemetery

TRANSPORTATION: pedestrian-related

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**Current Functions**

(Enter categories from instructions.)

EDUCATION: college

RELIGION: religious facility

RELIGION: church-related residence

FUNERARY: cemetery

TRANSPORTATION: pedestrian-related

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Italianate

LATE VICTORIAN: Queen Anne

LATE VICTORIAN: Renaissance

LATE 19<sup>TH</sup> & 20<sup>TH</sup> CENTURY REVIVALS: Classical Revival

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS: Beaux-Arts

MODERN MOVEMENT: Moderne

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**Materials:** (enter categories from instructions.)

foundation: STONE: Limestone

walls: BRICK

STONE: Limestone

roof: ASPHALT

other: CONCRETE

STONE: Marble

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

Saint Mary-of-the-Woods Historic District was developed by the Sisters of Providence beginning in 1844. The tradition of building exceptional buildings continued into the late 1960s. The wooded campus's large buildings are generally from three time periods and represent three periods of architecture. There are early buildings that were constructed between 1886 and 1907 and several more buildings that were constructed between 1911 and 1925 that are designed in styles reflective of the City Beautiful Movement. A late building campaign began in the 1950s and continued through the 1960s which resulted in the construction of several large Mid-Century Modern buildings with Art Deco and Moderne features. A few other buildings, structures, and objects constructed during these periods complete the site and provide an overall feeling of unity on the campus. The Bohlen and Son architectural firm of Indianapolis has overseen the design of projects for the Sisters of Providence from 1858-1967, which has also provided a sense of unity to the campus.

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## Narrative Description

The Saint Mary-of-the-Woods Historic District features a mostly-wooded site covering approximately 131 acres with a primary axial drive “The Avenue” and buildings to each side. The Avenue enters through a gateway and past a gate house immediately off St. Mary’s Road on the south end of the district. The Avenue extends toward the north by northeast. Several of the primary buildings, particularly related to the college, are generally laid out with their front facades facing, or parallel with the Avenue.

The district is owned by Saint Mary-of-the-Woods College and the Sisters of Providence, each has a distinct ownership boundary that separates the two entities in the district. For purposes of this document, directions shall be given as east for southeast, north for northeast, west for northwest, and south for southwest. Non-contributing resources are limited to those buildings, structures, or objects constructed after the period of significance. Larger contributing public buildings are described in greater detail including all prominent elevations and exceptional interior spaces. All statues, structures, and buildings are included in the resource count.

### *Saint Mary-of-the-Woods Campus, 1844-1922. Contributing (site)*

Structures such as bridges and fountains are counted separately; the campus counts as a contributing site that includes design elements that create a distinct setting for its monumental architecture. Lawrence Sheridan, well-known Indianapolis landscape architect, is noted as the site designer on campus blueprints. The approximately 131 acre wooded site straddles a main entry road known as The Avenue (photo 003), lined with an allée of oak trees, that leads to the Sisters of Providence campus on the north and east sides of the college campus. Most of the campus site was designed to screen vehicular parking behind buildings, have long sidewalks with appealing, sometimes axial views of structures, and to have a pastoral, bucolic feeling. The buildings that line the Avenue are set back from the road at some distance and generally are positioned perpendicular to the Avenue, except for the Conservatory of Music which radiates off the northwest side of the terminus of the drive. One of the largest buildings on campus, Foley Hall, was positioned on axis with the Avenue, but has been razed. The church and residence halls for the Sisters of Providence are off the northeast side of the Avenue which is terminated by a large fountain and triangular green space (photo 041).

A cemetery was established by the Sister of Providence on the east edge of the district in 1861 (photo 031). Between it and the Avenue are several landscape features that include a large evergreen grove with statuary, the Outdoor Way of the Cross (photo 032), Our Lady of Lourdes Grotto (photo 029), and St. Anne Shell Chapel (photo 030), among other features. This area has a particularly subdued, meditative quality.

During the first decades of the 20<sup>th</sup> century, a landscape plan based on the City Beautiful Movement, was implemented on campus which led to the establishment of a number of landscape features. The college commissioned Lawrence Sheridan to create plans for the area

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south from Corbe Hall to St. Mary's Road. In particular, the plan covered the area from Corbe Hall south to the main gates, east of the Avenue, and along St. Mary's Road. Absence of the 1925 gate house, but the presence of Le Fer Hall, dates the Sheridan plan to about 1923-1924. Some of the curving paths on the Sheridan plan remain, as does the general tree planting plan, which concentrated trees along the Avenue and paths. Le Fer Lake, a man-made lake, established as part of a landscaping plan in 1922, extends to the west and south from the Avenue in the southwest corner of the campus and this area is more open compared to the more wooded areas along the Avenue. A classical-inspired bridge is located at near Our Lady of Lourdes Grotto (photo 028). A sunken garden with brick walls and stone caps is on the east side of the Avenue, in front of Le Fer Hall (left side of photo 018). The Sheridan campus drawing includes details for the Le Fer gardens, and they appear to have been executed per the plans, but the pool has been filled and is now a turf panel. Sheridan's design is reminiscent of formal French chateau gardens of the 16<sup>th</sup> and 17<sup>th</sup> centuries. Period cast concrete posts with metal lanterns surround the garden. Most of the remaining landscaping on the campus is informally organized. Lighting, often period to the buildings it is near, is located along sidewalks and drives. Dual tennis & basketball courts and a walled patio are located in the southeast corner of the college campus.

*Woodland Inn & garage, 1894/c. 1940, Queen Anne. Contributing  
Bohlen & Son, architects*

Photo 027

The three-and-one-half story building is composed of red-colored brick and limestone trim. It has a rusticated stone base, tall segmental arches with 1/1 metal windows on its first and second stories, and a tall hipped roof covered with asphalt shingles. Brick belt courses edged with raised stretcher brick are between each story and a rusticated stone belt course is at the top of the walls. The building's west (front) and north facades are formally organized and face the Avenue and Grotto Lane, respectively. A wide porch that features a hipped roof is located on the front façade. The porch has a low balustrade of rusticated stone in a lattice-like pattern and Doric columns. A pediment with carved ornament is centered over the entry to the porch.

The front façade is divided into nine bays with towers at the corners. The north bay is a narrow rectangular tower with a northwesterly-facing front wall. The front wall has two windows on each floor and a full fourth story that extends through the eave line. The fourth story has a gabled wall dormer with two full-round arched windows and a tall pointed roof with flared eaves. The middle section is a three-sided bay with cutaway corners and one window in each of its walls. The second and third floors have stone sill courses. A cornice with a stone balustrade crowns the middle section. A cross gable with three full-round arched windows is centered in the roof above the middle bay. The south section is a three-and-a-half story octagonal tower with a window in each of its front three walls and a tall pointed roof with flared eaves. The top half-story of the tower has small 1/1 wood windows on its angled walls and two louvers in its front wall. A carved limestone panel is between the third and top story. The bays flanking the middle gable-topped bay window have one window in each story except on the first floor of the south-flanking bay which has the entry. The entry features a pair of three-panel wood doors with art glass windows.

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The north façade is divided into seven bays with the narrow tower of the front façade composing the westernmost bay. The easternmost section is one bay of a narrow three-and-a-half story octagonal tower with a window in each wall on each floor. The tower extends through the eave line and has a tall pointed roof. The top half-story has small pairs of wood windows or louvers in its walls. The middle bay is composed of pairs of 1/1 windows on each floor and a hipped roof dormer with three small 1/1 windows in its front wall. The two bays east of the middle bay have one window in each of their floors. The two bays west of the middle bay are narrower and have doors in each floor immediately west of the middle bay and windows in each floor in the second bay. The doors lead to a metal fire escape on the second and third floors and to a porch, with similar details to the front porch, on the first floor.

A four-stall brick garage is behind the inn. The doors, which are wood with rows of windows in their tops, are separated by pilasters. The garage has a hipped roof covered with asphalt shingles. The roof has flared eaves and two wood cupolas on its ridge.

*Bridge, c. 1922, Filled-Spandrel Concrete Arch/Classical Revival. Contributing (structure)*  
Photo 028

A concrete filled-spandrel arch pedestrian bridge links a walkway between two college buildings with a pathway that leads to the Sisters of Providence motherhouse west of the grotto. The bridge has one wide arch and partial arches that terminate on each side into the earthen embankment. The arches have recessed panels and the balustrade of the bridge is composed of full-round arched panels. Pairs of concrete piers with recessed panels have lights terminating the balustrade at the ends of the bridge and planters between.

*Our Lady of Lourdes Grotto, 1918. Contributing (structure)*  
Photo 029

A grotto composed of rough-laid grey stone is built into the south hillside of a ravine the bridge traverses near its west end. The grotto has three cavern-like openings with two wide openings at the ground level and a narrow opening with a statue of St. Mary on its top, west side. The larger openings contain a kneeling bench and granite altar. The top of the grotto is covered with natural vegetation and vining plants that cascade over its front wall.

*Log Cabin Chapel, 2012. Non-contributing*

A simple side-gabled log cabin with a wood shake-covered roof is on the west side of a main path that connects the Sisters of Providence Motherhouse with the grotto and college buildings. The cabin is a replica of the original chapel constructed by the Sisters of Providence where the first mass was offered on campus.

*Evergreen grove statuary & monuments, c. 1920. Contributing (objects-6)*

A large grove of old evergreens is located in front, or south of the Sisters of Providence motherhouse. The grove features simple walking paths that lead to four stone statues on concrete

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bases. The statues include Mother Mary with the Christ Child, St. Joseph, St. Mary with a book, and St. Mary with a cross. Monuments to the first Mass and first Providence House are also located in the grove.

*St. Anne Shell Chapel, 1844/1876. Contributing*

Photo 030

The oldest extant building in the district is the St. Anne Shell Chapel which was built in 1844 and partially rebuilt in 1876. The chapel is near the cemetery at the east edge of the district. The chapel is a small square building with walls composed of brownstone rough-coursed rubble and a hipped roof covered with slate. Corner stones are dressed and coursed and are true masonry quoins. The chapel faces west with an entry centered in its front façade. The entry is trimmed in brick with a full-round wood transom and four-panel wood door. The door has two small windows in its top and a decorative metal gate in front of it. The chapel has tall full-round arched windows, trimmed with brick, composed of art glass centered in its north and south facades.

The interior walls of the chapel are completely covered with shells in various patterns and words. The floor is covered with mosaics composed of white shells and the ceiling is vaulted. An altar, also covered with shells, is against the chapel's east wall.

*Balustrade, c. 1922. Contributing (structure)*

A concrete and stone balustrade composed of urn-like balusters and a concrete cap is located southwest of the shell chapel on the north side of Grotto Lane.

*Sisters of Providence Cemetery, statuary & memorials, 1861-present*

*Contributing (site-1, structures-3, objects-1): Cemetery & gates (c. 1920), Christ statue (c. 1950), Bisch altar (1962), Crucifix/altar (c. 1940-seen in photo 031).*

Photo 031

The Sisters of Providence established a cemetery in 1861 on the east edge of the district. The older part of the cemetery is located in its north half and is accessed by concrete walking paths that lead from a stone and metal entry gate. The main path encircles the grave of the foundress, Mother Theodore Guerin, which is a tall stone cross (photo 031, right). The path continues to a stone altar with a statue of a Crucifix at the cemetery's east edge (background of photo 031). Bisecting the main path is a second path with a modern granite monument on the cemetery's north edge, then it leads to the newer section of the cemetery in its south half.

The bisecting path continues to a stone statue of Christ with outstretched arms on a rusticated stone base on the south edge of the cemetery. An oval asphalt drive is in the cemetery's newer half. An altar composed of three brick walls forms a foreground screen for a small lake beyond



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the cemetery's eastern edge. Both sections of the cemetery features tight rows of simple, mostly matching marble or granite gravestones.

*Outdoor Way of the Cross, 1938. Contributing (14 objects)*

Photo 032, looking northwest from near the end of the path.

A serpentine concrete path leads from the cemetery to the Sisters of Providence motherhouse. The path, known as the Outdoor Way of the Cross, features the fourteen Stations of the Cross depicting Jesus Christ on the day of His crucifixion. Each station is composed of a limestone base with engraved description and expertly crafted bronze sculptures depicting each event. Each station is staggered, flanking the path.

*Christ the Teacher Statue, c. 1880/c.1920. Contributing (object)*

Delin Freres Foundry of Paris, Rafel Verrebout, sculptor

A cast metal statue of Christ in a pavilion-like structure is located near the east edge of the district north of the Way of the Cross. It terminates a linear concrete path leading from Owens Hall to the east. The statue has a stone base and is under a round-roofed metal pavilion with cast metal columns.

*Sister Julie Kramer Memorial Labyrinth, c. 2000. Non-contributing (site)*

A modern labyrinth with a walking path edged with concrete blocks is located between the Way of the Cross and the linear path between Owens Hall and the Christ the Teacher statue.

*Gazebos, c. 2000. Non-contributing (structures-3)*

Three octagonal wood gazebos are located in the district. One is located near the replica cabin, a second is located south of Owens Hall, and a third is located near the north edge of the district behind a small cottage. Due to their age, the gazebos are considered non-contributing structures.

*Owens Hall, Moderne, 1958. Contributing*

*Bohlen & Son, architects*

Photo 033

The four-story brick and limestone building has two wings that extend outward from its center and project slightly inward on its front (south) façade, and a rear wing that contains the chapel centered on its back (north) façade. The building's first story is veneered with dressed ashlar limestone and is partially below grade at its west end. The building has 2/2 metal windows with stone sills and a stone belt course is at the top of the fourth story windows. The parapet walls have a corbelled brick pattern topped by a stone cap. Pavilions that project at center and toward each corner are veneered in limestone from foundation to parapet, framing the red brick wings in between.

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The front façade is symmetrically arranged with wings extending to the east and west. The wings are divided into one long section extending from the center of the façade to three bays at the end of each wing. The long section has seven pairs of windows on its first and second stories and seven windows on its third and fourth stories. The five bays at the end of each wing project forward and feature a wide middle section veneered with stone and narrow brick bays flanking. The narrow brick bays have a window centered in each story. The middle stone section extends slightly outward and has a pair of windows flanked by windows in each story. The middle sections step up at the parapet line and have triglyph-like stones at its top. Similar stones form lintels for the fourth story windows. Metal spandrels with a layered rectangular pattern are located between the second and third and third and fourth story windows.

The center of the front façade from which the wings extend is divided into five bays. The outside bays are brick and have a narrow window in each story. The middle three bays are veneered with stone and are similar to the bays at the end of the wings. The middle bay has a raised entry composed of two pairs of aluminum and glass doors with tall transoms of art glass. A metal canopy extends out over stone steps that lead to the entry. Rows of four windows are located in the third and fourth story. Combined with the entry, the windows appear to be enframed in stone. This middle bay has a stepped parapet with "NOVITATE" engraved in a stone near the top and a stone with the seal of Saint Mary-of-the-Woods at the very top. The seal stone has a metal cross on top. The bays flanking the middle bay have pairs of windows in the second, third, and fourth floors. Fluted metal spandrels are located between the floors above and below the windows.

The east and west facades are the sides of the wings and are similarly organized to the wings' front façade with a long brick section and three bays at the south end that extend outward from the facades. The brick wings have seven pairs of window in its first and second stories and seven windows in its third and fourth stories. The end bays feature a wide middle section veneered in stone that is flanked by narrow brick bays. The brick bays have one window in each story. The middle bay extends slightly outward and has a pair of windows flanked by windows in each story. The middle bay steps up at the parapet line and has triglyph-like stones at its top. Similar stones form lintels for the fourth story windows. Metal spandrels with a layered rectangular pattern are located between the second and third and third and fourth story windows. The west façade of the west wing has a raised entry in lieu of windows in the first and second stories. The entry is enframed in stone and steps out from the middle bay. The entry has a stepped capstone and stone cross centered on its top.

The back (north) façade of the building is largely utilitarian except for the rear wing that extends off the middle of the building that contains the chapel. The two-story wing is composed of the chapel and shorter, utilitarian space with garage doors north of the chapel. The chapel walls are divided into four bays by brick pilasters with Art Deco-stylized capitals that extend above the parapet. The walls have a tall stone base with large metal windows in all but the northernmost bay of the first story. The second story has large metal windows trimmed with stone in the middle bays. Stone spandrels carved with a floral motif crown the tops of the windows that are divided by mullions into the shape of a cross. The northernmost bay has a stylized stone cross with a square window in its center. The window is divided by mullions with an octagon-shaped

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window in its center. A five-sided apse is centered on the back of the chapel. A stone cross on a stylized base is centered on the back wall of the apse and extends above the parapet.

The inside of the building is generally arranged with double-loaded corridors that extend east and west from the center, then north to form a large E. The middle part of the E is the chapel on the second floor and large meeting room on the first floor. The interior features terrazzo floors and mostly plaster walls and ceilings. The vestibule and octagonal central lobby feature marble walls. The lobby has a round domed ceiling and niches in its angled walls. A brushed aluminum staircase is located off the east side of the corridor leading from the lobby to the chapel. The chapel has a patterned terrazzo floor and its walls are covered with wood. The front (north) wall of the chapel is covered with wood in a large checkerboard pattern. The opening to the apse and the apse walls centered in the north wall are covered with red-colored marble.

*Alpaca Barn, c. 2000. Non-contributing*

A front-gabled barn with board and batten siding and a metal roof is located in a pasture north of Owens Hall.

*Marian Hall, Ranch style, 1954. Contributing*

The L-shaped brick house is one story with a low-pitched gabled roof covered with asphalt shingles. The house has 2/2 wood windows with stone sills and vinyl siding in its gables. The long leg of the L extends north and south while the short leg extends to the east. The house faces south and contains a recessed porch where the long and short legs intersect.

*Gazebo, c. 1995. Non-contributing.*

The modern wood gazebo was constructed behind Marian Hall c. 1995.

*Industrial Garage, Classical Revival, 1919. B.J. Bisch, architect/engineer, Contributing*

A large brick garage is on the east edge of the physical plant area of the campus. The garage has three large wood garage doors on its front (south) façade. Each door has six wood transoms divided into four panes of glass. The front façade has a broad gabled stepped parapet with a stone cap. The parapet has a tall corbelled base and a brick belt course near its top. A wide spandrel composed of brick in varying patterns is centered near the top of the gable. A diamond-shaped stone is centered in the spandrel.

*Pole sheds, c. 2000. Non-contributing (structure-2, brown and white)*

Two metal storage sheds with large open stalls are located in the physical plant area of the campus. One is behind (north of) the industrial garage and the other is immediately behind (north of) the old boiler building.

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*Mother Theodore Hall, Contemporary, c. 2000. Non-contributing*

The long one-story brick building has a hipped roof covered with asphalt shingles. The facades are divided into bays by pilasters and generally feature two multi-paned windows in each bay. The building is between the physical plant buildings and Lourdes Hall.

*White Violet Center (Laundry Building), 1948, Classical Revival, B.J. Bisch, architect/engineer, Contributing*

The one-story brick building features gabled stepped parapets on its front (south) and back facades. The building has new 4/4 metal windows with stone sills. A shorter extension with a flat parapet is located on the east side of the building. The front façade has a wide center bay that steps out toward the south. It features a raised entry with a pair of metal doors and tall transom. The entry is flanked with a pair of windows with transoms. A spandrel framed with brick rowlocks and stone corners is located at the top of the wall and a diamond-shaped stone is centered at the top of the gabled parapet.

*Cottage (formerly connected to greenhouse which has been razed), c. 1920. Contributing*

A small one-story gable-front cottage is near the north edge of the district behind the physical plant area. The cottage has a concrete wainscot and vinyl over its walls. The cottage has pairs of Craftsman style windows and a modern metal door in its front (south) façade. A gabled porch roof supported by brackets is over the door. The cottage has an ell on its east side and the roof of the house is covered with asphalt shingles.

*Pole buildings, c. 2000. Non-contributing (3-red)*

Three gable-roofed pole buildings with metal siding and metal roofs are located north of the physical plant area. The southernmost two are attached to each other at their gable ends.

*Physical Plant Building, Italianate, 1891-1892. Contributing*

Right side of photo 034

The building is generally divided into three sections that include the boiler room in its north end, maintenance shop on its east side, and engine room in its south end. The building is mostly two-stories with facades divided into bays by pilasters. Each bay typically has two modern metal 4/4 windows with transoms and stone sills and segmental brick arches. Two massive square chimneys that are tapered are located near the corners of the building. A one-story section of the boiler room is on the north end of the building and it features a parapet composed of tall, thin corbels resembling machicolations.

*Water Plant/Addition, Classical Revival, 1919/1920, Bohlen & Son, architects, Contributing*

Middle of photo 034

The water plant is a nicely proportioned, almost temple-like building with massive gabled parapet end walls and large segmental-arched window openings. The brick building has a

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concrete base and massive corner piers with decorative brick panels and roundels near the top. The gabled walls (north and south facades) feature three large metal windows with stone sills divided by narrow pilasters that extend above the parapet. The windows are divided into multiple panes of glass. The gabled parapet wall features corbelled bands and rows of narrow slits above the windows that step up with the rake of the wall. The parapet, as well as the pilasters, has a stone cap. A much shorter brick addition was made on the north side of the building one year after its construction.

The sides of the building (west and east facades) feature five bays divided by buttresses with stone caps. Each bay has a large segmental-arched metal window with a stone sill. The middle window is shorter than the other four. Each window is divided into multiple panes of glass.

*Utility shed, c. 1990. Non-contributing*

The small gable-front shed has vinyl siding and an asphalt-shingled roof. It has a metal door on its front (east) façade.

*Physical Plant Office, Classical Revival, 1937. Contributing*

Left side of photo 034

The one-story brick building is located west of the water plant. The building features a stone sill course and parapet cap and new metal windows divided into three panes of glass. Two brick belt courses are between the stone sill course and a belt course of soldier brick at the top of the windows. In 1981, Bohlen, Meyer, Gibson & Associates designed an addition to the building.

*Lourdes Hall/Infirmary, Classical Revival, 1921, 1941, Bohlen & Son, architects, Contributing*

The four-story brick building is positioned between the Sisters of Providence motherhouse on its south side and modern Mother Theodore Hall on its north side. This makes its west façade its most prominent façade which is viewed from a small courtyard north of the church. This west façade is divided into four parts, each containing one or more bays.

The northernmost part is the building's most formal and identifiable section due to the four-story, five-sided bay with cutaway corners that projects from the center of this section. The bay has pairs of 6/6 wood windows with transoms and stone sills in each story except for the fourth story where there are no transoms. The front wall of the projecting bay has a row of three windows in each story. Stone belt courses are between each story. The bays flanking this projecting bay have one window in each story, matching those in the projecting bay. The parapet of this northernmost part of the building features a corbelled table capped by a stone belt course at its base and a simple stone cap interrupted by piers at each corner.

The section south of this northernmost section is composed of one narrow bay with pairs of windows in each story. The southernmost section is similarly composed, but is wider and its windows are nearer its north end. The middle section is composed of six bays with pairs of wood windows on each story of the two middle and outside two bays. The first story windows are 9/9, the second story windows are 6/6 with transoms, and the third and fourth story windows

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are 6/6. The remaining two bays have narrow windows in similar 6/6 and 9/9 configurations. This middle section's parapet is similar to the northernmost section, but is stepped in the center.

*Fan House, Classical Revival, 1905. Contributing*

The small one-story brick building is located north of the church and west of Lourdes Hall. The building features a Flemish bond brick, stone sill course, and 2/2 wood windows with segmental arches. A short wood frieze with dentils is at the top of the walls and the hipped roof with flared eaves is covered with asphalt shingles.

*Blessed Sacrament Chapel, Renaissance Revival, 1920. Contributing*

*Bohlen & Son, architects*

Photo 035-036

The brick chapel is attached to the north wall of a three-story connector between the church and Providence Center. The chapel has three parts: a three-story section with a flat roof at its south end, the two-story gabled-roof chapel, and the apse at its north end. The narrow brick and stucco section blocking the south face of the chapel is described in the first paragraph of the description of the Church of the Immaculate Conception. The three-story section is divided into three bays on its east and west facades with one 1/1 wood window with a stone sill and lintel in each bay on each floor. The first and second story windows on the east façade are filled in with brick. The first story windows on the west façade are filled in with brick. The third story windows on both facades are filled with art glass.

The chapel and apse have a base composed of brick with a stone belt course cap. The gable roof of the chapel and the hipped roofs of the apse are covered with asphalt shingles. The east and west facades of the chapel are identical and are divided into four bays by brick pilasters with stone bases that rest on the cap stone at the top of the base of the building (see photo 035). Each bay has a pair of modern 1/1 metal windows with stone sills and lintels in the base and a tall, full-round arched window in the sanctuary wall of the chapel. The windows have stone sills and multi-coursed brick arches that rest on stone springer blocks carved with a curled leaf. The windows are divided by wood mullions into four large panes of art glass with a ribbon of smaller panes of art glass around their perimeter. The bays of the sanctuary wall are capped by a corbel table extended between the top of the pilasters. The north and south walls of the chapel, which form gabled parapets, have round openings centered in the wall and a stone cap on the parapet. The south wall has a rondel window composed of art glass. The north wall has an oculus louver and a stone cross is on the top of its parapet.

The five-sided apse has two tiers with low-pitched hipped roofs. The lower tier is the full-width of the north façade and the upper tier steps inward. The apse has stone trim at each corner and a continuation of the stone belt course that forms the top of the building's base. The lower tier is divided into two stories with one 1/1 wood window with a stone sill and lintel in each of its second story walls except its east wall. The first story has a pair of windows in its west wall and one window in its northwest and north walls. The northeast wall has a metal door with a window

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and stone lintel. The east wall has a metal door with a stone hood and concrete steps midway between the first and second stories. The upper tier of the apse has no windows.

The interior of the chapel is impressive with its extensive use of marble and its tall groin vaulted ceilings painted deep blue (photo 036-front wall of chapel). The chapel's floor and raised platform is white marble. A warm grey-colored marble wainscot is on the east and west walls. The wainscot is punctuated by full-round arched openings with decorative metal grillwork. White and grey marble Corinthian pilasters flank the windows and compound piers of Corinthian order with engaged Corinthian columns divide the wall into bays and form the base of the groin vault. Warm beige-colored marble covers the remainder of the walls, including the semi-circular apse. The apse has a wainscot of caramel-colored marble divided into panels. The covered marble altar has a marble baldacchino; four large Corinthian columns and entablature that support intricate scroll carvings topped by a cross, sheltering the altar. The south wall has the entry centered in it with a pair of wood doors flanked by narrow marble pilasters that support a marble cornice. Balconies with ornate gilded metal balustrades flank the entry on the second floor. The balconies have semicircular floors supported by scroll brackets and shell-like plinths. The balconies have segmental-arched openings and pairs of ornate gilded lace-like metal doors. Rows of historic wood pews are on either side of the center aisle.

*The Little House Residence Hall, Contemporary, 2015. Non-contributing*

The one-story building is under construction.

*Storage shed, c. 2000. Non-contributing*

The gambrel-roofed building has wood siding.

*Garage, c. 1980. Non-contributing*

The gable-front building has vinyl siding with a metal garage door.

*O'Shaughnessy Dining Hall, Classical Revival, 1921. Contributing*

*Bohlen & Son, architects*

Photos 037-038

The one-story brick building has an elongated octagonal plan with a hipped roof. Formerly it stood behind Foley Hall, a large brick building demolished in 1989. It is attached to the north side of the Providence Center and has a c. 1990 one-story addition in its southeast corner. The building has simple pilasters at each corner and a belt course composed of two courses of brick near the top of its windows. The tall wood windows are Palladian-like with a full-round arched 12/9 center window flanked by narrow 2/3 side-lites (see photo 037). A full-round arched transom composed of art glass tops the window. Pilasters divide the side-lites from the center window which breaks an entablature which tops the side-lites. The windows have stone sills and tall multi-course brick arches with keystones. One window is in each of the narrow facades that face southwest, northwest, and northeast. Three windows are in the north facade and seven

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windows are in the west façade. The south façade is covered by the Providence Center. The roof has a large bronze gutter that has the appearance of a large cornice. The roof is covered with asphalt shingles.

The interior of the dining hall features rows of tall Scamozzi Ionic pilasters around its perimeter exterior walls, between the windows, and rows of tall square Ionic columns (photo 038). The aisles formed by the rows of pilasters have groin-vaulted ceilings. The wide central hall has a segmental-arched barrel-vaulted ceiling. Three interior windows are in the south wall between the dining hall and Providence Center. These windows match those of the exterior except that they have pairs of wood doors in their bottom half. The middle pair of doors is framed by pilasters and a wood pediment. The hall has marble wainscot, plaster walls and ceilings, and carpeted floors.

*The log pavilion, statuary & shrine, c. 1940/2000. Contributing (structure-1 & objects-2)*

*St. Mary Statue, Log pavilion (non-contributing-structure), St. Mary Shrine, St. Anne Statue*

This garden area northwest of the dining hall features a shrine with a stone statue of St. Mary in a niche composed of rubble stone with a gabled roof at its far northwest corner. Stone statues of St. Mary (photo 037) and St. Anne are located off the north and west sides of the parking area and driveway. A modern log pavilion with a gabled roof is located east of the shrine. B.J. Bisch designed the log pavilion.

*Providence Center, 1990. Non-contributing*

The brick and stone building is a modern, one-story hall that connects the chapel, church, and dining hall.

*Church of the Immaculate Conception, Renaissance Revival, 1886-1907. Contributing*

*Connector, 1903. Bohlen & Son, architects; Thaddeus de Zukotynski, muralist*

Photos 039-040

The most architecturally significant building on campus is the stone church in the northeast corner of the green at the end of the Avenue. The church faces west and has prominent west and south facades. It is a Latin cross plan sanctuary with a centered front tower. The north façade is visible from the courtyard between Lourdes Hall and the chapel. A three-story tall, one bay wide brick and stucco connector was constructed off the northwest corner of the church in 1903 to attach the church to Foley Hall, no longer extant. The connector has pilasters dividing bays of round arched windows. It now connects the church to the Providence Center. A one-story section of the church is on the north side of the building and functions as a corridor between Lourdes and Providence Hall to the Providence Center through the connector.

The tall two-story gable-front church has a rusticated stone base and full-round arched windows composed of art glass. The south and west facades are veneered in dressed Indiana limestone and are articulated with two stories of piers or pilasters and full entablatures. The first floor is Doric while the second is a fanciful order inspired by Ionic. The roof is covered with slate. The



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church has a tall central entry and bell tower on its front (west) façade which is framed by two story Doric/Ionic compound piers with cross finials (right side of photo 039). The tower steps out from the façade and is divided into three bays on its front wall by compound piers with finials. Pairs of wood entry doors with full-round arched transoms flank the tower on the first story and windows flank the tower on the second story. The tower's front façade has a recessed entry in a full-round arched opening supported by granite Corinthian columns *in antis* in its center bay. A niche with a statue of St. Mary is in the center bay on the second story. The center bay's third story has three narrow full-round arched windows separated by Corinthian columns. A frieze of carved garland swags surrounds the top of the third story, followed by a stone cornice with modillions. The fourth story of the tower has a clock on each of its sides and the compound piers are fluted and are capped with finials. The tower's fifth story is octagonal and contains the belfry. The belfry openings are full-round arched with thin columns that divide the opening like window tracery with a round opening in its top. The openings are filled with louvers. The top of the tower is a two-tiered dome with lantern. Small pedimented dormers containing full-round arched windows ornament the dome. A metal cross is at the top of the tower. The bays flanking the center bay of the tower have narrow full-round arched windows on its first story and narrow 1/1 windows on its second story with small oculus windows immediately above them.

The south façade is divided into three parts: the nave wall, transept wall, and a one-story section that forms an entry corridor on the south side of the transept. The façade west of the transept is divided into seven bays with a full-round arched window on the first and second floors. The windows in the westernmost bay are much narrower than the others. The top of the façade west of the transept has a tall entablature composed of a cornice with dentils and a blind balustrade-like wall at the eave line. The south wall of the transept steps out from the nave and is divided into three bays by pilasters. Full-round arched windows are in each bay with the center bay's window much wider than the other two. The balustrade-like wall continues across the top of the transept wall with a gabled-parapet wall above the balustrade. The gabled parapet is also divided into three bays by pilasters which continue above the parapet cap and have finials. A pair of small full-round arched windows is centered in the middle bay of the gabled wall. A stone cross is on top of the gable.

The one-story section containing an entry corridor is divided into six bays and has a flat roof. The outer bays contain a raised entry with a pair of wood doors and transom recessed into a full-round arched opening. The second bay from the west and the second and third bay from the east have a large full-round arched window divided into two narrower 1/1 full-round arched windows and a small round window in its top by wood tracery. The third bay from the west bows out from the façade in a semicircular plan and it has three full-round arched windows.

The north façade of the church is brick with little detail. It has full-round arched windows into the nave and transept opposite those in the south façade, each divided into a bay by pilaster strips. A tall one-story section functions as a corridor off the north side of the church. It is brick with a flat roof and its walls are divided into bays by pilasters. It has a semicircular curved bay on axis with the north transept wall. The north façade of the one-story section has full-round arched windows with stone sills composed of two tall narrow 1/1 wood windows with a round window at the top between them. The windows are of art glass. Short 1/1 wood clerestory

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windows with segmental-arched or flat tops and stone sills are in each bay above the larger windows.

The three-story connector is one narrow room-width front-to-back (left side of photo 039). The connector has 1/1 metal full-round arched windows with keystones and stone lintels. The front (south) façade has a rusticated stone base and its walls are covered with stucco. The façade is divided horizontally by belt courses extending from springer blocks supporting the window arches. The front façade is divided into seven bays by pilasters. The middle bay is the width of two of the other bays and features a pediment at the top of its wall. The bay has two windows on each story and a niche supported by a pilaster centered between the second story's windows. The remaining bays have one window on each story. A pedimented entry steps out from the second bay to the west and it is composed of metal and glass doors and transom. The west façade of the connector's second and third stories is exposed and is covered with stucco. It has one full-round arched window centered in its second and third stories. The north façade's second and third stories step out and are partially supported on the north side by rows of steel columns. The north façade is brick and has full-round arched windows on the first story and segmental-arched windows on the second and third stories. The south and west façades have a tall parapet divided by a continuation of the pilasters on the front wall which are capped by stone finials.

The basilica plan church is primarily divided into the entry vestibule, nave, transepts, and apse. The vestibule has a mosaic-tiled floor and marble walls. The north and south walls of the vestibule have full-round arched niches the height of the entry door opening. The nave is composed of a center aisle and side aisles separated from the nave by an arcade of pink-colored marble Corinthian columns that support full-round arched openings (photo 040). The side aisle have groin-vaulted ceilings, marble wainscot, and Stations of the Cross on their plastered walls. Nave elevations include arcade and tall gallery. The galleries above the side aisles also have arcaded walls that overlook the nave. The nave has terrazzo floors, wood pews, and a coffered ceiling that features a cross-shaped mural at the crossing bay. The transepts are similarly detailed as the nave, but contain niches framed by fluted pilasters and a full-round arch centered in their outside walls. The semi-circular apse has a half-domed ceiling painted with a mural and marble wainscot. The apse features a row of seven marble niches high on its wall, each with a statuary. The interior also features historic chandeliers.

*Our Lady of the Campus Statue, Classical Revival, 1904. Contributing (object)*  
*Bohlen & Son, architects*

A monumental fluted Corinthian stone column on a tall, tapered stone base with rows of dentils is engraved with words commemorating St. Mary. The column is positioned northeast of the fountain that terminates the axis of the Avenue. The column has a stone statue of St. Mary on top.

*Saint Mother Theodore Guerin Statue, c. 2005. Non-contributing (object)*

The bronze statue is a depiction of Mother Theodore Guerin located on the sidewalk leading from the Sisters of Providence motherhouse to the Avenue.

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*Archangel St. Michael Statue, Renaissance Revival, c. 1900. Contributing (object)*

Located immediately south of the church, a cast metal statue of St. Michael holding a spear over Satan stands on a wide stone base with a scroll-like top immediately south of the church.

*Sisters of Providence Motherhouse/Providence Hall, Rundbogenstil, 1889-1902. Contributing. Bohlen & Son, architects*

Photo 042

The three-and-a-half story brick building's plan is square with a large courtyard in its center. The building has a base composed of a course of rusticated stone, brick, and a dressed stone belt course cap. A corbel table composed of five courses of brick is at the top of the first story and is capped by a stone sill course for the second story windows. A stone sill course is also on the third story. A stone cornice is at the top of the third story windows; it forms the bottom of a brick frieze that tops the walls and steps forward to form pilaster capitals. The building has 4/4 wood windows with stone sills and transoms. The window openings are either full-round arched, segmental-arched, or flat-topped on the third story. The thick arches are composed of alternating stretcher and header brick. The roof, which is covered with asphalt shingles, has a tall metal cornice at its eaves and features several gabled dormers and vented cupolas. A tall octagonal metal cupola is centered near the front of the building's roof. It has full-round arched louvers on each of its walls and corner pilasters. The domed roof is crowned by a cross.

The symmetrically-arranged front façade is the most formally organized façade and faces south. It is divided into five sections of which the middle and end sections step out from the main façade. The middle section is divided by four brick pilasters and contains a raised entry and porch with four stone Doric columns. The columns support an entablature with triglyphs and the roof has a metal balustrade. The entry is composed of a pair of two-panel wood doors with sidelites and tall transoms. The entry is recessed in a large segmental-arched opening. A segmental-arched window is to each side of the opening in the first story. The second and third stories have pairs of windows between the middle two pilasters and a single window to the outside. The middle windows of the second story have full-round arched tops while the other two windows on this floor have segmental-arched tops. The middle section is topped by a gabled parapet with a stone cap. The pilasters continue above the parapet and are capped by stone ball finials. Like most pilasters on the building, these have stone capitals that are generally Doric except for the eclectic addition of a frieze of raised discs in the necking band. A wide full-round arched window is centered in the gable wall and square louvered openings are to each side of the window. A stone cross is at the top of the gabled wall.

The wings to each side of the middle section have five windows in each story, including short basement windows in the building's base. The first and second story windows have segmental arches and the basement and third story windows have flat tops. The third story has brick pilasters between its windows. Two gabled dormers with full pediments and 2/2 windows are in the roof over these bays. The end sections have two windows in each story, including the basement. The first and second story windows have full-round arches and the basement and

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third story windows have flat tops. Pairs of brick pilasters flank the windows, connecting the second and third stories. A gable with a Palladian-like window tops the end bays. The brick pilasters from the second and third stories continue onto the wall dormer and support a broken pediment which forms the front of the dormer's gabled roof.

The west façade has a simple organization and is divided into eight bays by brick pilasters on the second and third stories. The attic half story contains two small windows along a full-width shed dormer wall. The first and second story windows have segmental-arched tops and the basement, third, and half-story windows have flat tops. The third bay from the south contains a raised entry and porch similar to the front entry porch with two Doric columns and an entablature with modillions. The balance of the west wing abuts the apse of the Immaculate Conception Church.

The east façade has an informal appearance and features a two-story sleeping porch divided into four bays and supported by five massive brick piers on the façade's south half. The north half is similar to the west façade. A three-story extension with a hipped roof is off the northeast corner of the building and a one-story service extension with a hipped roof is on the east side of the three-story extension. Both extensions lack the stone trim and other details of the main building, but contain similar segmental-arched windows with stone sills.

The walls of the courtyard are also fairly plain and lack stone trim detail. The windows looking out onto the courtyard are all segmental-arched, including those in the basement. A recessed arcaded porch with stone Doric columns and full-round arched openings is in the northwest corner of the courtyard. The main entry to the courtyard is on its south wall which features a narrow three-and-a-half story section that steps out in the center of the wall. The section has a gabled end with a Palladian-like window. The entry to the courtyard has a two-story brick surround topped by a broken pediment and features a niche with a statue of the Virgin Mary and Christ Child in its second story. The entry is recessed and features a pair of wood doors in a segmental-arched opening. The courtyard is landscaped with lawn and concrete sidewalks.

The interior of the motherhouse features double-loaded corridors on each floor with common rooms on the first floor and resident rooms on the upper floors. Common rooms include lounges and dining rooms, libraries and meeting rooms. The first floor features mosaic-tiled floors and plaster walls and ceilings. The rooms have large multi-panel wood doors and transoms off the corridors. Marble fireplaces are also located in many of these rooms, as well as large wood and glass cabinetry. A massive cast metal staircase is off the north side of the main entry. It leads up to a landing and turns back to the south to the second story. A niche is in the north wall of the landing and contains statues of the Holy Family.

*Karcher Hall, Contemporary, 1983, Bohlen, Meyer, Gibson & Associates, architects,  
Non-contributing*

The one-story brick building is attached to the north side of the Sisters of Providence motherhouse. The building has bays of metal windows enframed with stone and a large carport supported by stone piers on its front façade.

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*Corbe House (Chaplain's Residence), Italianate, 1884/c. 1910. Contributing  
Bohlen & Son, architects*

Photo 043

The two-story brick house has a stone belt course at the bottom of its first floor and top of its second floor. The house has segmental-arched openings with stone sills filled by 1/1 modern windows. The house has a hipped roof supported by scroll brackets under its eaves. The roof is covered with asphalt shingles. The front (south) façade features a central bay that projects forward from the façade and contains the entry in the first story. The entry is composed of a pair of wood doors with a segmental-arched transom. A porch with a flat roof supported by two brick square piers is located in front of the entry. The center bay has a tall pair of windows in its second story, which appear to have been former balcony doors. A short 1/1 window is centered in the gable wall. Tall scroll brackets support the corners of the cross gable roof. The front façade has a 1/1 window with a transom on each side of the center bay on the first and second stories. The second story windows do not have transoms.

The west façade has become the more prominent façade due to the location of the Avenue. The façade features a six-sided, two-story tower with cutaway corners on its south end. The tower has short 1/1 segmental-arched windows on its north, south, and west walls. The façade north of the tower features two segmental-arched windows on the first and second stories and two frieze-band windows above the belt course at the top of the second story. The remaining west façade steps back considerably and features a porch with a balcony and stone balustrade supported by three square chamfered piers. A three-sided bay with cutaway corners is at the north end of the façade. It has a window in each story of its cutaway walls and pairs of windows on its front wall. Frieze-band windows are located in the top of the bay. Wood entry and balcony doors with segmental-arched transoms are to the south of the three-sided bay. A one-story addition with a truncated hip roof, c. 1890, is located off the north end of the west façade. This façade gained in prominence with the redevelopment of the campus plan in the 1920s and was given a more classical appearance while the Italianate porches were removed.

*Fountain, Classical Revival, 1930, Sister Mary Emmanuel Rinke, designer, Contributing (object)  
Photo 041*

The concrete fountain has a quatre-foil formed bottom basin with four piers with Corinthian-like capitals in its center that support an upper round basin. A compound pier in the center of the upper basin forms the support for a top-shaped top basin that features the fountain spray. This fountain replaced an earlier iron fountain dating to 1913-1914.

*Stables, 1925/2002. Contributing  
Pierson and Bro., builder*

Photo 044

The stables are located in the northeast corner of the district and are largely surrounded by pastures. The stables building consists of the original 1925 part, a central courtyard, and an addition that forms the enclosure for the courtyard on its north side, built in 2002. The original

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part of the building is composed of a long east/west side-gabled barn with a gambrel roof and cross gable roof wings at the east and west ends of the front and back facades, creating an I-plan. The original part of the building has walls of dark brown-colored glazed block with buff-colored brick trim around its windows and doors. The windows are modern 1/1 metal windows with stone sills. The addition has board and batten siding and a gable roof. The roof of the original part of the building and addition is covered with red-colored asphalt shingles.

The front façade is symmetrically arranged around a wide central entry with a pair of metal and wood barn doors. A cross gable with wood on its gable wall is above the entry. Six windows are to each side of the entry. The front facades of the wings have pairs of windows to the inside and a pair of wood doors to the outside. The wings' gable walls are covered with wood and have a pair of windows centered in them. Walls composed of block extend inward off the inside corners of the wings to form a narrow front courtyard. Brick piers terminate the courtyard walls and form an entry to the stables.

*Conservatory of Music, 1911-1913, Beaux-Arts. Contributing  
Bohlen & Son, architects*

Photos 005-007

The large three-story building generally has a reversed T-shaped plan with the top of the T being the front façade and the auditorium composing the wide bottom stem of the T. The front and side facades have a smooth ashlar stone base with stone (channeled rustication) first floor and tan brick second and third floor walls, while the rear walls have a stone base and brick walls. The building has 1/1 wood windows with segmental arched transoms on its first floor. The second floor has 1/1 wood windows with transoms, stone trim, and bracketed stone hoods. The third floor has smaller 1/1 wood windows with stone trim and label lintels. The building has a tall entablature with a wide overhanging sheet copper cornice supported by modillions above a stone belt course. The building's parapet is composed of rows of short stone pilasters with stone spandrels between.

The front façade (photo 005) is symmetrically arranged with three-story projecting sections that flank a wide portico-like entry bay that projects out from the flanking bays. The bays flanking the entry bay have three windows on each floor. The channeled rustication forms into voussoirs that define the segmental arch openings. The entry section is subdivided into three bays and is fronted by a wide set of stone steps with sidewalls also composed of stone with period light posts. The first floor of the entry bay has three pairs of aluminum entry doors with segmental arched transoms. The second floor has a balcony and stone balustrade supported by massive scrolled brackets and exaggerated keystones over the entries below. Short stone pedestals are directly above each bracket within the balustrade and form the plinth of two-story stone Ionic columns. There are pairs of columns on each side of the entry bay and two more that flank the middle sub-bay. Three windows are on the second and third floors; the second floor windows have stone hoods with an arched top while the third floor windows have hoods with bracket-like keystones. The words "CONSERVATORY OF MUSIC" are in raised carved letters at the base of the entablature over the entry bay. The entry bay has a stepped parapet with a center pediment-like stone flanked by fluted pilasters. The north and south facades of the top of the T-

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section are identical and feature four windows on each floor and four decorative metal grilles in the base of the building and in the entablature's frieze.

The north and south facades of the bottom leg of the T that encloses the auditorium are mirrored and feature seven bays of windows on each floor of the building, except the easternmost bay of the first floor which has a metal door, transom and handicap ramp (the ramp is on the north side only). The first floor windows have segmental arches with keystones while the second and third floor windows have details that match the windows on the front façade. Stone sill courses and belt courses are located on the first and second floors. The back (west) façade is less formally organized and has a simple stone base and stone belt course just below the first floor windows. The first and second floor have 1/1 wood windows with transoms and stone sills and lintels. The third floor has 1/1 wood windows with stone sills and lintels. The back façade has nine bays with its fourth and fifth bays from the north different from the other seven. The seven bays have a window in each floor. The fourth bay from the north has two windows at landing locations in the stairwell. The fifth bay from the north has a pair of aluminum doors and transom on the first floor and windows in the second and third floor.

The interior of the Conservatory of Music is composed of large foyers that are located on each floor of the front part (top of the T-plan) of the building. A few offices are centered in the front part of the building's second and third floors. The auditorium, known as the Cecilian Auditorium (photo 007), named for St. Cecilia, the patron saint of music, is located to the west of the foyers and is surrounded by corridors with classrooms, offices, and restrooms to the outside of the corridors. The interior compliments the exterior; classical moldings, Ionic columns, and fine building materials continue the theme to the interior. Grand staircases are located in the north and south ends of the front part of the building and open into the foyers. The staircases feature marble steps that widen out with curved ends on the first floor, highly ornate metal and wood balustrades, and marble wainscot. The building features terrazzo flooring, plaster walls and ceilings, and dark wood trim around its windows. The building has wood doors, some with transoms, and broad arched openings into corridors and some rooms, as well as cove moldings at the top of its corridor walls.

The first floor's foyer (photo 006) has a wide vestibule leading from the entry with three pairs of wood doors with full windows and wide arched pediments with carved angels in their tympanums. The doors are flanked by pairs of Scamozzi Ionic columns and pilasters. This design is repeated on the west wall of the foyer for three pairs of solid wood doors that lead into the auditorium. The foyer floor is terrazzo with inlaid mosaic designs. The foyer has marble wainscot and coffered ceilings with rows of scroll brackets between the vestibule and entries into the auditorium. The deeply recessed windows in the foyer have wide paneled wood jambs and shouldered surrounds with scroll bracket-like keystones at the top of the opening. The auditorium has a sloped floor with a center aisle and fixed theater-style seating (c. 1950). The walls are divided by two-story pilasters that support a broad-coved ceiling with coffering and a large domed skylight. The skylight is lit at its base by rows of bulbs and a chandelier hangs from its center. A balcony extends about halfway over the seating on the main level. It also has a sloped floor and a gradually-curved front wall. The front wall of the auditorium (photo 007) has broad concentric arches that form the proscenium for the stage. Two pairs of Corinthian

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columns support an entablature below the arches on each side. Between the pairs of columns are tall arched openings for box seating. Rows of plaster rosettes with lights in their centers are on the perimeter of the ceiling arches. The front apron of the stage is covered with wood.

*Guerin Hall, 1911-1913, Beaux-Arts. Contributing*

*Bohlen & Son, architects*

Photos 008-013

The large four-story building is essentially a cube with a central, open courtyard. The building's basement and first floor form a base to its upper floors and feature rusticated stone on the front façade and stone and brick on its other facades. The foundation is smooth, dressed ashlar that terminates at a sill course for the first floor windows. The building has full-round arched 1/1 wood windows banded by five narrow lites on its first floor and keystones. As with the Conservatory of Music, the first floor stonework is channeled rustication with bands resolving into voussoirs over openings. A stone cornice terminates the top of the first floor/base and forms a plinth for three-story brick Doric pilasters or antae with stone bases and capitals that divide the upper floor facades into sections. The second floor has 1/1 wood windows with transoms, a stone sill course between the pilasters, and stone trim. The third and fourth floors have 1/1 wood windows with stone trim. The building has a tall entablature at the top of its pilasters with a wide overhanging bronze cornice supported by modillions. The entablature is composed of three courses of stone (architrave), followed by a frieze composed of brick, the cornice, and a stone parapet. The building's parapet is composed of rows of short stone pilasters with stone spandrels between.

The front (east) façade (photo 009) is symmetrical and is divided into three sections. The center section is slightly recessed into the façade and contains the entry and a large stone terrace with stone balustrade. The terrace has steps at its north and south ends and a large semicircular set of steps centered on its front. The balustrade is divided by short stone pedestals on which large stone urns are placed. The entry is composed of a wide segmental-arched opening which features a festoon of carved fruit, a pair of aluminum doors, side-lites and transom. Flanking the entry are two full-round windows. The upper floors of the center section are divided into five smaller bays by three-story stone pilasters with Corinthian capitals. Each bay contains a pair of windows on each floor with the second floor windows also having transoms and bracketed hoods. A stone balcony is centered on the second floor and is supported by massive scroll brackets, in line with the pilasters, that feature lion's heads and large scroll keystones over the entry and center two windows that flank the entry on the first floor. The balcony has a stone balustrade divided by short pilasters in line with the pilasters on the façade. The three-story pilasters support the building's entablature which has a stone frieze on the front façade and raised carved letters in the center bay stating "THE ANNE THERESE GUERIN HALL". The cornice with modillions is formed of pressed copper sheeting. The parapet on the center bay has a stone pediment that steps up in the center with an arched top supported by short pilasters that flank a carved stone panel. The outside bays on the front façade feature three full-round arched windows on the first floor with three-story rusticated stone pilasters with Doric capitals and bases on the corners of the upper floors. There are three windows on each of the upper floors.



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The north and south facades are mirrored and are divided by three-story pilasters into eight sections. The easternmost bay's details match those of the outside bays on the front façade with one window in the first floor and pairs of windows in the upper floors. This bay is flanked by three-story rusticated stone pilasters or antae while the remaining bays are flanked by brick pilasters. The second bay from the east is narrow and contains the staircase inside the building. Its three double windows are therefore at half-story landing levels. The bottom window is composed of a 1/1 center window and flanking side-lites and transoms composed of art glass. The upper floors' windows are pairs of 1/1 windows with stone trim. The middle four bays are identical and have one full-round arched window trimmed with brick arches and keystones on the first floor and two windows on each of the upper floors. The second section from the west matches the middle four bays except that it has a full-round arched entry on its first floor composed of a pair of aluminum doors with side-lites and transoms, topped by a pressed metal spandrel and a full-round arched wood transom divided into four panes of glass. The westernmost bay has one full-round arched window on its first floor and pairs of windows on each of its upper floors.

The back (west) façade has a short stone base and is flanked by wide four-story brick pilasters that wrap around from the north and south facades to the back façade. Generally the back façade has simpler details than the other facades and is divided into ten sections, the middle four of which are double bays (with two openings on each floor). The first and second floors have 1/1 wood windows with transoms, stone sills, and brick jack arches with keystones. The third and fourth floors have 1/1 wood windows with stone sills and brick jack arches with keystones. The three outside bays have one window on each floor and the middle four bays have two windows on each floor except for a back entry and window located on the first floor of the fifth bay from the north. The entry has a pair of aluminum doors and transom with a jack arch and keystone.

The open courtyard (photo 012) has a U-shaped plan with flat north and south facades and bays that project from its east and west facades. Generally, the facades are detailed much like those of the primary exterior facades with a base composed of a stone foundation, brick and a stone cornice that forms a sill course for the first floor windows. The first floor windows are mostly full-round arched windows trimmed with brick arches and keystones. An entry with a wood door, side-lites, and full-round transom is centered in the north façade. The upper floors are divided into bays by brick pilasters with stone Doric capitals and bases. The second floor has 1/1 windows with transoms, stone sills and brick jack arches with keystones. The third and fourth floors have 1/1 windows with stone sills and brick jack arches with keystones. The bays typically have two windows on each floor. The courtyard's west façade has a one-story bay that projects the width of a room (the Little Theatre") into the center of the courtyard. It has three full-round arched windows on its front facade and the top of the bay is a balcony with an ornate metal balustrade divided by stone pedestals. The upper floors on the west façade, above the projecting bay, are flanked by pilasters and have six windows on each floor. The courtyard's east façade has a four-story bay that projects the width of the entry's rotunda into the center of the courtyard. The bay has cutaway corners on its first and second floors and elliptical-shaped metal balconies centered on its third and fourth floors. The front façade of the projecting bay has a full-round arched window flanked by 1/1 windows with transoms on its first floor. The upper floors are divided into three smaller bays with brick pilasters. The center of these three smaller

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bays is wider and contains two 1/1 windows with transoms on the second floor and two balcony doors on the third and fourth floors. The smaller flanking bays have one window on each floor. The courtyard has stone paths and is formally landscaped.

The building's floor plan is a large square with an interior corridor that wraps around the centralized open courtyard. Administrative and faculty offices and classrooms are located to the outside of the corridor on most of the floors with some guest rooms on the upper floors. The floors are covered with terrazzo and marble on the first floor and wood on the upper floors. The building has plaster walls and ceilings throughout with faux-painted marble wainscot on the front north/south corridor on the first floor. The building has dark wood casings around its wood doors and windows. Grand staircases with marble stairs and ornate metal and wood balustrades are located at the ends of the front corridor on the north and south sides of the building (photo 011). Minor staircases are located near the northwest and southwest corners of the building; they are metal with simpler details, a wood railing, and marble treads. A freight elevator with its historic car and metal gate is centered off the back corridor.

The premier spaces in Guerin Hall include the entry rotunda and front corridor and the Little Theatre centered to the inside of the back corridor. The two-story rotunda is centered in the front of the building off the entry (photo 010). It features a geometric-patterned terrazzo floor and marble Scamozzi Ionic columns encircling the center of the rotunda around an oculus in the second floor. Ionic pilasters flank each wall of the rotunda. The pilasters and columns support tall cornices. Full-round arched openings with scroll bracket-like keystones are in the east (entry), west (chapel room), north and south (corridors) walls of the rotunda. The chapel room is a small niche-like space that features a full-round arched window with art glass. The second floor of the rotunda has a solid balcony wall and wood railing with Ionic pilasters flanking full-round arched openings. The front corridor off either side of the rotunda features faux-painted marble wainscot and pilasters that support segmental-arched openings at the intersection of the east/west corridors. The arches are supported by pairs of large scroll brackets. A courtyard entry door with side-lites and full-round arch transom is located just south of the rotunda off the front corridor.

The Little Theatre, established as a space and theatrical group in 1937, is contained in a room that projects as a bay into the courtyard off the back (west) corridor. The theatre has three full-round arch windows divided by wide Ionic pilasters in its east wall, and two full-round arch windows that flank an entry with a full-round arch transom in its west wall. The theatre also features wood wainscot, coffered ceilings, and fixed theatre-style wood and metal seating. The theatre's stage is simple, with three steps up leading to doorways on each side. See photo 013.

*Maintenance/Boiler Building, 2008, pole-building. Non-contributing*

A gable-front maintenance building is located directly behind (west) of Guerin Hall. It has a concrete floor and metal siding and roof. Its front façade faces south and has a large overhead door and a metal door in its east half.

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*Knoerle Recreation Center, 2014, Contemporary. Non-contributing*

The building is seen in the background of the right side of photo 017.

The one-story building is composed of a front area with blonde-colored brick walls and a back area that is taller with stand-up concrete formed walls. The front area has offices, a recreation center, and exercise room. The back section has two gymnasiums. The building has aluminum doors, tall windows, and a flat roof.

*Rooney Library, 1963-1964, Moderne. Contributing*

*Bohlen & Son, architects; Adolph Gustav Wolter, sculptor*

Photos 014-016

The building has a main three-story L-shaped section with a one-story section on the back of the building, filling out the L to a more rectangular plan. The walls are veneered with smooth limestone with a tall base and a band of triglyph-like carvings at the top of its parapets. The building has a flat roof.

The building's primary facades are divided into tall, three-story, recessed bays with windows and stone spandrels in each bay separating the floors. The back (west) façade generally lacks windows except on the one-story part. The front façade (left side of photo 014) has a projecting, three-story entry bay north of center on the building. The bay has a wide, three-story recessed opening in its south side containing three pairs of aluminum entry doors with transoms on the first floor and bands of six windows with awning sashes at their bottoms on the second and third floors. The spandrels dividing the floors are decorated with Art Deco stylized floral carvings beneath each pair of windows. The north side of the entry bay has a tall, stylized carving of St. Mary incorporated into a branching tree (seen in the left side of photo 014). *Saint Mary-of-the-Woods*, by Adolph Gustav Wolter, symbolically represents the roots of the past, transplanted from France to the Indiana woodland in 1840, bringing forth the leaves of achievements and promise of efforts and accomplishments to come, through the inspiration, protection and intercession of St. Mary. Wolter, an accomplished sculptor who emigrated from Germany, attended Herron School of Art, and also created reliefs for buildings at Purdue University and Indianapolis Library. There are eleven bays in the front façade south of the entry bay. Each bay has an aluminum window with an awning sash in its bottom on each floor. The spandrels between the floors have recessed rectangular panels. There are three bays on the front façade north of the entry bay. These bays are solid and do not have windows.

The north façade (right side of photo 014) has twelve bays with windows and spandrels matching those on the front façade south of the entry bay. The south façade has recessed corners and a wide enframed center section flanked by narrow bays with a window on each floor. The center section has bands of six windows with awning sashes at their bottoms on each floor. Spandrels with Art Deco stylized carvings are beneath each pair of windows.

The interior layout of the library is generally arranged in a wide, open concept with ancillary and support rooms toward the inside (west side) of the building. Wide square pilasters are located in the open rooms and support the floors above. Large rooms are located at the south end of the long section of the L-plan and the short section of the L-plan (north end of the building) are

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mostly dedicated to book stacks and a student lounge area on the main floor. Brushed aluminum and glass curtain walls divide some spaces to enhance the open feel of the floor plan. The entire building features a basement plus the three floors above grade. The interior finishes include travertine floors and walls, carpets and vinyl floor tiles, plaster walls and ceilings, concrete block walls, and acoustic tiled ceilings. The doors are wood veneer, flush doors with metal frames. Original brushed aluminum and wood wall clocks are located on each level.

The main floor entry is on the east side of the building, near the intersection of the L-plan, and features terrazzo flooring with inlaid symbols of the college and green marble-clad walls (right side of photo 015). Immediately to the north of the entry is a turn-back staircase with stylized brushed-aluminum handrails, marble treads, and walls covered with beige-colored travertine (left side of photo 015). A three-sided deep red-colored marble niche is in the landing of the turn-back staircase and features a bust of St. Mary. The library's main desk is located on the main floor west of the entry. A large board room known as the President's Room is located at the south end of the main level. The room has wood parquet floors, walls and ceiling beams paneled with wood, and extensive wood bookcases with glass doors built into the north, east, and west walls. A fireplace with a marble surround and wood mantel is centered in the room's west wall (see photo 016).

The second floor is mostly dedicated to a children's library and small board room and additional stacks in the short section of the L-plan. Built-in casework with gliding pairs of wood doors is on the west wall of the south end of the long section of the L-plan, above the board room on the main level. The third floor is mostly dedicated to stacks with the exception of a faculty lounge/meeting room at the south end of the long section of the L-plan. The west wall of the faculty lounge has built-in wood casework composed of cabinets with solid wood doors on the bottom and bookshelves with glass doors above.

*Goodwin Guest House, 1964-65. Contributing  
Bohlen & Burns, architects  
Photo 017*

The two-story building's walls are composed of random-coursed, rock-faced sandstone ashlar with smooth dressed limestone trim around the windows. The hipped roof is covered with slate. The building's windows are 2/2 (horizontal pane) metal windows, typically paired together. A one-story gable-front entry hall and sitting room is centered on the front (east) façade. The entry is located on the north side of the gable-front projection. It has a Neo-Colonial style gabled porch with Doric square columns on its north side. The entry is composed of a pair of aluminum doors with full windows, side-lites, and transom. Two pairs of windows are south of the entry in the sitting room projection. The north and south sides of the east façade are mirrored, each with a bay that is composed of two pairs of windows flanking a single window on the first and second floors. A small window is on the second floor above the gable roof.

The north façade is composed of two pairs of windows flanking a single window on the first and second floors, matching the bays on the front façade. The back (west) façade is composed of three bays with pairs of windows flanking a single window, matching the bays on the front

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façade and sides of the building. The south façade has a pair of windows on each floor on its east side and metal doors centered on each floor. A metal staircase leads down and to the west from the second floor door.

The interior of the guest house is arranged with a main corridor leading from the entry to a central north/south corridor in the two-story part of the building. A metal staircase leads to the second floor corridor. Guest rooms and common bathrooms are located on each side of the corridors on each floor. A sitting room and kitchen are located off the south side of the corridor that leads from the entry to middle of the building. The floors are covered with vinyl tiles and carpets and the walls are concrete block and plaster. The ceilings are also plaster. Period enamel casework is located in the kitchen.

*Flagstaff/Memorial Marker, 1940. Contributing (object)*

A tall metal flagstaff sandwiched between two tall limestone tablets is in the lawn southeast of the Rooney Library. Stone pavers are around the base of the pole and tablets. The tablet facing east has a bronze marker cast with the school's shield and "Saint-Mary-of-the-Woods, Indiana" encircling the shield. The west-facing tablet is inscribed with "IN RECOGNITION OF THE RELIGIOUS, EDUCATIONAL, AND CULTURAL SERVICE OF THE SISTERS OF PROVIDENCE THROUGHOUT A CENTURY THIS FLAGSTAFF IS ERECTED. MAY 30, 1940". Names of contributors including several Terre Haute businesses, are inscribed at the base of the tablet.

*Our Lady of Fatima Shrine, 1954. Contributing (structure)*

Photo 004

A religious shrine is positioned immediately off the west side of the Avenue, nearly opposite of Le Fer Hall. The memorial is composed of flagstone walks leading to a low wall composed of random-coursed limestone ashlar with a kneeling bench centered in it. A second tier behind the wall has a semi-circular rock-faced ashlar wall that steps up toward the center like the apse of a cathedral. Stone figures of St. Mary, two kneeling nuns, and a kneeling shepherd boy with sheep are between the low wall and back wall on the second tier. The memorial has a bronze plaque with raised letters on one end of the apse wall stating "IN MEMORY OF MOTHER MARIE HELENE FRANEY GIFT OF ST.-MARY-OF-THE-WOODS ALUMNAE AND SISTERS OF PROVIDENCE MAY 30, 1954".

*Main Entrance Gate & East Gate, 1918. Contributing (structures-2)*

*Bohlen & Son, architects*

Photo 001

A brown-colored brick and limestone entrance gateway is at the south end of the Avenue at its intersection with the county road. The gate walls curve inward toward the tall metal picket-style pair of gates. The gate walls have a stone base and cap with tall piers flanking the wide gate opening and shorter piers that flank pedestrian openings on each side. Each is treated as a

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compound pier, with a pilaster engaged into each face, as articulated at both base and capital. Tall piers have stone urns atop them while short ones have globes. The center piers have large metal lanterns on their fronts. A secondary gate east of the main entrance gate is designed in a similar, but more restrained style, and was completed in about the same year.

*Gate House, 1925. Contributing*

*Bohlen & Son, architects*

Photo 002

A small gable-on-hip roofed building with a stone base and brown-colored brick walls is northeast of the gateway. The building has stone trim, 6/6 wood windows, and red-colored asphalt shingles on its roof. The building has pilasters with stone caps on each corner and stone sill belts between the pilasters except on the east facade. A stone cornice is at the top of the walls. Eave returns on the gable walls are continuous across the full width of the gable. A small full-round arched opening with louvers is centered in the gables. A chimney is near the center of the roof ridge.

The front façade (west) has a metal door with half-window in its south side and a window in its north side. The south and north facades have two windows in their west halves. The east façade has a 6/6 window in its south half and a 4/4 window in its north half.

*Le Fer Residence Hall, 1921-1923, Beaux-Arts/Renaissance Revival. Contributing*

*Bohlen & Son, architects*

Photos 018-022

The five story building is U-shaped with wings extending toward the front to form a central courtyard. The building's walls are composed of smooth stone ashlar base and blonde-colored brick with stone trim. The first floor, partially below grade, and second (or main) floor are separated by a tall stone belt course/lintel. Brick walls below the belt are laid in a channeled rustication pattern. Main floor walls, above a sill-belt, are laid with bands of projecting brick, reversing the rustication pattern. A thin stone belt course separates the second floor from the upper floors. The top of the building has an entablature with a thin stone belt course at the base of the frieze, which is composed of brick and has rows of ornate metal vents. A wide overhanging copper cornice is above the frieze. The building's parapet is divided by stone pilasters between spandrels of brick and is capped by stone. The first floor has 2/2 wood windows and the second floor has pairs of casement windows, divided into eight panes of glass, with transoms, a stone sill course and stone lintels. The upper floors have 3/1 wood windows with stone sills and lintels. The front (west) and back (east) facades are symmetrical except where a seven-story elevator shaft projects from the north side of the back façade. The north and south facades are mirrored.

The front façade (photo 018) is symmetrically arranged with two long wings extending forward to form a wide courtyard area. The center part of the building between the wings has a wide, three-bay projecting entry section flanked by six-story towers. The entry bay has a wide steps of stone steps with flanking brick walls that lead to three pairs of aluminum entry doors (located on the second floor/main level) with full-round transoms. A stone balcony and balustrade are

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located on the third floor and is supported by massive scroll brackets and corbels. The third, fourth, and fifth floors have pairs of balcony doors on either side of a 4/1 wood window that is centered in the entry bay. The fourth and fifth floors have stone balconies with ornate metal railings in front of their balcony doors and windows. A stone entablature with "LE FER HALL" in raised carved letters is at the top of the entry bay between the towers; it is topped by a stone pediment with acanthus carvings in the tympanum and a stone finial on top. Each tower has a 2/2 window on their first floor's front and side walls, followed by a pair of casement windows with transoms on the second floor, and then pairs of balcony doors on the front wall of their third, fourth and fifth floors. The side walls of the towers have pairs of casement windows centered in the third, fourth and fifth floors. The balcony doors and windows on the front walls of the towers are enframed by stone and feature a tall stone hood at the top of the fifth floor doors and stone balconies and balustrades on the upper floors. A stone entablature with a Greek key carving in the frieze is at the top of the towers' fifth floor. The sixth floor appears like a belfry with a row of three full-round arched windows enframed with stone on each side of the tower. The towers have a low-pitched pyramidal roof covered with green-glazed terra cotta tile and eaves supported by tall copper brackets on each corner.

The front façade to each side of the center entry bay has rows of fourteen 2/2 windows on the first floor with a pair of aluminum doors near the outside wings. The second floor has twelve windows with transoms, some are pairs or rows of three casements, and the upper floors have sixteen 3/1 wood windows on each floor. The west facades of the wings extending forward are dominated by a three story, three-sided oriel bay with cutaway corners supported above the first floor by massive stone scroll brackets and corbels. The bay is all stone with stone spandrels between the floors. The bay has a row of three casement windows on each floor, those on the second floor have transoms. The cutaway walls of the bay have pairs of casement windows on each floor with transoms on the second floor. The bay is topped by a copper cornice and stone balustrade that forms a balcony for the fifth floor. The fifth floor above the bay projects out slightly from the façade and has a pair of balcony doors and side-lites. To each side of the bay, the first floor has three 2/2 windows and the second floor has pairs of casement windows with transoms. The upper floors have a 3/1 window to each side of the bay on each floor. A stone panel and pediment, flanked by stone piers, is centered over the bays on the west facades of the wings.

The north and south facades are mirrored and have a five-story, three-sided bay with cutaway corners near their west ends. The bay has three windows in each floor on its front wall and one window in each floor on its cutaway walls. The remaining facades, west of the bay, has three windows on each floor with the westernmost two closer together than the third. This pattern continues on the remaining façade east of the bay and is reflective of the arrangement of dorm rooms in the floor plans. There are twenty windows on each of the first, third, fourth, and fifth floors. The second floor has rows of three or pairs of casement windows in the same general vertical alignment of windows on the other floors. The north and south facades of these wings, facing inward toward the courtyard, match their outward facing facades, except that there are fourteen windows on each floor instead of twenty to the east side of the five-story bay with cutaway corners.

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The back (east) façade has a massive, flat appearance except for the elevator shaft near the north end and a center bay and terrace in its center (right side background of photo 023). The back façade continues the stone and brick details of the other facades approximately the first forty feet of each end, or the width of the wings extending to the west, but then drops the rusticated brick and stone belt courses on its second (main) level. The outermost forty feet on each side has a pair of aluminum doors centered in the first floor, flanked by 2/2 wood windows. The second floor has three pairs of casement windows with transoms with single casement windows between the pairs. The upper floors have a pair of wood casement windows in the center flanked by two 3/1 wood windows on each floor. The middle part of the back façade has fifteen windows on each floor to each side of a center bay that projects with the terrace. The windows are 2/2 wood windows on the first floor, rows of casements on the second floor, 3/1 wood windows on the upper floors. The center bay projects from the back façade and has cutaway corners on each floor. The first floor is below a terrace off the second floor and is half-octagonal in plan. It has a pair of aluminum doors with a transom centered on its front wall. The doors are flanked by windows divided into six panes of glass. The angled walls of the first floor beneath the terrace have pairs of windows divided into six panes of glass. The terrace has a concrete floor and an ornate metal balustrade between brick piers with stone caps. Three pairs of wood doors are in the bay to give access to the terrace. Above the center doors is a row of five windows with art glass at the landing level of the main staircase. Pairs of casement windows divided into six panes of art glass are in the cutaway walls of the center bay at the landing level. This pattern of windows, without art glass, continues on in the upper floors of the center bay.

The interior of Le Fer Hall is arranged with public common spaces on its first and second floors and resident dorm rooms on its upper floors. The rooms generally are arranged off a central corridor that runs through the building north/south and east/west through the wings. Common areas are found in the front projecting center bay on each floor and the main staircase for circulation between floors is in the rear projecting center bay on each floor. The interior finishes include marble and tile floors, wood floors and carpets, plaster walls and ceilings, dark wood casings for doors and windows, wood doors with transoms, and acoustic tile ceilings in some areas. Historic chandeliers are located in the parlors and ballroom of the building.

The first floor has offices, storage areas, and the Oakley Student Center in the south wing of the building. The student chapel is located in the front projecting bay on the first floor. The second floor is the main level of the building with the entry centered in the bay projecting from the middle of the building. A large foyer with sitting areas to each side opens off a vestibule at the center of the main floor (photo 019). The foyer features marble floors, travertine wainscot, and coffered ceilings that appear to be supported by a colonnade of compound piers formed of four Scamozzi Ionic pilasters on travertine bases. A broad hallway through the foyer leads to the middle of the building which has formal parlors to each side; these are accessed by large pairs of doors with decorative metalwork screens and transoms. The north parlor is less formal, but features rows of wide complex pilasters that support a coffered ceiling. The south parlor has similar pilasters but also features an inglenook with a shouldered, segmental-arched opening in its south wall (photo 020). A massive marble French Renaissance style fireplace with built-in benches to each side is located in the inglenook. A ballroom with a wood floor is in the north wing of the second floor (photo 022). It features colonnades of wide, ornamented Roman Doric



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columns and pilasters that flank a long, open room and support a coffered ceiling. A freight elevator with original doors and gates is located off the ballroom, as are toilet rooms with a waiting area with wood wainscot and a dumbwaiter. The south wing of the second floor is lined with offices and small labs. One of the most impressive features of the building is the wide U-shaped main staircase in the center of the building (photo 021). It features ornate metal balustrades and newel posts with lanterns, wood handrails, and marble steps. The staircase leads up in its center to a landing with art glass windows from the second floor to the third floor. The main control station, with low wood walls is to the north of the grand staircase. The upper floors are lined with residence dormitory rooms off central corridors. Each floor has a central common area at the top of the main staircase with wide corridors leading north and south from the space. These areas have modern finishes, but retain their historic doors and trim.

*Hulman Science Hall, 1967-1969, Moderne. Contributing  
Bohlen & Son, architects*

Photos 023-026

The four-story building faces northwest and has a three-story wing that extends east off its southeast corner. The building's walls are composed of a stone base and cream-colored brick walls with limestone trim. The building's corners are chamfered and finished like fluted pilasters. The walls are divided into four and three-story recessed sections of aluminum windows enframed with smooth stone with stone spandrels between each floor. The spandrels feature ornamental, raised recessed sections of tall rusticated stone blocks centered in the spandrels between each floor. The building has a stone parapet cap and a flat roof.

The front façade (photos 023 and left side of photo 024) is divided into ten recessed sections with the northern-most bay only two-stories tall. The entry is located in a wide forward-stepped section, third from the south end of the building, whose parapet steps up toward its center. The bay projects outward from the building and is entirely covered with limestone and subdivided into three sections by raised limestone enframements. The middle part of the entry pavilion projects out further and is three-stories tall and is enframed with a wide limestone surround. The entry has a wide limestone porch and steps and a projecting, marquee-like element, with flat roof and aluminum fascia. The entryway is composed of a pair of aluminum doors with transom flanked by stone pilasters and single aluminum doors with transoms. This geometric division is carried through on the second and third floors with aluminum windows with awning sashes in their bottoms in place of the doors. The word "SCIENCE" is carved in raised letters at the top of this middle part of the bay. Flanking this middle part of the entry bay are narrow bays with windows in each floor. The remaining sections, except for the two northern-most bays are identical four-story bays with rows of three windows with awning sashes in each floor. The section terminating the north end of the four-story part of the building projects outward slightly from the façade and contains an entry with a pair of doors and stairwell. The section's windows are located at the landing levels of the staircase and therefore do not align with the windows in the other bays on the façade. The northernmost wing of the front façade is two-stories and is subdivided into three smaller sections. The middle one is wide and projects outward from the façade. It is covered with brick, has cutaway corners, and features a two-story area enframed with stone and divided into four vertical rows of windows in each floor with spandrels between.

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Flanking this middle composition are narrow two-story bays enframed with stone with a window on the main floor and a stone spandrel covering the lower floor.

The north façade of the four-story part of the building has a pair of windows on the third and fourth floors, with a stone spandrel between, centered on the façade. The two-story section at the north end of the four-story part of the building has a middle section with cutaway corners that projects out from the façade. It has a two-story section enframed with limestone that is divided into five rows of windows on each floor with stone spandrels between. A pair of metal doors and steps enclosed with low brick walls is on the west side of the two-story section's north façade. The east façade of the four-story section is divided into nine sections with three windows on each floor and stone spandrels between. The four northernmost sections are three stories tall while the remaining five sections stand above, on the fourth floor above the three-story south wing of the building. A greenhouse with a limestone base and opaque glass is centered over the middle two three-story sections on the first floor. The south façade of the four-story part of the building (right side of photo 024) is divided into three four-story sections with a wide, center area of five bays enframed in limestone. The center area is divided into rows of five windows on each floor with stone spandrels between. Flanking the center area are four-story sections with rows of three windows on each floor and stone spandrels between.

The three-story wing of the building has a two-story extension at its east end and stone and a concrete terrace off its south façade. The lower level of this wing is below ground and has no windows. The south façade of the three-story section is divided into six two-story stone-enframed sections. These have windows on each floor with spandrels between; the number of windows in each bay vary from (west to east) 1, 3, 3, 2, 3, 3. The section with two windows has a pair of aluminum entry doors on the main level with a flat marquee-like roof with aluminum fascia over the entry. The south façade of the two-story extension has a bay with a row of three windows near its west end. The east façade of the three-story wing has two pairs of metal doors on its third floor which open out to the flat roof of the two-story extension. The east façade of the two-story extension has three windows enframed with stone and divided by metal doors with stone surrounds. The outer walls have three windows and the center bay has two windows. The north façade of the three-story wing has six two-story stone-enframed sets of windows on each floor and stone spandrels between. The number of windows in each section vary from (west to east) 3, 3, 2, 3, 3, 2. The north façade of the two-story extension has a bay with a row of three windows near its west end.

The building is generally arranged around a central, double-loaded corridor that extends through both the four-story and three-story parts of the building. The building's floors are mostly covered with vinyl tiles and carpets, the walls are concrete block, and the ceilings are covered with acoustic tiles. The doors are wood veneer with metal frames. The building's staircases are metal with simple railings and terrazzo treads. The main staircase located on the south side of the entry has a semicircular cutout opening with metal railing in its landings to permit windows to pass through from floor to floor. The building's bathrooms have mosaic tiled floors, ceramic tile walls, and marble water closet enclosures. The lower level contains mechanical rooms, classrooms, offices, and a bookstore at the east end of the three-story wing. The main level has

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several labs and classrooms, art rooms, and offices. The third and fourth floors contain additional classrooms and offices.

A few of the more prominent spaces in the building include the main entry located near the southwest corner of the main level. The foyer has terrazzo floors and travertine on its walls (photo 025). A set of six wide steps covered with terrazzo are located in the entry foyer and lead to a row of four brushed aluminum doors. Planters composed of travertine flank the steps. The Hayes Auditorium, named in honor of Sister Marie Perpetua Hayes, college president between 1944 and 1968, is located at the north end of the main floor. The large hall has tiered auditorium seating with fixed individual desk-style seats, a large wood demonstration table in the front (west end) of the room, and its west wall is covered with wood paneling (photo 026). A large conference center is located in the third floor of the three-story wing. The interior was designed to appear like a house, in support of teaching home economics, and features a Colonial Revival style entry with side-lites fitted into a brick wall at the top of the staircase. The spaces include a large living room, dining room, and kitchen to simulate domestic features found in the typical home. The largest room has a fireplace with wood surround and mantel centered in its east wall, flanked by built-in wood bookcases.

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## 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.)

- 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 old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

EDUCATION

RELIGION

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1844-1969

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person (last name, first name)**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder (last name, first name)**

D.A. Bohlen and Son

Bohlen, Meyer, Gibson & Associates

Bohlen & Burns

Pierson and Brother

Sheridan, Lawrence

Bisch, B.J.

Rinke, Sister Mary Emmanuel

de Zukotynski, Thaddeus

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### **Period of Significance (justification)**

The period of significance begins in 1844, the year Saint Anne Shell Chapel was originally constructed by the Sisters of Providence shortly after their arrival in Vigo County, near the cemetery on the east edge of the district. It ends in 1969 with the completion of the last major contributing building, Hulman Hall. Hulman Hall was at least partially complete within the 50-year cut-off period; its inclusion as a contributing resource is consistent with the nature of the district. It was during this period that the district obtained its significance with regard to the architectural styles on the overall campus.

### **Criteria Considerations (explanation, if necessary)**

The district is owned by two parties: the Sisters of Providence, a religious order of Catholic nuns that were first established on site in 1840 after immigrating from France, and Saint Mary-of-the-Woods College, an institution established by the Sisters of Providence almost immediately after their emigration. Because of both the relationship to and ownership by a religious organization, and the continuation of the use of the Sisters' buildings for religious purposes, consideration A is included. The exceptional quality of architectural examples found in the district, and the significant role religion played in the establishment of the campus and college, provides the historical merit to list the district to the National Register of Historic Places. Consideration D is not marked, regarding inclusion of the Sisters of Providence cemetery, established in 1861, on the east edge of the district. The cemetery and its statuary and structures are integral to the overall narrative of the campus, and are not a main land use of the property.

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Saint Mary-of-the-Woods Historic District is eligible for the National Register of Historic Places under criterion A, for education and religion, and C, for architecture. The Sisters of Providence emigrated from France to establish a religious order in Vigo County, Indiana for the purpose of establishing a school for women in the Indiana wilderness. The small, Catholic-based college grew in its academic importance as an institution of higher learning during the 1910s-1960s. The movement by religious-based organizations to establish institutions of higher learning during the 19<sup>th</sup> century is not uncommon in Indiana. St. Mary-of-the-Woods is one of several religious educational institutions developed for dual purposes of higher education in a religious setting and context. St. Mary-of-the-Woods, initially established for women only, demonstrates an impressive investment by the Sisters of Providence for this dual purpose that includes communal housing and other areas for the members the sisters' order.

The Sisters of Providence constructed impressive buildings for religious purposes including the Blessed Sacrament Chapel and the Church of Immaculate Conception. The growth experienced by the college also resulted in two major building campaigns that produced impressive collegiate buildings for education, administration, and dormitory living. Combined with the Sisters'

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buildings, there are impressive examples of the Classical Revival style, Renaissance style, and Beaux-Arts style. A later campaign resulted in three impressive examples of Mid-Century Modern architecture with features that relate to the general composition of the earlier buildings, but with a modern interpretation. Lastly, a campus landscape plan for the south portion of the college grounds by noted Indianapolis landscape architect and urban planner Lawrence Sheridan compliments the Beaux-Arts Classicism of the district.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

#### RELIGION/EDUCATION

The story of Saint Mary-of-the-Woods Historic District is rooted in the religious beliefs of its founder and her five companions who emigrated from France to Vigo County. The Sisters of Providence, led by Saint Mother Theodore Guerin, came from France for the express purpose of establishing schools and orphanages in the Indiana wilderness. At Mother Theodore Guerin's death in 1856, she had directed the opening of eleven schools in nine Indiana towns.

Catholicism, much like Protestant denominations, moved into the wilderness areas that would become the State of Indiana in the late 1700s and early 1800s for a two-fold purpose. Religious groups sought to make converts to their respective belief systems as well as serve members of their groups who were pioneer settlers of the region. Catholic priests, mostly French, used the future state's system of rivers to traverse the land and get to small port settlements where few settlers who were members of the faith were located. They also were concerned about the plight of Native Americans, many of whom had converted to Catholicism, but were being ever-encroached upon, or removed from their lands. The Sisters of Providence link their arrival in Indiana to Bishop Simon William Gabriel Bruté de Rémur, who was the first bishop established at Vincennes in 1834. Bruté realized the desperate need for support for the growing population of Catholics, both in priests and nuns, in the state and traveled to Europe on a campaign to express this need by 1836. In his native city of Rennes, he requested the diocese send a priest that could serve as his vicar-general. Celestine de la Hailandière was designated by the bishop of Rennes to fill that role in Bruté's parish. Upon returning to Indiana, Hailandière began to focus on establishing institutions that could develop Catholic leadership in Indiana. This became the critical moment in creating Indiana's first and most premiere Catholic institutions. Hailandière convinced the Society of the Holy Cross to send a delegation of brothers from France to establish a school for boys. Under the direction of Edward Sorin, Notre Dame was established near South Bend, in the northern part of the state, in 1842. The adjacent Saint Mary's College was soon established under the Sisters of the Holy Cross. Hailandière also persuaded the Sisters of Providence at Ruillé-sur-Loir to send six sisters led by Mother Theodore Guerin and Sister Mary Joseph le Fer to develop education for girls, orphan asylums, and hospitals. These sisters established Saint Mary-of-the-Woods near Terre Haute.<sup>1</sup> Mother Theodore seemed particularly well-suited for the mission. While yet called Sister Theodor in Rennes, France, she had opened

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<sup>1</sup> Rudolph, pg. 27

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schools and orphanages in several parts of the city. Later she studied nursing under a local doctor in Soullaines, France. She and the other sisters were dispatched to Thrall's Station, a cleared area on Indiana's frontier that would become known as Saint Mary-of-the-Woods. Prior to their arrival in Indiana, the Sisters visited Catholic mission schools in New York, Maryland, and Kentucky to better understand the American education process and how these early Catholic institutions functioned within that. Of particular note was the emphasis on science and music that had not existed in France.<sup>2</sup>

While there was hesitancy to locate the Sisters' order in the wilderness west of Terre Haute, thinking the more developed area of the city would translate to self-sufficiency, the Sisters of Providence celebrated the first mass in 1840 on the campus, offered by Bishop Bruté. A log chapel served as a house of worship until a church building was established; the first convent house was built in the same year. Both of these sites are commemorated by monuments in a large evergreen grove south of the Sisters of Providence motherhouse. Shortly after their arrival, Mother Theodore noted in her diary that the area residents were happy to see them and to provide students to learn French, and that Protestants abandoned their prejudices. She also saw the need for an academy as well as other missions they would establish. The women's college was founded in 1841 and was originally named St. Mary's Institute. The Sisters ran advertisements for the new academy for young ladies in the Terre Haute, Indianapolis, and Springfield newspapers offering the following studies: reading, writing, arithmetic, geography, and history, English composition, natural philosophy, chemistry, botany, mythology, biography, astronomy, rhetoric, plain and fancy needlework, beadwork, tapestry, and lacework. Classes and boarding cost \$100 per year. There were extra charges for French, and music (both instrumental and vocal), drawing and painting, embroidery, and artificial flower work. By 1846, enrollment had climbed to 46. The Sisters of Providence repeated many of these educational efforts, mostly through support for children's education, in dioceses throughout the state after their charter was amended in 1873, permitting the establishment of other schools, orphanages, and hospitals other than just the academy at Saint Mary-of-the-Woods as originally granted. The Indianapolis diocese included thirty schools operated by the Sisters of Providence and the diocesan orphanage for girls. In the Fort Wayne diocese, the Sisters of Providence operated eight schools.<sup>3</sup>

Catholic institutions of higher learning had a similar evolution as other private and public institutions. The line between secondary level education and higher education was blurred until certain standards came into being by the early 20<sup>th</sup> century that better defined appropriate levels of curriculum for each. The first Catholic college was established at Georgetown in 1786, and just like its Protestant counterparts, Georgetown and other early Catholic colleges followed closely a classical curriculum with religious motives. The purpose of Catholic colleges became better defined by the Third Plenary Council of 1884 which explicitly stated they were to disseminate religious truth and to train a body of cultivated young men, especially priests, who would be community leaders.<sup>4</sup> By the end of the 19<sup>th</sup> century and beginning of the 20<sup>th</sup> century, access to college increased in part due to the industrial revolution. Enrollment climbed and

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<sup>2</sup> Schier, pg. 44

<sup>3</sup> Rudolph, pg. 28

<sup>4</sup> Schier, pg. 22



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Catholic institutions in the United States grew from fourteen in 1860 to sixty-three in 1900. That number doubled by the 1930s and included forty-nine Catholic colleges for women which had grown from just three in 1904 (one of those being Saint Mary-of-the-Woods). The consolidation of three governing boards for Catholic education into the Catholic Education Association in 1904 helped to interpret and grow interest in Catholic education among parishioners. This new association saw the need to address shortfalls in education; studies were felt to be out of touch for enrollees in the new century. This caused the association to create new standards that had to be complied with including a curriculum rich in language, literature, and arts as well as the then-new disciplines of psychology, sociology, and political science. It likely is no coincidence that many of the college buildings constructed on the campus of Saint Mary-of-the-Woods occurred less than ten years after the new curriculum requirements were handed down in 1904.<sup>5</sup>

Regarding the development of Saint Mary-of-the-Woods College, the oldest Catholic women's college in the United States, the first class at St. Mary's Institute was held on July 4, 1841. The college was granted the first charter for higher education of women from the state of Indiana in 1846. The academy's first graduation occurred in 1860, the same year construction began on a new academy building which later became known as Foley Hall (no longer extant). By 1899, enrollment had continued to climb and the first baccalaureate degree had been earned by Elizabeth (Cooper) Turner of nearby Terre Haute, who had been a student at St. Mary's Institute for eleven years. In 1909, the program was divided to create an academy for secondary education that would later move to Indianapolis, known as Ladywood, and the college. After this separation of the academy and college, and possibly due to the focus on higher education at the Terre Haute campus, the growing enrollment of the college created a demand for new facilities. This led to a building campaign to construct the Conservatory of Music and Guerin Hall (photos 005, 009) between 1911 and 1913, when both buildings were dedicated. The Conservatory, which was built on the site of the original village church and cemetery that were relocated, provided for performance and classroom space related to the performing arts. The auditorium (photo 007) seats 724, includes a large leaded glass dome and was built to attain exceptional acoustics. The expansive Guerin Hall, named for the college foundress, provided administrative space, extensive classroom space, resident rooms on its upper floors, and a small theatre. In 1916, the college had five academic subdivisions that included four-year degrees in Arts & Sciences, Household Economics, Conservatory of Music, School of Expression, and the School of Art.

Physical education was also an important aspect of the college life, and had been rooted in Mother Theodore's belief that a healthy mind and body must be allowed fresh air and physical movement. By 1917, the college had intramural basketball play between classes and within three years the college had fielded a team to play intercollegiate basketball in the state against Indiana State Normal Teachers College. The team used the college gymnasium constructed in 1910 (no longer extant). This may have led to an important program developed by the college as early as 1916, their equestrian care and riding program, which has become nationally recognized since Bachelor of Science degrees were offered in 1989. The list of required physical education activities included horseback riding, among many others, in 1916. A large horse stable facility,

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<sup>5</sup> Schier, pg. 25-26

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owned and maintained as part of the Sisters of Providence campus, was constructed in 1925 and is surrounded by pastures and riding arenas (photo 044). The brick and glazed block building is located on Woods Way at the northeast corner of the district and has been sympathetically expanded to permit the program's expansion.

While the initial draw to the campus occurred within the Midwest, by the early 1910s, the college began to have a wider reach to many states outside of the Midwest and eventually saw their first international students, six women from France, in 1919. In 1920, the Terre Haute Chamber of Commerce remarked that the school received its students from every part of the nation.<sup>6</sup> In 1921, the college became certified by the state for the education of teachers and soon the college saw the need for a massive dormitory project which resulted in the construction of Le Fer Hall in 1923 (photo 018). The residence hall, named for two of the Sisters of Providence who arrived in Indiana in 1840, created three floors of dormitory rooms that could house 300 students, formal parlors, and a large ballroom (photo 022). The college filed articles of incorporation with the State of Indiana in 1928 and adopted the name Saint Mary-of-the-Woods College. Two years later, the college was granted permission by the state to enroll foreign students. The Sisters of Providence celebrated the centennial of the college with the dedication of a monument and flagpole off the west side of the Avenue in 1940. The monument and flagstaff, gifts of Terre Haute companies, celebrate the contribution the college has made in the educational interests of the community. Formal fundraising began by 1949, and in 1960, a financial separation occurred between the Sisters of Providence and St. Mary-of-the-Woods College. That same year a capital campaign for a building program began in earnest, which resulted in the construction of three more college buildings.

Rooney Library (photo 014) was built south of Guerin Hall to replace a library located in Foley Hall in 1965. The first library created by the Sisters of Providence for the college was established between September and December of 1853, and several of the books from that first library were carried by the Sisters from France and now are located in the current library's rare book collection. When a large addition was made to Foley Hall in 1898, the library moved to the second floor of the addition. Rooney Library, which includes board rooms and a student lounge, was dedicated in 1965. Also in 1965, a guest house was constructed just behind and south of the library; the project provided guest rooms as well as faculty housing (photo 017). During the late 1960s, construction began on a science and home economics complex northeast of Le Fer Hall. The building, which included classrooms, offices, a greenhouse, and a large home economics area arranged to function as a house of the 1960s, was completed in 1969 and was later named Hulman Hall (photo 024). By 1971, Saint Mary-of-the-Woods College was one of two all-women's colleges remaining in Indiana, the other being St. Mary's College, associated with the University of Notre Dame. In recent years, the college began accepting male students into its programs, becoming fully co-educational in 2015. A new recreation facility built in 2014 became the first large-scale building constructed by the college since 1969.

Originally envisioned as a school to meet the most basic of educational needs of women, the educational programs offered at the school parallels the changing role of women in society from

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<sup>6</sup> Schier, pg. 118

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early education in music, art, and manners of the 1800s into teaching and social service courses during the early 1900s. The courses offered continued to change as technology changed. The college offered electronic technology during the 1930s and 1940s; business and other professional coursework was introduced during the late 20<sup>th</sup> century. This was aided with the construction of Hulman Hall in 1969, the science and home economics building, which housed a greenhouse and a home economics program that utilized a large space constructed to resemble a home with a dining room and kitchen to teach women finer skills of cooking and hospitality.

While not specifically organized to raise prospects for joining the Sisters' order, the college did take its role in training women to be leaders in the Catholic faith seriously. A sense of social consciousness was part of the education and women who graduated from the college took their role in helping the less fortunate seriously, often continuing on in volunteer roles of Catholic missions and churches. The college's heritage in the Catholic faith is evident throughout the campus in depictions found in stained glass windows (photo 021), statuary in niches (photo 010), artwork, and carvings of religious iconography on or in college campus buildings such as the shield over the fireplace in Le Fer Hall (photo 020). This connection is maybe most profound in the stylized depiction of St. Mary on the front façade of the Rooney Library. The large two-story carving of *St. Mary-of-the-Woods* is rich in symbolism and is the most exquisite carving on the college campus (left side of photo 014). The college campus also features the Our Lady of Fatima Shrine with stone carvings, built in 1954 on the west side of the Avenue as you enter the district (photo 004). The college's fame was heightened when noted Indiana author Booth Tarkington wrote about his mother's memories at what he called "Old St. Mary's" in 1848, and he wrote again about the quality of education the college bestowed upon its female students in an *Indianapolis Star* article on February 13, 1916.

The most impressive religious buildings constructed by the Sisters of Providence include the Church of the Immaculate Conception, 1886-1907 (photos 039-040), and the Blessed Sacrament Chapel, 1920 (photos 035-036). The church is the National Shrine of Saint Mother Theodore Guerin, foundress of the campus, who was canonized in 2006. The church was inspired by the Church of the Holy Trinity (Sainte-Trinité) in Paris, France (1867, remodeled at various dates). The Church of the Immaculate Conception features impressive architectural details including the tall central tower, massive marble columns, and murals depicting religious scenes. The smaller chapel is also an impressive expression of religious architecture featuring art glass windows, marble columns, and a massive, covered marble altar. A small meditative chapel is located just west of the cemetery (photo 030). Saint Anne Shell Chapel was built in 1844 and rebuilt in 1876 with stone and shells covering its interior walls. The small chapel was built in fulfillment of a promise made by Saint Mother Theodore Guerin during a storm at sea on a return voyage from France in 1843. The chapel's altar is also covered in shells. The cemetery, established in 1861, features several religious icons including a large Crucifix, statue of Christ, and two altars.

The architecture throughout the district reflects the religious beliefs of its founders by the inclusion of small meditative spaces, niches with statuary, and other religious iconography. Owens Hall, built in 1958, includes small niches in its marble-lined vestibule walls where statues are placed. The hall also contains a large chapel for services for its residents. The chapel's exterior walls reflect the function of the space inside with large stylistic stone crosses with

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windows in their centers on its transepts. A metal cross is at the top of the entry bay on the front façade of the hall (photo 033). The Sisters of Providence motherhouse (Providence Hall) also contains several niches, the most prominent of which is located at the top of the grand staircase landing. It features statuary of the Holy Family. An exterior niche is opposite this in the south courtyard wall; it is topped by a broken pediment and cross. The motherhouse's main entry bay and its tall cupola are also topped by crosses.

Several objects and structures throughout the campus also highlight the religious beliefs of its founders. These include the monuments lining the Outdoor Way of the Cross (photo 032), which represent the fourteen Stations of the Cross representative of Catholic Church teachings. The Way of the Cross, built in 1938, leads from the motherhouse to the cemetery. Our Lady of Lourdes Grotto was built into a ravine in 1918 near the middle of the campus's east side (photo 029). The grotto features cavernous niches of stone from Lourdes, France, with statuary and an altar for prayer and meditation. The grotto was built to fulfill a promise when peace was declared during World War I. Several statues are located between the motherhouse and cemetery in a park-like setting. These include statues of the Holy Family in a grove of evergreens and a cast metal statue of Christ the Teacher, c. 1880, southeast of Owens Hall. A stone shrine with St. Mary is in the northwest corner of the campus and is the backdrop for ceremonies and services. A large monument that features a tall fluted column with a statue of St. Mary on top is located in the triangular green southwest of the church. It is known as Our Lady of the Campus and was built in 1904. Finally, a monument with a statue of the Archangel Michael is located immediately south of the church and represents good over evil.

Catholics were not alone in the development of institutions of higher learning in Indiana during the mid-19<sup>th</sup> century. Often these other religious-affiliated colleges were used by persons associated with other denominations and were, in part, created to bring education more broadly to the state's population without reliance on state-funded or public institutions. Indiana, by virtue of its settlement patterns and people groups, has a diverse religious history that is clearly exhibited by the variety of denominational institutions of higher learning. The development of religious-affiliated colleges in Indiana includes (chronologically) Hanover College (1827, Presbyterian), Franklin College (1834, American Baptist), DePauw University (1837, Methodist Episcopal), Taylor University (1846, Evangelical), Earlham College (1847, Quaker), Evansville University (1854, United Methodist), Butler University (1855, Disciples of Christ/Christian Church) and Valparaiso University (1859, Methodist).

By the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, other colleges that were often part of denominations emerging in late-19<sup>th</sup> century Indiana were formed and aided in the training and teaching of its members, including the preparation of individuals to go into aspects of ministry. Colleges among this group include Manchester University (1889, Brethren), Goshen College (1894, Mennonite), Huntington College (1897, United Brethren in Christ), Anderson College (1917, Church of God), Indiana Wesleyan (1920, Wesleyan), Bethel College (1947, Missionary Church), and Grace College (1948, Grace Brethren). Continuing in the Catholic tradition of providing orphan care, the Catholic diocese of Fort Wayne opened an orphanage near Rensselaer in 1867. Though the orphanage closed, the diocese stipulated that the property could be used for a college. The Brothers of the Precious Blood chartered Saint Joseph College in

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1889 and enrollment began in 1891. A year prior to the charter, Drexel Hall was constructed near the campus by the Sisters of the Blessed Sacrament who operated it as an Indian Normal School. It is now part of the Saint Joseph campus.

## ARCHITECTURE

The Saint Mary-of-the-Woods Historic District features an excellent collection of high-styled buildings constructed between the 1880s-1960s, often unified by materials or details and designed by the same architectural firm of Bohlen and Son of Indianapolis. The styles include Italianate and Queen Anne used for the design of early buildings, but as both the Sisters' campus and college campus expanded, the design of the buildings began to exemplify more exotic styles reflective of classical European precedents that included Renaissance and Baroque architecture. Even the district's utilitarian and support buildings, like those of the physical plant area, feature details of classical architecture. A building resurgence began again in the 1950s which led to the construction several large Mid-Century Modern buildings articulated with some of the finest materials with details of the period.

An overriding influence of early architectural design on campus came from Diederich August Bohlen. Bohlen's German heritage and training occurred during the time Rundbogenstil, or Round-arched style, was popular in Germanic counties. Bohlen was born near Hanover, Germany in 1827 and studied architecture at the University of Holzminden before immigrating to Indianapolis in 1851. He established his firm in 1853. Rundbogenstil combined elements of Renaissance, Byzantine, and Romanesque architecture in a formal way that was a departure from neo-Gothic design and embraced more formal classicism. Rounded arches, eyebrow-like features over windows, and inverted crenellation at the roofline were main features of the style and are exhibited in some form on many of the early buildings on the campus of Saint Mary-of-the-Woods, though elements of other popular styles of the period in which the buildings were constructed are also introduced. Bohlen's first design commission on the campus, the original section of the academic building, later named Foley Hall (1860-1989) embraced the style, while other buildings either reflected architectural details of Foley Hall, like the Sisters of Providence Motherhouse (1889), or used the style in combination with Italianate (Corbe Hall, 1888) and Romanesque/Queen Anne (Woodland Inn, 1894).

These latter two buildings are some of the district's earliest architecture. The chaplain's house, Corbe Hall, was built in 1888 using details of the Italianate style with a bracketed cornice, frieze band and segmental-arched windows, and Italianate porches (photo 043). In the first decades of the 20<sup>th</sup> century, the porches were removed and new classical-inspired porches were constructed. Woodland Inn, a guest house just off the Avenue near the center of the district is an example of Romanesque/Queen Anne architecture (photo 027). The three-and-a-half story brick and stone house was built in 1894 and features multi-sided turrets with tall hipped roofs on three of its corners. The building has a simple porch with a carved gabled wall over its entry and a gabled parapet that is centered on its front façade. The parapet features a group of three full-round arched windows and a stone balustrade. A small chapel, St. Anne's Shell Chapel, located near

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the cemetery is the oldest building on campus. It was built in 1844 and remodeled in 1876 with full-round arched windows and entry, and a pyramidal-shaped roof (photo 030).

One of the largest buildings on campus is the Sisters of Providence motherhouse built between 1889 and 1902 east of the church (photo 042). The brick building with stone trim departs from more traditional, popular American styles of the period and instead exhibits, at least in part, an architectural style rare in Indiana, but one in which the architect D. A. Bohlen would have been well-versed, Rundbogenstil. While the building was designed and constructed in 1889, and D. A. Bohlen's death occurred in 1890, the design was likely influenced by the grand Foley Hall, which Bohlen designed using the style in 1860. The massive three-and-a-half story motherhouse building features a square plan with a large interior courtyard. Though simply detailed, the building hints at this style with its arched openings, tall base (first story) and pilasters that extend up its second and third story walls. The building has simple porches with Doric columns and metal balustrades on their roofs. The roof features several gabled dormers including brick wall dormers with a broken pediment-like front façade. A tall octagonal cupola with a domed roof crowns the front of the building.

Architecturally, the most impressive building in the district is the Church of the Immaculate Conception built between 1886 and 1907 (photos 039-040). It is one of the state's most impressive examples of Renaissance-Baroque inspired religious architecture in Indiana. The design of the stone building was based on the Church of the Holy Trinity in Paris (Sainte-Trinité, 1867) and is best described as a revival of the Baroque influence on architecture. Comparison of the two shows that Bohlen & Son certainly emulated the façade, tower, and interior nave elevations of Sainte-Trinité, in reduced scale. The building's front (west) and south facades are its most articulated and are stone compared to its brick north and east facades. The church features a two-part division of its mass, horizontally, and is divided into bays by pilasters on its south façade. The building has full-round arched windows composed of art glass and exceptionally carved spandrels, finials, keystones, and other details. The building's central five-story entry tower is adorned with a clock and octagonal belfry that features a two-tiered domed roof and metal cross. The interior has two-story arcades of marble columns that define the aisles on each side of the nave, marble wainscot, and a coffered ceiling that features an impressive mural where the nave and transept intersect. A connector addition was constructed in 1903 between the northwest corner of the church and Foley Hall, which is no longer extant. It has very simple features, but continues the Renaissance theme with pilasters on its three-story front façade topped by finials on its parapet. The front façade is coated with stucco and features a niche and pedimented top near its center and a pedimented entry on its west side.

The use of Renaissance-inspired architecture continued near the motherhouse on other important public buildings. The dining hall, Blessed Sacrament Chapel, and Lourdes Hall (former infirmary), were built between 1920 and 1921 and share both Renaissance and classical features. The dining hall and chapel feature large, complex, full-round arched windows and bays flanked by brick pilasters. The chapel (photo 035) features a distinct base with stone trim and the dining hall features keystones in its massive brick arches over the windows (photo 037). The interior of the dining hall features rows of tall Ionic pilasters that support a groin-vaulted ceiling around its perimeter and a large barrel-vaulted space in its center (photo 038). The interior of the chapel

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has exceptional details that include massive marble Corinthian columns, marble walls and floor, and a groin-vaulted ceiling (photo 036). Lourdes Hall's most distinctive architectural feature is on its west façade. It is a four-story, five-sided bay with stone trim and windows in each wall on each story.

Three buildings related to the utilitarian function of the overall campus, though shielded behind the district's more prominent buildings, are still architecturally distinctive and are examples of the Classical Revival style of the early 20<sup>th</sup> century. These buildings include the water plant and a large industrial garage built in 1919 and the laundry house, now White Violet Center, built in 1948. The brick buildings have nicely-detailed stepped gabled parapets on their front walls. The parapets of the industrial garage and laundry building feature brick spandrels with stone trim and stone coping. The Bohlen firm designed the water plant to have the appearance of a Greek temple with its walls punctuated by large segmental-arched windows flanked by pilasters (middle of photo 034). Its gabled end walls are flanked by massive pilasters that continue above the parapets and feature capstones. The gable walls also feature tall, narrow slit-like details that continue up the rake above the windows.

While few in number, the majority of buildings constructed as part of Saint Mary-of-the-Woods College are exceptional both in scale and their representation of architectural styles. There are three large examples of Beaux-Arts style buildings, each with hints of Neoclassicism or Renaissance Revival influence, constructed during the early part of the 20<sup>th</sup> century. Two additional large college buildings were constructed during the mid-to-late 1960s and relate to the other three buildings by virtue of their scale and rhythm of bay design on their facades. Combined, the five buildings are the primary education-related facilities and provide the overarching architectural theme to the campus.

When the college began its first large-scale building program apart from the earlier facilities constructed by the Sisters of Providence, they continued with the tradition of using the architectural firm, Bohlen and Son of Indianapolis, to design the new facilities. Bohlen and Son had been contracted to design several large buildings on the Sisters' campus during the 1890-1910 period that included a Baroque-inspired church and Classical and Renaissance-inspired residence halls and other joint facilities for the college and Sisters. The architectural firm's continued influence is evident in the three large buildings constructed for the college between 1911 and 1923. The Conservatory of Music and Guerin Hall, both completed in 1911, demonstrate a sophisticated use of the Beaux-Arts style with Neoclassical influence, and probably best related to the massive Foley Hall (1860/1897) originally designed by Bohlen with a grand front addition by the same firm, fourteen years prior to the other academic buildings built in 1911. Foley Hall, no longer extant, was the central termination point for the axis created by the Avenue, or main drive onto the campus, and clearly influenced the design of later college buildings lining the Avenue, including the Conservatory and Guerin, which were located just southwest of Foley. The third building, Le Fer Hall, was completed in 1923 and was also designed by Bohlen and Son in the Beaux-Arts style with Renaissance Revival influence. The building was positioned southeast of Foley and is the first significant building along the Avenue after entry onto the campus.

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Each of the three buildings feature a tri-part division of their facades with a rusticated base, smooth middle section divided into tall bays, and an accentuated cornice with decorated parapet. Each of the buildings has a formal, symmetrical front façade with a central raised entry featuring some form of a portico with balcony above. Each has wide stone steps that lead to three arched entries. All three buildings also feature entablatures with accentuated friezes, wide-overhanging bronze cornices, and parapet walls divided by short stone piers with capstones.

The Conservatory of Music and Guerin Hall (photos 005, 009) feature a rusticated stone base with horizontal rustication and large arched windows with massive stone voussoirs. The Conservatory's entry bay above its base features pairs of two-story Scamozzi Ionic columns and a balcony supported by massive stone scroll brackets and keystones over the entries below. Guerin Hall's entry bay above its base features three-story Corinthian pilasters and a balcony supported by massive stone scroll brackets and keystones over the entries below. Guerin Hall also features three-story rusticated pilasters that frame the bays flanking the entry bay. Le Fer Hall (photo 018) is less like the other two buildings and has a more restrained design. The building features a rusticated base composed of brick with horizontal channeling and simple rectangular windows with tall stone lintels. Le Fer Hall's entry bay has three full-round arched entries and the entire bay is flanked by six-story square towers with low-sloped pyramidal roofs covered in tiles. Stone and metal balconies are located on each floor of the entry bay. Le Fer Hall's broad facades are broken only by the verticality of the entry bay and three and five-story projecting bays with cutaway corners on the west ends of its long, west-projecting wings. The west facades of each wing have projecting three-story bays with cutaway corners composed of stone and supported above the first floor by massive stone scroll brackets. A balcony with stone balustrade is at the top of these bays.

The interior of all three buildings have exceptional attention to detail with refined finishes such as marble, scagliola, terrazzo, and travertine in their main public spaces. The Conservatory features terrazzo floors inlaid with patterned mosaics, marble wainscot, and coffered ceilings outline with rows of scroll brackets in its entry hall (photo 006). Grand staircases composed of marble and ornate metal balustrades are on either end of the entry hall and pairs of Corinthian columns flank pedimented entries. The Conservatory's auditorium (photo 007) carries design features of the entry hall into the space with tall pairs of Corinthian columns, arched openings with box seats, and coffered ceilings. The auditorium also features a balcony with curved front wall and large domed skylight.

Guerin Hall's exceptional interior feature is a two-story rotunda supported by rows of Ionic columns in its entry hall (photo 010). Patterned terrazzo radiates from the center of the rotunda floor and arched openings lead to the main corridor extending north and south from the rotunda hall. At the north and south end of the main corridor, marble staircases with ornate metal and wood balustrades extend to the second floor (photo 011). Marble floors extend through the remaining first floor and a small theatre with a coffered ceiling supported by Corinthian pilasters is centered off the back (west) corridor (photo 013). Another exception space in Guerin Hall is the large central open-air courtyard surrounded by facades that rise four stories above the courtyard floor (photo 012). The space is landscaped with plants and pavement stones.



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Le Fer Hall has several exceptional interior spaces that feature marble floors and wainscot and coffered ceilings. The large entry hall features rows of marble piers that support groups of four fluted Ionic pilasters (photo 019). The groups of pilasters support massive beams and scrolled brackets that form the room's coffered ceiling. A wide shaped opening and two steps lead to an inner hall with a grand staircase at its east terminating end. The staircase is composed of marble and ornate metal and wood balustrades (photo 021). Two formal parlors are off the inner hall; each feature a beamed ceiling supported by wide pilasters and one parlor features an inglenook with fireplace in a shaped opening (photo 020). Le Fer Hall's formal ballroom has a wood floor and features long rows of wide Doric columns with decorated capitals that support a beamed ceiling (photo 022).

The formal style used on the three buildings reflected the trend toward the City Beautiful movement and classically-inspired architecture promoted at the World's Columbian Exposition in Chicago in 1893. This trend was in stark contrast to styles receding in popularity, like the Italianate and Queen Anne styles, and to styles like Romanesque and Late Gothic Revival which had their own proponents. Bohlen and Son seemed to be heavily influenced by the City Beautiful movement in their redesign of the overall campus during the 1900s-1920s. This is evident from the axially-aligned roads and paths, and the classical-inspired pedestrian bridges, fountain, and Our Lady of the Campus Statue completed in 1904. The exceptional classicism of the campus is rare in Indiana. Several counties in Indiana have single courthouses in the scale of one of Saint-Mary-of-the-Woods buildings. Though unrelated in function, Saint Mary-of-the-Woods rivals the Indiana World War Plaza (NHL) in terms of a complete City Beautiful-Beaux Arts architectural environment.

The Beaux-Arts style was principally promoted by the French academy of architecture known as the Ecole Des Beaux-Arts, or "fine arts". While debate over the appropriateness of varying styles or revivals of earlier styles may have captured architectural design in the United States during the 19<sup>th</sup> and early 20<sup>th</sup> century, such was not the case in France where the classically-engrained Beaux-Arts style was practiced by the establishment with the creation of the academy in 1803.

Many American students attended the French academy from 1846 onward since it was the leader in architectural education, and they brought the school's influence back with them to the United States. Much of that influence became evident in the World's Columbian Exposition of 1893 in Chicago when American architect Richard Hunt, the first American to attend Ecole des Beaux-Arts, designed the most visible buildings on the grounds. Hunt designed the central domed Administration Building, around which all other buildings were located. To provide uniformity, Director of the Works, Daniel Burnham, and architects of those individual buildings agreed that their designs would be based on precedent of classicism and use a common material, stucco, painted white. The influence of the designs at the Exposition led to the popularity of the Neoclassical and Classical Revival styles that followed well into the 20<sup>th</sup> century.

The Beaux-Arts style is a more sophisticated and decorated interpretation of classical architecture and therefore is most often found on large-scale public buildings or homes of the elite. Features include a formal, typically symmetrical front façade and rusticated base with

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exaggerated masonry joints. Window and entry openings are typically arched, particularly on the first floor, and may feature large ornamented keystones. Other features include balconies with stone balustrades, pairs of columns on upper floors, and accentuated cornices with roof-line balustrades. Many, if not all of these features are present on the Conservatory, Guerin Hall, and Le Fer Hall. While the latter has the most influence of the Italian Renaissance style, with its tall towers capped by low-pitched roofs, the basic order of classical architecture is still present.

Little other construction occurred in the district after the completion of Le Fer Hall in 1923 until the late 1950s. A gate house (photo 002) was added at the entry to the Avenue in 1925 and complimented the architectural style of the gate walls (photo 001) which were built in 1918 in the Neoclassical style. A shrine was built immediately off the west side of the Avenue in 1954 and demonstrates, at least in its plan, a classically-ordered space. See photo 004.

The Sisters of Providence added a large new residence hall for their members in 1958 east of the motherhouse (photo 033). Owens Hall became the first building to break from traditional revival styles of the campus and embrace modern architecture reflective of massing and the rejection of ornament being introduced from Europe. Owens Hall is a large four-story brick and stone trimmed-building stripped of ornament. The building instead celebrates its mass by the inclusion of few linear divisions and highlights vertical bays by covering them in stone. The symmetry, implied porticos, and abstracted classical details evoke a stripped classicism that provides a nod to earlier architecture of the campus. Notable exterior features of Owens Hall are found on the chapel wing centered off the back of the building. It has pilasters with Art Deco-inspired capitals that extend above the parapet and a stylized stone cross with a large window centered in it in the transept walls of the chapel. The interior features a sleek, modern octagonal lobby covered with marble with niches in four of its walls. The chapel features wood walls and a checker-board like wood-covered front wall. A five-sided marble-trimmed opening leads to the apse in the center of the front wall. The apse walls are also covered with marble.

Shortly after Owens Hall was built, Saint Mary-of-the-Woods College embarked on another building campaign during the 1960s which resulted in the construction of two additional large educational facilities: Rooney Library and Hulman Hall. The college continued the tradition of using the Bohlen architectural firm in Indianapolis for the design of these buildings, fifty years after the construction of the earliest two on their campus. The buildings are similar to each other in their scale, design, and use of materials. Both buildings typify Mid-Century Modern architecture with simple treatment of facades, simple rectilinear lines, and overall lack of ornamentation. Bohlen did, however, make subtle references back to the earlier buildings on campus by the pattern of bays and minor details of the facades, again in a stripped classical manner.

Rooney Library (photo 014) was constructed in 1964-1965 and features a raised first floor, simulating a base to the building, and includes an off-centered three-story entry bay enframed by stone. Each of the building's other bays are also three-story and enframed with stone which simulate tall pilasters rising from the base. Each bay has a window on each floor and a stone spandrel carved with a simple rectangular pattern between each floor. The spandrels located in the entry bay have Art Deco-inspired plant-like carvings. A tall stylized bas-relief carving of St.

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Mary, designed by Sister Esther Newport and sculpted by Adolph Gustave Wolter, is on the north side of the entry bay and is the building's most impressive exterior feature (left side of photo 014). Rows of incised triglyphs surround the parapet wall and provide a subtle relationship to the more accentuated parapet walls of the earlier buildings. The library's interior mirrors the quality of the earlier buildings by use of materials, but in a modern interpretation with the introduction of glass and brushed aluminum. The entry foyer of the library has walls covered with green marble and terrazzo flooring. A grand staircase composed of marble and a classical-inspired brushed aluminum handrail is immediately off the north side of the entry (photo 015). The President's Room of the library features extensive built-in wood cabinetry and bookcases with glass doors, a fireplace with marble surround, and a wood beamed ceiling (photo 016).

Hulman Hall (photo 024) has a similar façade treatment with four-story bays enframed with stone and stone spandrels between each floor. The spandrels have a rusticated stone design. Hulman Hall's entry bay is also off-centered, but to the south, and features narrow cutaway corners that reveal thin pilasters of stone. The entry bay projects outward and its parapet steps up in the center. The building's entry foyer has terrazzo floors and marble walls and brushed aluminum railings (photo 025). An important space in the building is the Hayes Auditorium which features tiered, fixed seating and its front wall is covered with wood paneling (photo 026).

Modern Architecture is largely an outgrowth of ideas made popular by Europe's leading architects of the early to mid-twentieth century. Le Corbusier, Gropius, and Mies van der Rohe were all pioneers and well-known purveyors of Modern architecture, particularly the International Style. The style came to the United States during the 1930's with practitioners who emigrated to escape turmoil in Europe. In 1932 the Museum of Modern Art in New York City first exhibited the style to the American public. The companion book to the exhibit, The International Style: Architecture Since 1922, was likely the first to coin the style and its features for the U.S. public. The return to construction after World War II and émigrés before, during and shortly after the war fostered the development of Modern architecture in the United States.

While Americans were building in styles revived from early European precedents, European architects were experimenting with new and innovative building materials. The structural capabilities of concrete, steel, and glass were tested during this period. This led to the design of buildings with simple skeletal frames and walls that were hung like mere structural skin between the floors.<sup>7</sup> Mies van der Rohe was possibly the best known architect to popularize this building technique, particularly related to the glass box appearance of his designs. Mies was one of the primary proponents of the International Style in the United States after his emigration to the country. His design philosophy was largely disseminated during the 1940s and 1950s from the Illinois Institute of Technology campus, which he redesigned to fit this new architectural style.<sup>8</sup>

Owens Hall, Rooney Library and Hulman Hall demonstrate a modern break from the classical past in their architectural style seen in their stark, simple exterior façade treatments,

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<sup>7</sup> McAlester, pg. 469-470

<sup>8</sup> Curtis, pg. 261

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asymmetrical front facades, and wide open floor plans with glass and aluminum curtain walls and other features. The buildings do, however, play homage to the classical order, though made with a modern interpretation, and likely the result of a continuum of design by the same architectural firm of Bohlen and Son. A simulated base and multi-story pilaster bay design, and the etched parapet of Rooney Library, demonstrate a simple tri-part order of classical architecture and reflect the design of the campus's other buildings. The three buildings can be classified as examples of New Formalism. Generally, New Formalism is an offshoot of Modernism. Even as the Miesian formula of curtain-wall glass box was gaining acceptance, a few buildings were signaling an alternative direction. Architects like Edward Durrell Stone and Minoru Yamasaki embraced the rich material palette, symmetry, and feeling of traditional designs without emulating their details. While New Formalism seemed to turn away from the cold rationalism of the Modernists, it nonetheless kept the monumental feel and clean lines of Modernism. Stone's design for the American Embassy in New Delhi (1954) is often cited as one of the first examples. The aforementioned traditional elements of the three 1950s and 1960s buildings at Saint Mary-of-the-Woods make them locally significant examples of New Formalism.

The firm of Bohlen and Son, and its generations of varied names, has a long history with the Sisters of Providence, stretching over four generations of the Bohlen family since the first building was designed by the firm for the Sisters in 1858. The Indianapolis-based firm has designed more than sixty projects for the Sisters of Providence since 1858, which include most of the contributing buildings of the district. Diedrich August Bohlen, who immigrated to Indianapolis from Germany in 1851, established the firm in 1853. His training occurred during the time Rundbogenstil (Round-arched style) was popular in Germanic states which led to a few rare examples of the style Bohlen designed in Indiana. These include the City Market, German Protestant Orphan's Home, and the Morris-Butler House in Indianapolis, along with his design for Foley Hall (1860-1989) and its influence on the Sisters of Providence Motherhouse (1889) on the campus of Saint Mary-of-the-Woods. During the second half of the 19<sup>th</sup> century, the firm quickly became recognized as one of the premier firms of the city, responsible for some of its most outstanding buildings. Diedrich's son, Oscar, joined the firm in 1882 and the firm became known as D. A. Bohlen & Son by 1884. The father passed away in 1890. Oscar's son, August, joined the firm in 1910, and August's son, Robert, joined the firm in 1946. In 1961, August Bohlen entered a partnership with David Burns and the firm became known as Bohlen & Burns, and then in 1967 the firm was incorporated as Bohlen, Burns, and Associates. In 1970, a new generation of principal practitioners within the Bohlen firm assumed control following the retirement of August Bohlen. The firm changed its name to Bohlen, Meyer, Gibson & Associates; retention of the Bohlen family name was an honorary gesture. In 1990, Schneider Engineering Corporation purchased Bohlen, Meyer, Gibson & Associates.

Lawrence Sheridan created the campus plan and landscape design for the south section of St. Mary-of-the-Woods College in about 1923-1924. Sheridan is best remembered for his decades of support and implementation of George Edward Kessler's Park and Boulevard Plan for Indianapolis, especially following Kessler's death in 1923. He augmented the Kessler Plan in 1928, extending the concept to all of Marion County; this became the blueprint for park development in Indianapolis even in the post-war years. Sheridan graduated from Purdue

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University with a degree in Civil Engineering in 1912 and at first worked with Kessler before forming his own firm. Sheridan also created the master plan for Brendonwood, a large suburban community in Indianapolis, in 1923.

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## Developmental History/Additional historic context information

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### 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

Curtis, William J. R. Modern Architecture Since 1900. Englewood Cliffs, NJ: Prentice-Hall, 1982.

McAlester, Virginia & Lee. A Field Guide to American Houses. New York: Alfred A. Knopf, 2006.

Rudolph, L. C. Hoosier Faith: A History of Indiana's Churches and Religious Groups. Bloomington: Indiana University Press, 1995.

Saint Mary-of-the-Woods College Library Dedication Booklet. 1965.

Saint Mary-of-the-Woods Handbook. St. Mary-of-the-Woods, IN: Providence Press, 1937.

St. Mary-of-the-Woods National Register of Historic Places Draft nomination, 1981. College archives.

Schier, H. Tracy., Ph.D. *History of Higher Education for Women at Saint Mary-of-the-Woods: 1840-1980*. Dissertation for fulfillment of requirements for Doctor of Philosophy, Boston College, 1987.

Vigo County: Interim Report. Indianapolis: Historic Landmarks Foundation of Indiana, 1984.

Saint Mary-of-the-Woods Historic District

Vigo County, IN

Name of Property

County and State

Woodhouse, Lawrence and Moffett, Marian. A History of Western Architecture. Mountain View, CA: 1989.

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**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 # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** 167-454-17001-17018

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**10. Geographical Data**

**Acreage of Property** 131 acres

Use the UTM system

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |             |                 |                   |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 460319 | Northing: 4374102 |
| 2. Zone: 16 | Easting: 461034 | Northing: 4373922 |

Saint Mary-of-the-Woods Historic District

Vigo County, IN

Name of Property

County and State

3. Zone: 16 Easting: 460470 Northing: 4372683

4. Zone: 16 Easting : 459834 Northing: 4373175

**Verbal Boundary Description** (Describe the boundaries of the property.)

Beginning on the east side of Way Street at its intersection with St. Mary's Road, face northwest and continue in a line with the north side of St. Mary's Road approximately 1920' to the property corner of St. Mary-of-the-Woods College. Turn northeast and continue in a line approximately 230', then turn northeast and continue in a line approximately 400' to the west side of College Road 2. Follow the west edge of College Road 2 in a northeasterly direction approximately 700' until it turns east and becomes Orchard Lane. Follow the north side of Orchard Lane, also known as College Road 11, to the west side of Lake Lane.

Turn northeast and follow the west side of Lake Lane to a point approximately 200' beyond the north side of Woods Way. Turn east and follow a line behind the stables building approximately 500' to a line extended north from the east side of Grove Lane, also known as College Road 4. Turn south/southwest and follow the line with the east edge of Grove Lane to the north boundary of the Sisters of Providence Cemetery. Turn southeast and follow a line approximately 450' to the northeast corner of the cemetery. Turn southwest and follow a line approximately 600' with the east edge of the cemetery to its southeast corner. Turn northwest and continue in a line with the south edge of the cemetery approximately 700' to the east edge of Way Street. Turn south and follow the east edge of Way Street, which curves slightly southeast, then southwest before continuing directly south to the north side of St. Mary's Road, or the place of beginning.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries reflect the historic campus owned by the Sisters of Providence and Saint Mary-of-the-Woods College and contain all of the buildings and cemetery historically important to the mission of the Sisters and college.

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**11. Form Prepared By**

name/title: Kurt West Garner  
organization: K. W. Garner Consulting/PIP  
street & number: 12954 6<sup>th</sup> Road  
city or town: Plymouth state: IN zip code: 46563  
e-mail: kwgarner@kwgarner.com  
telephone: 574-936-0613  
date: October 15, 2015

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

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### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Campus Gates, looking northeast from St. Mary's Road

1 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District



Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Gate House, looking northeast from the Avenue

2 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: The Avenue, looking south toward gates

3 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Our Lady of Fatima Shrine, looking west

4 of 44.

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Conservatory of Music, looking southwest toward front facade

5 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Conservatory of Music, looking north toward entries in foyer, main floor

6 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera: Conservatory of Music auditorium, looking northwest toward stage, main floor

7 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north toward Conservatory of Music from the front of Guerin Hall

8 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Guerin Hall, looking northwest toward front facade

9 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Guerin Hall, looking west from entry through rotunda, main floor

10 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Guerin Hall, looking south at staircase from front corridor, main floor

11 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Guerin Hall, courtyard looking north

12 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Guerin Hall, looking southeast toward the Little Theatre stage, main floor

13 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Rooney Library, looking southwest toward front and north facades

14 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Rooney Library, looking southeast toward entry from main lobby, main floor

15 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Rooney Library, looking west in the President's meeting room, main floor

16 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Goodwin Guest House, looking northwest toward front facade

17 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Le Fer Hall, looking northeast toward front façade and south wing of the building

18 of 44.

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Le Fer Hall, looking south in front entry hall sitting area, main floor

19 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Le Fer Hall, looking south in the south parlor off of the inner hall, main floor

20 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera: Le Fer Hall, looking east at grand staircase on main floor

21 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Le Fer Hall, looking west in the grand ballroom, main floor

22 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest at Le Fer Hall from the front of Hulman Hall

23 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner



Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at the front façade of Hulman Hall

24 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Hulman Hall, looking southeast at front entry foyer

25 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: June 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Hulman Hall, looking west at the front of Hayes Auditorium, main floor

26 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Front of Woodland Inn, looking east

27 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Bridge near grotto, looking east

28 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Our Lady of Lourdes Grotto, looking southwest

29 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Saint Anne Shell Chapel, looking southwest

30 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Sisters of Providence Cemetery, looking north

31 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Outdoor Way of the Cross, looking northwest

32 of 44.

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at the front of Owens Hall

33 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest at physical plant area, including water plant

34 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera: Blessed Sacrament Chapel, looking southwest

35 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north at Blessed Sacrament Chapel interior front wall

36 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast at O'Shaughnessy Dining Hall

37 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north at interior north wall of O'Shaughnessy Dining Hall

38 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at the front of the Church of the Immaculate Conception

39 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east at the front interior wall of the Church of the Immaculate Conception

40 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at the fountain at the end of the Avenue, toward the church

41 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Sisters of Providence Motherhouse/Providence Hall, looking northeast at front wall

42 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at Corbe House

43 of 44.

Name of Property: Saint Mary-of-the-Woods Historic District

Saint Mary-of-the-Woods Historic District  
Name of Property

Vigo County, IN  
County and State

City or Vicinity: St. Mary of the Woods

County: Vigo County State: Indiana

Photographer: Kurt West Garner

Date Photographed: October 3, 2015

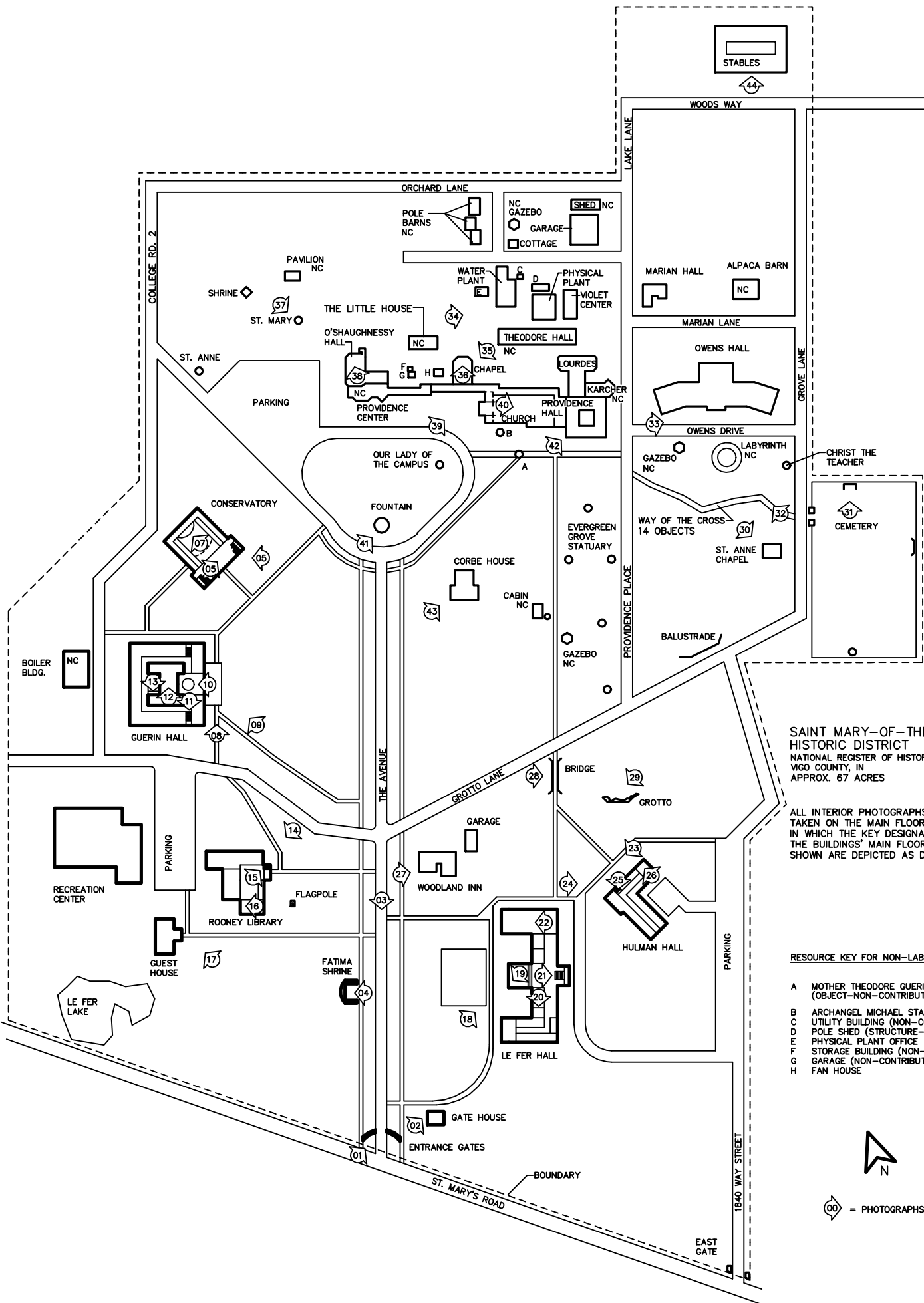
Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north at the front wall of the stables

44 of 44.

**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.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.





**SAINT MARY-OF-THE-WOODS  
HISTORIC DISTRICT**  
NATIONAL REGISTER OF HISTORIC PLACES  
WIGO COUNTY, IN  
APPROX. 67 ACRES

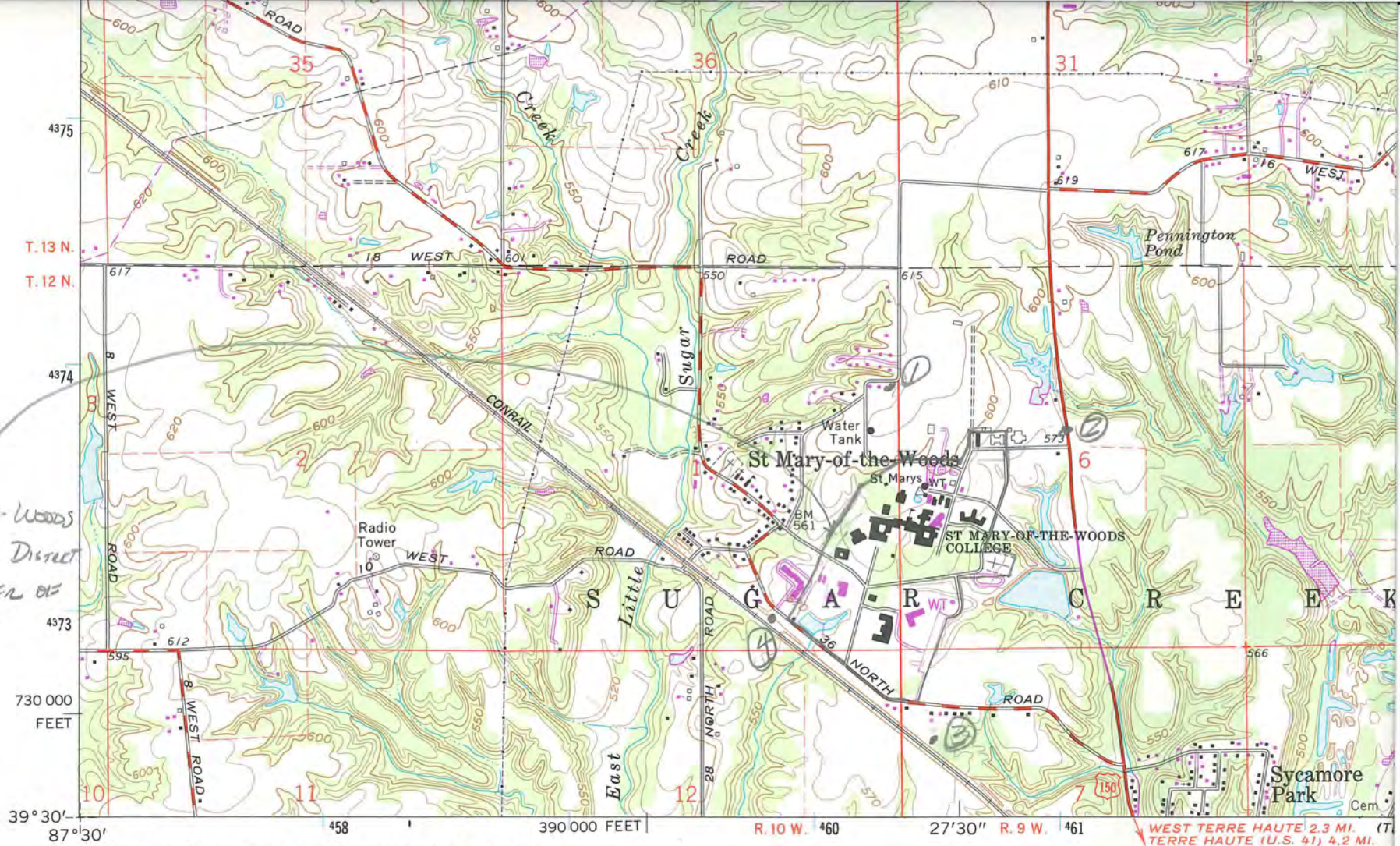
ALL INTERIOR PHOTOGRAPHS SHOWN WERE  
TAKEN ON THE MAIN FLOORS OF THE BUILDINGS  
IN WHICH THE KEY DESIGNATION IS LOCATED.  
THE BUILDINGS' MAIN FLOOR PLANS THAT ARE  
SHOWN ARE DEPICTED AS DIAGRAMATIC ONLY.

**RESOURCE KEY FOR NON-LABELED RESOURCES**

- A MOTHER THEODORE GUERIN STATUE (OBJECT-NON-CONTRIBUTING)
- B ARCHANGEL MICHAEL STATUE (OBJECT)
- C UTILITY BUILDING (NON-CONTRIBUTING)
- D POLE SHED (STRUCTURE-NON-CONTRIBUTING)
- E PHYSICAL PLANT OFFICE
- F STORAGE BUILDING (NON-CONTRIBUTING)
- G GARAGE (NON-CONTRIBUTING)
- H FAN HOUSE



= PHOTOGRAPHS



Mapped, edited, and published by the Geological Survey

Control by USGS, NOS/NOAA, and USCE

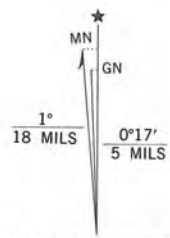
Planimetry by photogrammetric methods from aerial photographs taken 1949. Topography by planetable surveys 1950. Revised 1963

Polyconic projection. 10,000-foot grid ticks based on Indiana coordinate system, west zone  
1000-meter Universal Transverse Mercator grid ticks, zone 16, shown in blue  
1927 North American Datum

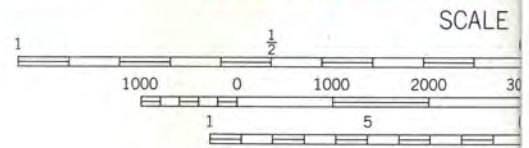
To place on the predicted North American Datum 1983  
move the projection lines 1 meter south and  
2 meters east as shown by dashed corner ticks

Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked

Red tint indicates area in which only landmark buildings are shown



UTM GRID AND 1986 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET



CONTOUR INTERVAL  
NATIONAL GEODETIC VERIFICATION

THIS MAP COMPLIES WITH NATIONAL MAP ACT  
FOR SALE BY U. S. GEOLOGICAL SURVEY  
DENVER, COLORADO 80225,  
AND INDIANA DEPARTMENT OF NATURAL RESOURCES  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS



SISTERS  
MOTHER



CELEBRATING  
**175**  
years  
SISTERS OF  
PROVINCENCE  
& SAINT MARY  
OF THE NORTH  
COLLEGE

CELEBRATING  
**175**  
years  
SISTERS OF  
PROVINCENCE  
& SAINT MARY  
OF THE NORTH  
COLLEGE

SPEED  
LIMIT  
20















THE ANNE THERESE QUERIN HOUSE

















175  
years

























**Woodland Inn**  
Private Residence













CELEBRATING  
**175**  
years  
SISTERS OF  
PROVIDENCE  
& SAINT MARY  
OF THE WOODS  
COLLEGE





















175 years

ONE WAY  
→









UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Saint Mary-of-the-Woods Historic District

Multiple Name:

State & County: INDIANA, Vigo

Date Received: 8/3/2017      Date of Pending List: 9/1/2017      Date of 16th Day: 9/18/2017      Date of 45th Day: 9/18/2017      Date of Weekly List:

Reference number: SG100001616

Nominator: State

Reason For Review:

- |   |  |   |
|---|--|---|
| <input type="checkbox"/> Appeal           | <input type="checkbox"/> PDIL            | <input type="checkbox"/> Text/Data Issue    |
| <input type="checkbox"/> SHPO Request     | <input type="checkbox"/> Landscape       | <input type="checkbox"/> Photo              |
| <input type="checkbox"/> Waiver           | <input type="checkbox"/> National        | <input type="checkbox"/> Map/Boundary       |
| <input type="checkbox"/> Resubmission     | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period             |
| <input checked="" type="checkbox"/> Other | <input type="checkbox"/> TCP             | <input type="checkbox"/> Less than 50 years |
|   | <input type="checkbox"/> CLG             |   |

Accept       Return       Reject      9/18/2017 Date

Abstract/Summary  
Comments:

Recommendation/ Criteria      Accept, National Register Criteria A and C.

Reviewer      Patrick Andrus *Patrick Andrus*      Discipline      Historian

Telephone      (202)354-2218      Date      9/18/2017

DOCUMENTATION:      see attached comments : No      see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

Division of Historic Preservation & Archaeology • 402 W. Washington Street, W274 • Indianapolis, IN 46204-2739  
Phone 317-232-1646 • Fax 317-232-0693 • [dhpa@dnr.IN.gov](mailto:dhpa@dnr.IN.gov) • [www.IN.gov/dnr/historic](http://www.IN.gov/dnr/historic)



July 21, 2017

J. Paul Loether  
Keeper of the National Register  
National Register of Historic Places  
Mail Stop 7228  
1849 C St, NW  
Washington, D.C. 20240

Re: St. Mary-of-the-Woods Historic District, Vigo County, Indiana

Dear Mr. Loether,

Enclosed is a National Register of Historic Places nomination for the St. Mary-of-the-Woods Historic District, Vigo County, Indiana. The Indiana Historic Preservation Review Board reviewed the application and voted to recommend its approval to the National Register of Historic Places.

The enclosed disc contains the true and correct copy of the nomination for the St. Mary-of-the-Woods Historic District, Vigo County, Indiana, to the National Register of Historic Places.

Please address any questions you or your staff may have about this nomination to my National Register staff members, Paul Diebold or Holly Tate.

Sincerely,

Cameron F. Clark  
State Historic Preservation Officer

CFC:PCD:pcd

enclosure: nomination package