EARLY ARCHITECTURE
OF INDIANA

A Thesis Presented for the
Degree of Master of Arts

By

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1942

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INTRODUCTION

It is not the purpose of this thesis to present a history of the early homes of Indiana, but rather to show the architectural styles as they appeared from the first French settlements until the end of the Greek Revival period, and the influences on them of prevailing eastern styles, of immigration from other states and foreign countries, of historic and economic factors, and of the builders' handbooks.

Such a study has been made of the architecture of some states, but one has never been made of Indiana architecture. The most thorough discussions on this subject at the present time are those made by Lee Burns in his Early Architects and Builders of Indiana, and by the Indiana Writers' Program in Indiana: A Guide to the Hoosier State. There are also many scattered bits of information in the county histories, various newspapers, and the Indiana Magazine of History.

In making this study the author has made an exhaustive search through all available materials in an attempt to find records of, and to determine the location of, the early buildings of Indiana. After all accessible and usable material was gathered together, a sixteen hundred mile trip was made throughout the state in order to take photographs, gather source material, and discover other buildings.
Some of the illustrations of destroyed buildings included here were taken from poor originals. The paper shortage current at the time this work was done precluded the possibility of re-visiting some of the buildings still standing, and acquiring better photographs. Unfortunately there is no institutional file of photographs of early Indiana architecture. It is hoped that some such organization as the Indiana State Historical Society will start one when peace comes again.

The author wishes to acknowledge the cooperative attitude shown by the staff members of the Indiana Room of the Indiana State Library, as well as that of the owners of the homes and the local historians met on the trip; the assistance and criticism of his advisor, Frank J. Koos, Jr.; and the assistance of Luella Kinney Rifer.
CHAPTER I
DEVELOPMENT OF AMERICAN ARCHITECTURE

In order to have a better understanding of the architectural styles of early Indians, it is important to have a concept of the development of architecture in the United States, beginning with the first settlement on the eastern coast.

Contrary to popular belief, the log cabin was not common in the early colonies.¹ It would be expecting too much of the courageous settlers of our country to have them construct a type of architecture unknown to them as soon as they arrived on these shores. The log cabin had been a common type of dwelling in Scandinavia, Russia, Switzerland, and parts of Germany for many years. Its first appearance in America was in the Swedish settlements of the Delaware region in 1638. The Germans also brought it to this country in 1710. After 1718, through the Scotch-Irish and the Germans, the cabin became widespread. The English colonies, however, had used log construction for forts, blockhouses, and garrison houses, previous to this time.

The first settlers, being English, immediately erected crude temporary shelters similar to the bark peelers' and charcoal burners' huts of England. As soon as they could do so, they erected simple homes in the style they knew
back home. In the restoration of early Salem these homes have been reproduced as accurately as possible. Soon larger and more typical homes were built; among them were the Fairbanks House at Dedham (c. 1640); the Scotch-Boardman House, Saugus (1651); the Parson Capen House, Topfield (1683); and the John Ward House, Salem (after 1694), all of which are still standing. The second-story overhang, the pendants, clustered chimney pots, mullioned windows, and steep roofs of these houses all show late Gothic characteristics.

At the time that America was being settled, England was emerging into the Renaissance. In 1612 Inigo Jones returned to England from the Continent. While studying architecture in Venice, he had come under the influence of Andrea Palladio, who had published his *Four Books of Architecture*. Between 1612 and 1649 Jones was court architect for James I and Charles I, and he adhered strictly to the classic ideals of the Renaissance. He was followed by Christopher Wren, who is noted especially for his work in rebuilding the London churches, which were destroyed in the fire of 1666. Through the efforts of both Jones and Wren, Palladian classicism came to England, and soon found its way to the American Colonies by means of the numerous architects' and builders' handbooks. Palladianism in England and America culminated in the Georgian style of architecture, which was predominant in the colonies between 1700 and the Revolutionary War.
Some of the characteristics of the Georgian style were the Palladian windows, semicircular fanlights, the alternating triangular and segmental arches over windows, framed, pedimented doorways, modillion cornices, sash windows with wooden bars, quoins, and engaged pilasters and columns. These characteristics were used to some extent after the Revolutionary War, and were not uncommon in buildings in Indiana around 1820.

With the political and cultural movements brought about by the Revolution, came also a change in American architecture. Part of this change was due to the Adam brothers of England, whose attenuation of the classic forms in reaction against the rococo was carried out in this country by Charles Bulfinch and Samuel McIntire. Partly it was due to the excavations of the ancient city of Pompeii, which had begun in 1763. Mainly, it was due to the fact that the people of a new republic were looking back to an old republic as a model, not only for their government, but also for their art. There they found the temple and the rotunda. Through the efforts of Thomas Jefferson, with his strict study of Palladio and his view of the Maison Caree in Nimes, France, America led the European countries in a classic revival.

Circular and elliptical salons appeared in the new homes, with many of the salons projecting from the main form of the house. The octagon was introduced and several homes were designed with an octagonal plan. The use of the temple portico called for a formally balanced plan. A door in the
center of the front facade opened into a central hallway (not the transverse hallway, however, which was used in the homes of the Georgian period). Because of the porticos, whether large or small, door enframements became less decorative. Semicircular fanlights remained in use until 1800, when elliptical fanlights came into use. Plain stone or brick lintels were used above the windows. Roofs, in keeping with the temple style, tended to flatten.

Important, too, was the fact that professional architects were working in America for the first time at the end of the eighteenth century. Among those outstanding were James Hoban from Ireland, Stephen Hallett from France, Benjamin Latrobe from England, and such Americans as Charles Bulfinch and Robert Mills.

By 1820 interest was changing from the Roman to the Greek forms of classicism. Nicholas Biddle had urged this change in 1814, and in 1818 Latrobe designed the Bank of the United States after the Parthenon. Two young Englishmen, James Stuart and Nicholas Revett, had published their *Antiquities of Athens* in 1762, which was the result of five years spent in studying and measuring the principal Grecian ruins. By 1770 the Library Company of Philadelphia had acquired copies of this publication. However, it was after 1810 before the influence of Stuart and Revett was noticed in American buildings, probably because there were no builders' handbooks on Grecian forms until Asher Benjamin's *The Rudiments of Architecture...A Treatise on Geometry,*
Grecian and Roman Mouldings... was published in 1814.4 Between 1820 and 1860 the Greek Revival claimed precedence over all other styles. Among its leaders were Charles Bulfinch, Asher Benjamin, Benjamin Latrobe, Robert Mills, and William Strickland.

The temple form of construction was used more with the Greek Revival than with the Roman classic forms. The Roman arch was abandoned. Horizontal lintels, often decorated with a Grecian motif, were used above the windows. Fanlights disappeared from above the doorways, and rectangular transom lights, or no lights, were used. The triangular pediment above the doorways of the Republican period gave away to the horizontal Greek entablature.

As the number of handbooks on Grecian forms increased, the Greek Revival became widespread. The states farther west - Ohio, Indiana, Kentucky, and Michigan - were hardly out of the log cabin period when imitations of the Greek temple began to appear on every hand, ranging from the small farm homes to public buildings and the pretentious homes of the wealthy class.

The Greek Revival was so widely accepted by the American people that it staved off a Gothic Revival, which had started here around 1800 in the use of Gothic motifs in the designs of such men as Benjamin Latrobe and John McComb, Jr.5 In spite of the fact that many handbooks on Gothic edifices existed, and leading architects employed that style to some extent, little interest was shown in the Gothic before 1850.
American Gothic, however, was Gothic in appearance rather than in construction.

Along with the interest and research in the classic antiquities came a revival of Tuscan architecture. The Tuscan Revival appeared in America about 1830. Because of its flexibility it was easily adapted with Greek, Roman, and Gothic forms, and by 1860 became so eclectic that it "profoundly influenced all types of erection for decades to come."6 As the industrial revolution gained momentum, the Tuscan and its contemporary styles gradually gave way to the styles of the "brown decades," as Lewis Mumford so aptly calls them.

All of these styles, as well as some European provincial styles were to be found in Indiana before 1860. Since most buildings in this area were constructed without the benefit of an architect or stylistic knowledge, the purity of style that is found in the early buildings farther east is lacking in Indiana. With a few exceptions, the buildings constructed in Indiana before 1860 were built by local carpenters or builders, some of whom had one or two other professions as well.

1 Harold R. Shurtleff, The Log Cabin Myth, p. 3; Fiske Kimball, Domestic Architecture of the American Colonies and of the Early Republic, p. 3.

2 Shurtleff, op. cit., p. 86.

3 Kimball, op. cit., p. 182.

4 Roger Hale Newton, Town & Davis, Architects, p. 29.
5 See Newton, op. cit., pp. 207 ff.
6 Ibid., p. 246.
CHAPTER II
HISTORICAL BACKGROUND

The first settlements in Indiana were made by the French as fur-trading and missionary posts. Established at important Indian villages on the main western trail, where fur-traders and missionaries had visited as early as 1700, their dates are unknown. It is evident that Kaskaskia, located along the Wabash River south of the present city of Lafayette, and Fort Wayne, located on the present site of Fort Wayne, existed by 1720. These two posts were never very large, and were not permanent. In 1765 a few French families of the worst sort lived at Kaskaskia and Fort Wayne, and the two places seem to have disappeared soon after that.\(^1\) Of the three French posts established in Indiana, Vincennes was the only real, or permanent, settlement. According to documents unearthed in Paris by Consul General Gowdy, Vincennes was established in 1731.\(^2\) However, some settlers may have been there before that time.\(^3\)

No other settlements seem to have been made in Indiana until the end of the century. However, several historically important events happened before that time, and left their imprint on the future of Indiana. With the surrender of Montreal in 1760, the French gave up their western territory to the English. As a result of
the campaign of General George Rogers Clark in the Revolutionary War, this territory became a part of the United States. The Ordinance of 1787 established the Northwest Territory with its seat of government at Marietta. By 1800 the population of the territory had increased sufficiently to warrant a division. From this the Indiana Territory was formed to include what is now Indiana, Illinois, Michigan, and Wisconsin, and Vincennes was made the seat of this government.

At this time most of the white inhabitants of what is now Indiana were living in Vincennes, and those were nearly all French. The town of Clarksville had been laid out in 1783 on land that had been conveyed by the General Assembly of Virginia to General Clark and his soldiers for their capture of Vincennes and Kaskaskia. Located on the north side of the Ohio River, at the Falls, it was easily accessible to emigrants who came down the Ohio from the east. In 1803 a company of Swiss people came to southeastern Indiana, laid out the town of Vevay, and began growing vineyards. At other places along the Ohio River individual settlers were building their cabins.

The first land office in Indiana was opened at Vincennes in 1804. That year Indiana became a territory of the second grade—that is, a representative form of government took the place of the absolute rule of the governor and judges. By 1805 there were a number of settlements along the north bank of the Ohio River from
Lawrenceburg to Evansville, and people were beginning to move northward up the Whitewater, White, and Wabash rivers. These settlers were coming from the East on the Ohio River or from the South by way of Kentucky.

Because many parts of the Indiana Territory were so far removed from the capitol at Vincennes, certain sections of it petitioned for separation. By 1810 the territory was reduced to the present size of the state. These changes, along with the development of commercial centers in southern Indiana made it desirable to move the capitol from Vincennes to Corydon in 1813. The population increased enough in the next three years for Indiana to be admitted to statehood.

To southwestern Indiana in 1814 came the Rappites, a German religious sect led by George Rapp, that had been located for a while at Harmonie, Pennsylvania. At New Harmony this group followed a more or less communitarian form of living, developed their own industries, and practiced celibacy. At this time too, Quakers from Virginia and North Carolina were coming to the southeastern counties of Indiana, and following the Whitewater River north to Wayne County.

When Indiana was admitted into the Union in 1816, nearly two-thirds of it was still claimed by the Indians. In 1818 the state purchased nearly all of the land south of the Wabash River from them, and later acquired the rest, but in smaller sections. Indianapolis, then consisting of
only a few cabins, was chosen as a more centrally located spot, and the seat of government was moved there from Corydon in 1825. Two years later the survey for the National Road was made in Indiana. In the meantime land offices had been established in Crawfordsville and Fort Wayne. The Michigan Road, beginning at Madison and passing through Indianapolis, Logansport, and South Bend, and ending at the present site of Michigan City, was constructed between 1830 and 1840. These, with the opening of the Wabash-Erie Canal between Toledo and Lafayette in 1843, caused the northern part of the state to be quickly settled.

While northern Indiana was being settled, the towns along the Ohio River had become important shipping centers to the settlers in the south. Goods were often hauled as far as fifty miles or more, to and from Madison, Evansville, New Albany, Leavenworth, Troy, or Rockport. Wealth accumulated in these towns, and many fine homes were built overlooking the Ohio River.

In 1825 the Rappites of New Harmony sold their holdings to Robert Owen and returned to Pennsylvania. Owen was a wealthy mill owner who had come to America from Scotland to start an experiment in communal living. While the experiment did not prove successful, it attracted almost world-wide attention, and New Harmony was an outstanding "center of knowledge" for several years. Owen's partner, William Maclure, was the father of American geology, and influenced Thomas Say, the father of American zoology, to
come to New Harmony. David Dale Owen, one of Robert Owen's sons, was also well known as a geologist and scientist. Robert Owen showed an interest in, and a knowledge of architecture in the plans for his proposed village. Another of his sons, Robert Dale Owen, published an important book on architecture, to which reference has often been made. In it appears illustrations of the Smithsonian Institution and public architecture, and an appendix on building materials.

The towns of southern Indiana, especially the river towns, were slow to change from river to railroad transportation. Those towns that foresaw the importance of the railroad and allowed it to pass through, were the ones that survived when river transportation died. The hills of southern Indiana were not well suited for agricultural purposes, and only a few of the cities became manufacturing centers. As a result, the wealth of southern Indiana decreased, and that of northern Indiana increased. This has also had an influence on the early buildings of Indiana. While these old homes are easy to find in southern towns, they have often been destroyed in towns north of Indianapolis— to make room for progress!

1 Logan Esarey, A History of Indiana from its Exploration to 1850, p. 20.

2 George S. Cottman, Centennial History and Handbook of Indiana, p. 12.

3 Jacob Piatt Dunn, Jr., Indiana, a Redemption from Slavery, p. 105.

5 Ibid., pp. 69-70.

CHAPTER III
LOG CONSTRUCTION

Some of the earliest shelters erected in Indiana were the crude temporary camps used by hunters and trappers, and by settlers until a cabin could be built. "In 1727 the missionary Du Poisson wrote: 'A man, with his wife, or his associate, clears a small section, builds him a house with four forked sticks, which he covers with bark...'"¹ The four forked posts were placed so as to form the corners of the shelter, and crossties were placed from one to the other, on which the framework for the roof was formed. The walls and roof were made with bark or brush "or anything else that was handy and would keep out wind and rain."²

The half-faced camp was also a temporary shelter that could be built hastily. It was made by driving two forked poles into the ground about twelve or fifteen feet apart, and about the same distance from a fallen tree. A cross-pole was placed on the two forked posts, and from it to the fallen tree extended poles which served as the framework for the roof. A thick layer of brush, and probably bark, on this framing completed the roof. The two sides were built up with logs and covered with a mud mortar. The front, opposite the fallen tree, was left open, and was sometimes covered with skins to keep out rain or cold.
Here, too, a fire could be built for protection from weather and animals. Abraham Lincoln is said to have lived in one of these half-faced camps in Spencer County.

The early cabins were usually crudely constructed of round, unhewed logs which projected at the corners of the building. Round logs were fitted together at the corners by the notch and saddle method, which consisted of cutting two notches, one on each side, near the end of the log. Each notch fitted over a similar notch on the log below.

The Roberts schoolhouse in Richmond shows the use of notch and saddle construction (See figure 1). The cabin was generally about twelve feet wide, fifteen feet long and seven or eight feet high to the beginning of the gable. The gables were formed by gradually shortening the logs as they approached the ridge at each end of the building.

The last two logs on the ends of the building, before the gable started, were the eavesbearers. These two logs, being about three feet longer than the others, projected over the walls. Stout wooden pins, driven into a hole at the end of each log, held the eave log in place. The eave log was a split piece of timber, and the split side was faced toward the building. From the eaves to the comb stout poles, or ribs, were placed horizontally about two and one-half feet apart, the ends resting in notches in the ends of the gable logs. Clapboards about four feet long, eight inches wide, and one inch thick were used for shingles. The first tier of these was laid so that one
end of each board rested against the split side of the eave log. On this first tier of clapboards three pieces of wood, called knees, were placed, one at each end and one in the middle of the roof so that one end rested against the eave log. The top ends of the knees supported the weight pole, which held the clapboards in place. This process was repeated until the comb of the roof was reached. Figure 2 shows this type of roof.

The spaces between the logs in the cabin were filled with chinks of wood and daubed with clay mortar, a process called "chinking and daubing." Straw or grass was often mixed with the mud mortar to make it hold better. A doorway could be cut in one of the walls after the building had been erected, or it could be made during the construction by shortening some of the logs on one side of the cabin. Sometimes a bear or deer skin covered the opening until a door, consisting of clapboards pinned to two or three wooden bars, could be made and hung on wooden hinges. Windows were made by cutting a desirable length from one, or two adjacent, wall logs and covering the opening with greased paper or greased deerhide. On rare occasions in the earlier cabins glass windows were used.

The most primitive cabins had dirt floors, while those of a better type had floors made of puncheons. Puncheons were broad thick boards rived from a log and smoothed with an axe. A few cabins had ceilings, which helped to keep them warmer in winter and cooler in summer. One of the old log schoolhouses of DeKalb County had a
ceiling made of round poles laid side by side and extending across the room, resting in cracks enlarged for them. Over these poles mud was spread profusely and left to dry and harden. The extra room afforded by a loft was often needed by the larger families who had only a one-room cabin. In such cases joists of round poles extended across the top of the room and supported a loft floor of somewhat lighter puncheons than were used on the first floor. A crude wooden ladder erected vertically along one of the end walls gave access to this upstairs room.

An opening from six to eight feet wide was left, or cut afterwards, at one end of the cabin for the fireplace, and a pen was constructed around it in a fashion similar to the construction of the cabin. Logs were used to a height of about four feet, and from there on sticks in diminishing sizes were used. Cat and clay, a mixture of the fuzz of the cattail flags with clay, was used to fill up the interstices and to form a protective lining for the chimney. The lower part of the chimney was thickly lined with clay mortar, and the hearth and bottom of the fireplace were filled to the floor level with clay, which was pounded with a maul until rendered hard and firm. It was then soaked with water and scraped smooth. Nigger-heads, or rough stones, were also used for the hearth and bottom of the fireplace.

When the cabin was completed, the owner sometimes hewed the rough wall on the interior to a fairly smooth surface.
The early schools of Indiana were very similar in shape and construction to the log cabins. The schools, however, usually had a longer window, under which a long board was placed for a writing desk. A few five-sided log schoolhouses are known to have existed in Indiana. Two of these were located in Orange County, in southern Indiana, and one in Hancock County as late as 1830. One end of these buildings was arranged in a triangular shape in which the fireplace was built. The original Roberts School, with some changes, stands near the old Hick Site Meeting House in Richmond (figure 1).

As soon as the immigrants had settled permanently, they built larger, more permanent, and more comfortable homes. While brick, stone, or frame houses often superseded the original cabins, hewed log homes were very common. Before these homes were built, long logs were hewed smooth on all four sides and dove-tailed at the ends. Dove-tailing was an improvement over the notch and saddle method of fitting the logs together at the corners. A very good example of it can be seen in the Brown County log jail (figure 9). Both the hewing and the dove-tailing made it possible for the logs to fit closer together, and made a much neater appearance. Most of these homes were two stories high and had from two to four rooms. In many cases additions were made later in the form of lean-tos or some similar construction. Such an addition can be noted in the illustration of the Logan home (figure 3). Often
these newer homes were built a few feet from the original
cabin and the space between was roofed over, and partly or
entirely enclosed. Then the old cabin was used as the
kitchen and dining room, while the new one housed the liv-
ing room and bedrooms.

Besides being larger and more attractive, these homes
had other improvements. The cat and clay chimney was re-
placed by a stone or brick chimney and fireplace with a
stone or brick hearth and a mantel. The fireplace in the
Granny White house also possesses an interesting segmental
arch reminiscent of the Georgian style (figure 7). The
Azel Dorsey home (figure 4) and the Logan home both have
their fireplaces and chimneys on the inside of the house,
a feature that seems somewhat unusual in log construction.
Window glass and nails were now available, and, as a
result of the latter, smaller shingles were used and the
weight poles were forgotten. Boards were usually sawed
at the local saw mill instead of being rived by hand.

Southern influence is seen in the dog-trot of the
Granny White house (figure 6), and in the large two-story
porches across the fronts of the John Allen home (figure 5)
and the Logan home. The Azel Dorsey home is more typical
of the hewed log homes of northern Indiana, which, if they
can be found, are decaying and falling apart. In the
front and back of the Dorsey home can be seen the protrud-
ing rafters which support the second floor.

Because the hewed log homes were so substantially
built, many of them have been weatherboarded and added to until they appear today as fairly modern houses. Such was the fate of the Logan home. Some of the early log cabins and homes have been preserved or authentically reproduced in the Spring Mill State Park near Mitchell and the Lincoln Pioneer Village at Rockport by the state of Indiana and the Works Project Administration.

Taverns, general stores, churches, courthouses, and jails were also constructed of hewed logs. One of the early taverns of Indians is shown in figure 8. The first settlers met in various cabin homes, or outdoors in warm weather, for worship until a log church was erected. The seats in the churches, like those in the schools, were split logs hewed smooth and supported with wooden pegs for legs. The pulpit was made of clapboards, and a window directly behind it admitted light by which the minister read his hymns, scripture-lessons, and text. 8

Temporary log courthouses were usually two stories high, and about eighteen feet by twenty-four feet in size. One floor was used for the courtroom and the other for the county offices. A hewed log courthouse built in 1831 cost Clinton County two hundred dollars. 9 The log jails were very substantially built, making it almost impossible for even the worst of criminals (horse thieves) to escape. The Clinton County jail of 1831, and the Brown County jail of 1837, had triple walls of hewed logs. In these structures one vertical row of logs was placed between two walls
of horizontal logs. Other jails had at least a six-inch space between two log walls, which was filled with stone, gravel, or cement. The only entry to some of the jails was on the second floor, and was reached by an outside stairway. Prisoners were then let down to the first floor dungeon through a trap door. The Brown County jail was the last of the old log jails to be used, and it still stands near the courthouse in Nashville (figure 9).

During the early part of the nineteenth century blockhouses and stockaded forts were necessary for protection from Indian attacks. Blockhouses were log structures from fifteen to twenty feet square with an overhanging second story and no windows. Funnel-shaped holes, spreading toward the outside, afforded the raising, lowering, and aiming of a rifle from the inside, without much danger from the enemy. The stockaded forts consisted of log buildings, placed so they surrounded and partly enclosed a rectangular area of the desired size, and high fences, or palisades, which enclosed the rest of the area. The palisades were sometimes split so that each had a flat surface, and, when placed in a double row with the flat sides together, each covered the crack between two others. In some forts the palisades were made of logs hewed on two sides and placed tightly together in a single row. Round timbers were seldom used, except in haste, as they did not fit close enough together. The palisades were planted about four feet in the ground and extended around nine feet
above the ground. At each corner of the forts, especially the larger ones, was a blockhouse. 10 Figure 10 shows Fort Wayne as it appeared in 1815 with its stockade and log buildings. 11 A key to its buildings is: (1) the southeast blockhouse, (2) the northeast blockhouse, (3) the officers' quarters, (4) the quartermaster's quarters, (5) the cook's quarters, and (6) the stores.

The French of early Vincennes used the poteaux-au-terre method of log construction in which posts forming the framework for the walls of their homes were placed vertically in the ground. There are several different descriptions of this method. Jacob Piatt Dunn mentions two of them:

In some of these (homes) the posts which formed the walls were set on end in trenches, close to one another, and the interstices chinked with a mud mortar mixed with sticks, straw, or moss. In others the posts were grooved on the sides and set three or four feet apart, the intervening spaces being filled with puncheons, laid cross-wise, and fitting in the grooves... The roofs were sometimes thatched, sometimes covered with strips of bark, or, at a more recent day, covered with oak clapboards fastened by wooden pegs. 12

Another reference states:

These houses were constructed of frames of hewn logs and poles, mixed with straw and dried grass. No lath were used. Between the upright posts of the structures, split sticks, called "catters," were placed, criss-cross, to support the mud. 13

The walls, both inside and out, were whitewashed with lime made by burning mussel shells that were abundant along the banks of the river.
The poteaux au terre construction in Vincennes was not unusual. It was a typical method used by the French in their early settlements in the west.

A simple method of poteaux au terre was used by John Justice in constructing the first business house in Greenfield between 1826 and 1830. After posts were set in the ground, weatherboarding was applied.\textsuperscript{14}

\begin{thebibliography}{9}
\bibitem{1} Dunn, \textit{op. cit.}, p. 105.
\bibitem{2} Logan, \textit{op. cit.}, p. 26.
\bibitem{5} John F. Haines, \textit{History of Hamilton County, Indiana}, p. 98.
\bibitem{6} \textit{History of DeKalb County, Indiana}, p. 260.
\bibitem{8} William C. Smith, \textit{Indiana Miscellany...}, pp. 62ff.
\bibitem{9} \textit{History of Clinton County, Indiana...}, p. 345.
\bibitem{11} Bert J. Griswold, (ed.), \textit{Fort Wayne, Gateway of the West, 1802-1813}, p. 120.
\bibitem{12} Dunn, \textit{op. cit.}, p. 106.
\bibitem{13} \textit{Historical Atlas of Knox County, Indiana}, p. 34.
\bibitem{14} J. H. Binford, \textit{History of Hancock County, Indiana...}, p. 180.
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CHAPTER IV
THE EARLY REPUBLICAN STYLE

Public buildings and some homes erected in America after the Revolutionary War followed the temple and rotunda forms of classical Rome. However, many of the homes built between 1780 and 1820 followed the earlier traditions of the Georgian style. In Indiana the Georgian influence is noted in buildings as late as 1850, mainly in the use of a rectangular plan with a symmetrically arranged facade and large dignified double chimneys at each end. In most cases decorative details of the Republican and Greek Revival periods were used with this plan. For this reason and because the Republican style was well under way when Indiana was settled, the author has classified most of the buildings according to their Republican or Greek style, even though the plan appears to be Georgian.

Gray Gables (figure 11), near Richmond, is an example of a Georgian building with some details which are not Georgian. The elliptical shape in which the attic windows are located is an influence introduced in this country by Charles Bulfinch. The undecorated flat limestone lintels above the windows are typical of the Greek Revival period, and were commonly used throughout Indiana with brick construction. Like many of the early homes in the state, Gray Gables is almost devoid of ornamental detail on the
exterior. Usually this was centered around the front entrance, but the one at Gray Gables has been replaced (if there was one, and there probably was) by a long veranda of a more modern style and convenience, but nevertheless inappropriate.

At the time many of the early homes were built, Indiana was still a wilderness. There were no architects and few builders were located in the growing towns along the Ohio River. As a result, settlers often built their own homes. Such was the case of Silas Moffitt who came to Indiana from North Carolina in 1822 and built a cabin along White River, south of Noblesville. In 1826 he found a deposit of clay nearby, and immediately began making bricks for a new home, which he built in 1827 (figure 12). The house followed an "L" plan, a common feature in most of the smaller homes in Indiana during the Republican and Greek Revival periods. The main part of the homes built on this plan was rectangular. The rear portion, located on either the left or right side, completed the "L" shape, and was usually a half or whole story lower than the rest of the house. The classical influence can be seen in the cornice and very narrow architrave. The two front doors enter into separate rooms rather than into a hallway, and the stairway is enclosed in a corner of the right front room. The hiding away of the stairway may have been done to save room and expense, but it was also an innovation of the practical minded Thomas Jefferson, who put his stairway
at Monticello in a side hall, thus making it a useful object instead of one to be lavished with decoration.\textsuperscript{2}

When clay for brick was available, and stone was not, lintels were made from wedge-shaped bricks placed vertically above the doors and windows, as shown in the Moffitt home. Interest in some decoration is evidenced in the fact that the bricks on the front facade are laid in Flemish bond, while those on the other sides are laid in American bond. Since nails were not easily available in this part of the state in those days, Mr. Moffitt used wooden pins in putting all the framework and wood trim together. Another example of his pioneer ingenuity is that he set the house according to the pole star so that it faces due west.\textsuperscript{3}

A home very similar in style to the Moffitt home is the Governor Hendricks home in Corydon (figure 13). Built in 1817 by David Floyd, Judge of the Circuit Court, it was occupied by William Hendricks between 1822 and 1825, while he was governor of Indiana. The chief difference between this home and the Moffitt home is the doorway, with its transom lights, in the center of the facade, and the central hall and stairway. The doorway at the left was added at a much later date, for not only does it break the original symmetrical facade, but it also has a comparatively modern door.

With the building of the National road, Centerville became prosperous. As lots became more in demand and prices rose, the streets were narrowed to make more room,
and houses were built flush with the sidewalk. Even
alleys and walks to the rear of the house were arched over
to make more room. In figure 14 is an example of two
houses built during this period. The home on the left is
typically Georgian with its symmetric facade, as were the
Moffitt and Hendricks homes. The semicircular arch over
the passageway between the houses suggests a Palladian in-
fluence. The cornice brackets are of a later period.

One of the first, if not the first, of the brick
houses built in Indiana was "Grouseland," built as a home
for William Henry Harrison while he was governor of the
Indiana Territory at Vincennes. Built in 1804, it con-
tains features of both the Georgian and Early Republican
styles (figure 15). The symmetric facades, small porches,
and the dormer windows are Georgian characteristics. The
unpretentious doorways with the slender engaged pilasters
on each side, the entablature over the doorway on the
second floor, and the semicircular fanlight over the main
entrance reflect post-Colonial tastes. However, it is in
the projecting bay, based on the circle, that the style
of the new Republic is represented the most. Here is
probably the only early home in Indiana that was influ-
enced by the rotunda of classical Rome. The bay is on the
left side of the house, and, unfortunately, could not be
shown in the accompanying illustration.

The front entrance to the Harrison home opens into a
central hallway where the stairway is located (figure 16).
In its simplicity and design the stairway is Early Republican, as are the two original mantels which still adorn the upstairs fireplaces. One of the mantels is illustrated in figure 17. Although they differ somewhat in decorative detail, they are yet very similar, showing in their simplicity of design the influence of the Adam brothers, and the taste that followed the heaviness of decoration that preceded the Revolution. The mantels in the Corydon State House (figure 49) show a later development in this slenderness and delicacy.

There is no record of an architect having been employed for the construction of "Crouseland." It is thought that Harrison, being familiar with many of the fine homes in Virginia, may have worked on the plans with the builders, using some of the contemporary architectural handbooks. The bricks used in construction were made on a farm three miles away and floated down a creek on boats, while the wood was obtained from the surrounding forests.

The Vance-Tousey house, overlooking the Ohio River at Lawrenceburg, is interesting in the various influences it shows (figure 18). The home was built by Samuel Vance, founder of Lawrenceburg, from plans brought from England, and was completed about 1820. In its projecting front bay, pediment, and horizontal arches with the raised keystone, it is typically Georgian, and is very much like the Jeremiah Lee house, which was built at Marblehead, Massachusetts in 1768 (figure 19). The Palladian window above
the front entrance is also Georgian, but it was a type used extensively during the early post-Colonial period, too. The arched insets for the front windows in the wings are influences of the Early Republican style, while the doorway, with its side lights and slender columns, and the segmental fanlight in the pediment reflect the style of the Adam brothers. Directly above the Palladian window, and in the entablature, is a simple Grecian design. Such motifs were used in the East by 1800, and earlier than that in England, and were the forerunners of the Greek Revival.

The Adams preferred the use of semicircular fanlights, but about 1795 the elliptical fanlight was introduced in America by Charles Bulfinch. The use of such a light is made in the Vance-Tousey home over the doorway (figure 20). These fanlights, nearly always combined with side lights, were used to light the hallways, and remained popular in the East until the coming of the Greek Revival, when it gave way to the square-headed doorways with side lights and transoms. The slender Doric columns are of Adam influence, while the entablature above them is rather unusual in its fullness. Full entablatures were to be found above the doorways of the Greek Revival period, where the fanlights were not used, and narrow moldings, or very thin entablatures, separated the door and fanlight in the Republican period. However, the breaking of this entablature, along with its projecting cornice, is of Georgian
tendency, although the delicacy of its treatment is Adam-
nean and quite in harmony with the rest of the doorway.

A home unusual in its plan is White Hall, near
Vincennes (figure 21). Isaac White, who had come to Vin-
cennes from Virginia in 1800, was killed in the battle of
Tippecanoe before White Hall was completed in 1811. The
one-story brick house follows a "U" plan, being built
around a brick-paved court. Long porches extend along
the front and left side of the house and on the court
side, and are covered by the main roof, a feature White
may have copied from southern homes or the French homes
of Vincennes. The front entrance, with its elliptical
fanlight and side lights, opens into a transverse hall,
which gives access to the two adjacent rooms and the
court. The house as it extends around the court is only
one room in width, and all rooms, other than those next
to the central hall, are entered from adjacent rooms or
from the court.

Woodwork in the home was done by Hugh Shaw and
William Shaw, master carpenters. Some of the slender
Doric columns which supported the porch roof have decayed
and been replaced with unfinished wooden posts. The
whole building, serving now as a farm tenant house, is
rapidly falling apart.

What is supposed to be the first brick building more
than one story in height in Madison is the Judge Jeremiah
Sullivan house, which was built in 1818 (figure 22). Here
is a break from the Georgian tradition of a symmetrical facade in the location of the door near the left corner of the front. Such an arrangement was used by Charles Bulfinch, and was a feature of many homes of the Republican and Greek Revival periods. In plan and shape the house follows the design of the city homes in the East during the Republican era. Other Republican characteristics are the fanlight, side lights, slender colonnettes, and the more complete entablature. The three-centered fanlight is undoubtedly a fumbling attempt to make an elliptical fanlight. The extreme attenuation of the engaged columns shows to what extent the ideal of the Adam brothers was carried. The use of engaged columns as mullions between the doorway and the side lights is also typical of the Early Republican style. The iron work on the front steps is not an uncommon feature of the early homes of Madison. Since so much produce was shipped from Madison to New Orleans in those days, it is thought that most of Madison's wrought-iron work came from New Orleans. In the Sullivan home can again be seen the use of brick voussoirs in the horizontal arches over the windows and the three-centered arch over the front entrance. The off-center doorways did away with a central hallway, but just transposed it to the side of the house on which the doorway was located. The stairway still continued to be placed in the entrance hall.

Perhaps the most extensive influence of the Adam style on any one Indiana home is in the John W. Wright
home along the Ohio River, near Vevay (Figure 23). This is especially noticeable in the slender colonnettes and balusters. The use of the double engaged colonnettes at the corners of the house is characteristic of Palladian, who often used two engaged columns close together in a similar manner. Here, too, the Palladian window has been adapted to fit the attenuated forms of the colonnettes, and to be useful as a doorway opening onto the porch roof. Whereas the central part of the Palladian window was surmounted with a semicircular fanlight, an elliptical shape in the form of a fanlight, even to the use of mullions, is employed as a decoration against the brick wall, and has no glass panes. The panel in the center of this "fanlight" bears the initials "J. V. W." and the date "1836."

The builders of the Tright home, Charles Bruce Freeman and his son, Thomas Freeman, had been trained as woodcarvers in a shipyard at New Bedford, Massachusetts. This accounts for the motifs used in the elaborate carving over the mantels, on the cornices, and on the rest of the woodwork in the main rooms. Rope moldings, stars, and other motifs common enough in the decoration of ship cabins were unusual in the classic homes of this period. The star, however, had been used to some extent with the eagle as a carved decoration in homes of the Early Republic because of what it symbolized. The diamond-shaped panes in the transom may have come from the same source as the moldings, as they are also unusual.
The facade of the Andrew Wylie home, which was built in Bloomington in 1835, is broken by a two-story recessed porch on the right of the front entrance (figure 24). The square-headed doorway with its rectangular transom lights is suggestive of the Greek Revival. The shell-shaped canopy over the entrance is a recent addition. The double end chimneys, the narrow captain's walk on the roof, and the large central, transverse hallway are reflective of Georgian architecture. The captain's walk, however, according to story, was mainly for the use of astronomy students at Indiana University, of which Dr. Wylie was president. The hallway divided the living rooms from the recessed porch, kitchen, and dining room, and contains the stairway to the second floor. Unusual for that period are the very wide but low doorways between the rooms, and the projection of the beams through the ceiling. The brick for the front of the house is laid in Flemish bond, as was specified in the building contract by Dr. Wylie. The rest of the brick is laid in American bond.

The Gaines Head Roberts house (figure 25) was built east of Newburg, and overlooking the Ohio River, in 1835. The sandstone of which it is constructed was hauled by ox-cart and barge from several miles up the river. Contractor for the building was a John Weinhardt, who had recently come to this country from Germany. The home reflects the Roman classicism of the Republican style in the semicircular fanlight over the front entrance, the cornice, and the
two-story portico with its entablature, Doric pillars, and pedimented roof. The portico is a comparatively recent reproduction of the original. The absence of the architrave in the entablature is not unusual, and the dentil range beneath the cornice, while it does not appear on many early homes of Indiana, is a very common and correct detail. The window and door jambs are of stone, and the exterior doors are fastened directly to the stone jambs with wrought iron eye bolt hinges. Flat stone lintels and sills are also used on the windows.

The Roberts home originally had eight rooms, four on each floor. A large central hall divided each floor so there were two rooms on each side. The two upstairs rooms on the right, or east, side were for the hired hands, and could be entered only by an enclosed stairway from the kitchen. The main stairway, as usual, was located in the central hall. It, as well as the mantels and the woodwork, is rather free from ornament, and follows the Adam style, but not to extreme slenderness.

Vincennes has several interesting buildings which were influenced by the Early Republican style. One of these is the St. Francis Xavier Cathedral (figure 26). The first St. Francis Xavier church, supposed to have been founded about 1702, was of stockade type with a thatched roof. In 1785 Father Gibault built a large log church, which was used until the completion of the present one. Several difficulties were encountered in
the construction of the present church that delayed its completion. It was projected by Father Champomier in 1825, and the cornerstone was laid in March of 1826. While construction was under way, the building was destroyed by both hurricane and fire. When funds became depleted, rebuilding was halted until Father Champomier went to France and interested the Duchesse de Berry and several others in the completion of the project. The building was finished in 1834, although the tower was not added until about ten years later, under the direction of Bishop de la Hailandiere.

There is no record of an architect having designed the cathedral, but it is thought that the plans were adapted from the cathedral at Bardstown, Kentucky (figure 27). Bishop Flaget, who had been a priest at Vincennes, and had been head of the diocese at Bardstown when that cathedral was built, visited Vincennes a few months before the construction of St. Francis Xavier Cathedral began. Both buildings are similar in size and in classic design, but the portico, which is a feature of the Bardstown cathedral, is absent from the one in Vincennes. The tower, too, is different from the one on the Bardstown cathedral, undoubtedly due to the fact of its later construction.

The entire building is plain and simple in its treatment. The doorways, niches, and windows with their semicircular arches, the circular window in the pediment, the
temple form with its low gabled roof, and the circular bay at the rear reflect the ideal of Roman classicism of the Early Republican style. The Gothic-like buttresses on each side of the building were added in 1908 to support the brick walls, which were spreading outward, due to settlement and other structural difficulties. The tower is reminiscent of those done in London by Christopher Wren, although it is much smaller and simpler. In it, too, are the Republican characteristics of the circular clock openings, engaged Doric pilasters, balusters, and octagonal belfry.

The interior of the cathedral consists of a nave and two aisles; the nave being divided from the aisles by rows of columns. The eight Doric columns were made from solid tree trunks, shaped, lathed and plastered. Each one is two feet in diameter, twenty-eight feet high, and without entasis. Along the walls are pilasters of similar construction and proportions. Wooden arches span the distance from column to column and from column to pilaster. The ceiling over the nave and aisle is a wooden vault, while that over the aisles is flat between the transverse arches. The crypt and chapel are located below the sanctuary, an unusual feature in early American churches, and can be traced, in this instance, to French influence.¹⁵

In 1840 a building was erected next to the cathedral to house the library which Bishop Brute had established shortly after he came to Vincennes in 1834 (figure 26).
It is a very simple rectangular structure, in harmony with the style of the cathedral. The engaged pilasters and the entablature, however, give it more of a classical treatment. This same treatment is also seen in the St. Rose Chapel which was built nearby in 1843 (figure 29). Here the simplicity found in the cathedral and the library is carried further by the absence of windows in the front, by the brick architrave and frieze, which extend only across the front, and by the brick dentils beneath the eaves on each side. It is quite probable that this building was designed to harmonize with the cathedral and the library, for in it are the same arched windows and doorway, the same semicircular fanlight that is found over the balcony doors of the library. The circular window, although it is located rather low in the pediment, is typical of earlier churches in Virginia.

The same influence which affected the style of St. Francis Xavier Cathedral, also determined the style of many early churches. Among them is the little German Lutheran church at Brockville, originally built by the Methodists in 1821 (figure 30). The segmental arches formed by the spire roof, the semicircular arches above the Venetian blinds in the belfry, and the return cornices instead of a complete entablature across the front are characteristics of both Georgian and Early Republican styles. The use of the square-headed doorway with the rectangular transom lights was a contemporary feature.
The tower itself shows American innovations that changed its appearance from those first used by Wren and Gibbs.

A later use of the Roman forms is in the Market House, built in downtown Richmond in 1855 (figure 31). These are noted only in the low gabled roof, and the arched doorways and windows. Some changes have been made in the building since it was originally built, but its style is much the same, and it is still used for its original purpose.

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3 Agnes McCulloch Hanna, "Brick House Built by Pioneer in 1827 Hamilton County Family Homestead," *Indianapolis Star*, November 29, 1931, pt. 4, p. 34.

4 Lee Burns, *The National Road in Indiana*, p. 224.

5 Burns, *Early Architects and Builders of Indiana*, p. 184.


7 Burns, *Early Architects and Builders of Indiana*, p. 205.

8 Ibid., p. 186.

9 Ibid., p. 207.


11 The home is sometimes called the "Gaines Hardy Roberts" house, but the present owners, who have studied the history of the home, say it is "Gaines Head Roberts."

13 According to records, the French did not establish a post at Vincennes until 1731. However, it is quite possible that missionaries established this church by 1702, as they were in Indiana before that time.

14 Burns, Early Architects andBuilders of Indiana, p. 187.

CHAPTER V
MISCELLANEOUS STYLES

In early Indiana a number of various influences affected the style of both public and domestic buildings, resulting in types of architecture that do not follow the predominating Georgian, Republic, and Greek styles. Immediate necessity was partly the cause of this; settlement by people from European countries, the creeping in of Gothic and Tuscan styles, and tradition were also important factors.

Early frame buildings are a group that followed no particular style, yet they are quite similar in plan. One of the earliest of these was the old Capitol building of the Indiana Territory at Vincennes (figure 32). Built about 1800 when the territorial government was established in Vincennes, it was restored to its original condition in 1933 and suitably refurnished. Typical of the old frame public buildings, it is rectangular in plan, is two stories high, and has a low gabled roof. The columned porch across the front reflects a southern influence. Since Governor Harrison and some of his officers had just come to Vincennes from Virginia, such an influence is quite reasonable. The use of an outside stairway may have been necessary because of the small size of the building.
A similar structure was built in Brookville to house the Land Office which was established there in 1823 (figure 33). However, this building does not have the symmetrical facade that is noted on the old Territorial capitol building. The lean-to at the rear was probably built at a later date, after the Land Office had been moved to Indianapolis and the building was used for other purposes.

Rectangular frame buildings of the same type were used as early courthouses by several Indiana counties. Built early in the history of these counties, many of these structures were soon found to be too small for the rapidly increasing county affairs, and not a few of them were destroyed by fire. They have long since disappeared, and only brief mention of them in county histories vouches for their existence. Generally, these courthouses were two stories high, ranging in size from twenty by twenty-four feet to thirty by eighty feet. One floor was occupied by the courtroom and the other by county offices.

Frame construction seems to have been adaptable to the limited finances of new counties. The contract for the first courthouse in Grant County was let to James Trimble for $684.00. It was twenty-six feet wide, twenty-two feet deep, and two stories high. In the courtroom, located on the first floor, the judge's stand with seats for three judges was built two feet above the floor level. The auditorium had two circular benches, the rear one raised one foot above the other. Three office rooms
were located on the second floor, of which the largest was fourteen feet by eleven feet, and the smallest was twelve by ten feet. Built in 1833, it was used until 1837 when a larger courthouse was needed.

An example of the simplicity that was made necessary in the early period of settlement can be seen in the kitchen fireplace of the Scribner home, a frame house which was built in New Albany in 1814 by Joel Scribner (figure 34). The fireplace is very much like those which were to be found in the homes of the early colonists of the seventeenth century. The walls of the home, said to have been designed to be Indian proof, consisted of two layers of brick, plastered on the inside and weatherboarded on the exterior.

The Swiss people who settled in and around Vevay shortly after 1800 built homes in the style to which they had been accustomed in their home country. One of these buildings, the Ferry House (figure 35), was erected along the Ohio River in 1811 by John Francis Dufour as an inn for river travelers. It is constructed of cement, and faced partly with stucco, partly with weatherboards, and partly with field stone. The two-story porch covers the entire facade facing the river, and is included under the main roof of the house. Originally a drive-in passage separated the inn from the one and one-half story stone kitchen, but this area has since been enclosed and made into a dining room. The first story contains the living
room, parlor, dining room, and kitchen, and there are four bedrooms on the second floor.

Much like the Ferry House is the John David Dufour home, which was built east of Vevay in 1824 (figure 36). The plan consists of a long row of four rooms, divided by a transverse central hall. The main section of the house is one and one-half stories high, while a wing at each end is one story in height. Across the front and back of the main part the roof extends out over long porches. In the hall is the stairway to the second floor, where the small rooms with low ceilings, are illuminated by a dormer window and a small window in each end of the gable. A small kitchen, added in recent years, changes the appearance of the rear of the house, but the front is as it was in 1824.

The home built in 1817 by Jean Daniel Morerod, another of the Swiss settlers, is somewhat different (figure 37). In its symmetrical facade, transverse central hall, and suggestion of an entablature, it is Georgian. The long porch used on the front of the other Swiss homes, is along the back of the house, and is not covered by the main roof. The small front porch is similar to those used on the Rappite homes in New Harmony (figure 43). To show to what extent some of the older homes have been changed, a later picture of the Morerod home has been included in figure 38. The right wing, which was originally a ballroom, has been removed, the old porch has been replaced, and a fuller entablature has been added.
Almost identical with the John David Dufour home in Vevay are the French homes in Vincennes. The French homes, however, did not usually have the one-story wings at the ends. Of these homes only two or three remain, and just one of them has been well cared for (figure 39). The porches extending across the front and rear, and the transverse central hallway are typical of these French homes. Built before 1840, it is one of the last of these homes to be erected in Vincennes, and shows the influence of the Early Republican style in the Doric columns of Roman origin, and in the engaged pilasters and cornice which enframe the doorway (figure 40). The breaking up of the transom and side lights into various sizes of rectangular panes is not common in the homes of the Early Republic, and may be of French or German origin (a German family built the home in the French style).

The English influence reached Indiana architecture in some of the old stone houses built in the southeastern part of the state. Among the first of these was the home built south of Richmond by Thomas Lamb, who had come from Scotland (figure 41). The date of its construction has been given as 1818, but the present owners believe it was built between 1818 and 1820, as the land was not entered until about 1818. Lamb, assisted by his brother, built the home from field stone found in the Whitewater River valley, taking two years for its completion. For thirty-five years it stood vacant, and was almost a pile of ruin.
when it was restored by the Charles Sudhoff family in 1937. In the restoration the cornices and the dentil ranges were added, and the interior was changed to some extent. The original walnut mantels, carved with a sheaf of wheat motif, have been replaced. The walls, which are three feet thick in the basement, gradually become thinner as they approach the roof.

The John Ewbank home near Guilford in Dearborn County is another of the old stone houses (figure 42). Ewbank came to this section of the state from England in 1811, and was soon followed by a number of his neighboring Yorkshiremen. When his stone house was begun in 1829, the work was done by several of these men, who had acquired a knowledge of the building trades in England. Christopher Brown was the stonemason and John Hall was the master carpenter. The stones used in construction were collected from the neighboring fields and streams. The one-story wing at the right end is the kitchen. The front facade of the main part of the house is symmetrically arranged, with an unpretentious central doorway and second floor windows on an axis with those below. Almost entirely across the back of the house is a one-story roofed porch.

Christopher Brown also built other stone houses in this part of the state. His buildings were noted for the fact that dampness never gathered on the inside. He built the walls two stones in width, leaving an air shaft between them, so that no stone was exposed to both the
outside air and the warm air inside the house. 

The Hespites left their influence on Indiana architecture, too, and several of their buildings are being carefully preserved in New Harmony. Nearly all of their small dwelling houses followed the same salt-box type, with the doorway on the garden side, rather than in front (Figure 43). Busters in their plainness, their only decorative features were the shutters and the cornice, the latter giving the only suggestion of a classical influence. The Prattleroy house was one of the best of these buildings, but it has been changed some from its original style, particularly by the addition of a large veranda.

Community House No. 2 (Figure 44) was erected by the Hespites in 1822 to be used as a resting house for the young men of New Harmony. Particularly in the roof is there a similarity to the Hespite church (Figure 45). Both buildings seem to have been influenced by the classical style of 1820 as it was expressed in Germany. The classic style in the Community House No. 2 is brought out in entablature and pediment of the long porch, and in the Doric columns that support the porch roof. The pediment has been emphasized by its protrusion from the rest of the porch—possibly a Georgian influence.

The church, also built in 1822, reflects its classical in its return cornice, segmental arches over the windows, and the small oval windows that are used. The elliptical form, however, may have been used because it
was so popular in the United States at that period. The height of the classical influence is centered in the truly Palladian doorway that originally adorned the front entrance of the church (figure 46). The Doric columns on each side of the door support a full entablature, and all is surmounted, in good Palladian taste, with a pediment. The keystone above the semicircular fanlight is also a common Palladian motif. Thomas Jefferson, a strict observer of Palladian proportions and motifs, had used an almost identical keystone in the arches of the dining room at Monticello. Carved in the pediment is the date and golden rose which symbolizes the Biblical verse referred to by the inscription "Eichah 4.y.8."

The church was built in the form of a cross, the body being eighty feet square, with four wings each fifty by twenty-five feet in size. The wings were two stories high, while the center was one large room about twenty-eight feet in height. Twenty-eight Doric columns formed an arcade to the wings, and a large dome encircled by a balcony formed the ceiling of the central room. When the church was torn down, the doorway was placed at the west entrance of the New Harmony high school building.

A type of building which became a tradition in Indiana was the square, hipped roof, brick courthouse with its white cupola and spire. It had its origin in the old New England meeting house, which had been established early in Colonial history (figure 47). These had been simple
square or rectangular buildings with hipped roofs, and belfries rising in the center. This style of courthouse was popular in Ohio, and it is probable that it came to Indiana from Ohio, rather than directly from New England.

The first of these courthouses (figure 48) was erected in Corydon around 1812 by Dennis Pennington, a prominent citizen, undertaker, and contractor. The courthouse was used by the territorial government when it moved to Corydon in 1813. Upon Indiana's admission to the Union it became the first state house, and was used as such until 1825. After that it again became the Harrison County courthouse. Many changes were made in its construction, and in 1873 it received a general remodeling and extensive reconstruction. As a result, many difficulties were encountered when its restoration was begun by the state in 1929. Gradually, some of the original interior finishing, the original fanlight, and one original mantel were discovered. These, along with a study of similar buildings in the East, afforded a basis for the restoration. While the cupola and some parts of the interior are not original, they are typical of that style and that era.

The fireplace shown in figure 49 is a reproduction of one of the originals. The slender colonnettes which form the consoles and the delicacy of the fan-shaped motifs show the influence of the Adam brothers. Asher Benjamin's handbooks reveal almost identical consoles,
bearing out the fact that builders followed these architectural handbooks rather closely.

The Corydon state house was built of stone, but the common courthouse of Indiana, which followed, was constructed of brick. The cupola, copied from the courthouse at Chillicothe, Ohio, in the restoration, is much smaller than those used by most of the courthouses in Indiana.

Two stories high and forty feet square seems to have been the accepted size of these courthouses, possibly because this was the size of the Corydon state house. Later some of the counties built larger courthouses, but sixty feet square is about as big as these buildings were constructed. In some of them the courtroom was located on the first floor, and in others it was on the second floor. The latter arrangement was perhaps more prevalent, with the county offices on the lower floor. Figure 50 shows the elevation of the Carroll County courthouse, which was built in Delphi in 1836, drawn from a description given in a county history.6

Several instances show the spread of this style throughout the state. Jacob Studebaker, "a good home carpenter and something of an architect," is supposed to have been the contractor for the Elkhart County courthouse. He modeled the building after the courthouse at Dayton, Ohio, which, according to tradition, he walked to Dayton to measure.7 The Madison County courthouse, built between 1837 and 1839 by Nathan Crawford and Joshua Meek, was
copied from the courthouses in three surrounding counties as specified in the contract.

The description...given by the contractors is as follows: "Of brick, forty-four feet square, two stories high—all to be like the courthouse at Noblesville, except the court-room, which is to be on the lower floor; the tower to be like that on the courthouse at Indianapolis, and the cupola, which is to be like that on the courthouse at Centerville." 8

Several academies and early college buildings followed the same style as the square courthouses. Cupolas, of much smaller proportions than those on the courthouses, were also a part of nearly every academy and college building built during the first half of the nineteenth century in Indiana, whatever the style of the building might have been.

Octagon houses were a result of the classic revival which came after the Revolutionary War, but were not used extensively until after 1850. In 1806 Thomas Jefferson erected a house in the form of an octagon at Poplar Forest, one of his estates, and Charles Bulfinch and Robert Mills had used the octagon form in church architecture. 9 However, it was Orson Squire Fowler who, having built an octagon house along the Hudson River in 1844, popularized that form for house construction with the publication of his book, *A Home for All, or a New, Cheap and Superior Mode of Building*, in 1848. 10

Several octagonal buildings appeared in Indiana about this time, probably as a result of Fowler's efforts.
John Parsons mentions an octagonal schoolhouse, however, that was erected in Delphi before 1840. In 1850 an octagonal schoolhouse was constructed in Elkhart County. Of the octagonal houses that were built, one is located near New Carlisle, one near Zionsville, another near Raleigh, and still another at Rockport. The one at New Carlisle (figure 51) was built by George W. Mathews, stepfather of Schuyler Colfax, about 1849. The main part of the house, the octagon, is two stories high, while a one-story wing to the right houses the kitchen. Because of the shape of such houses, the fireplace was nearly always placed in the center. Although in most octagon houses the stairway is built around the central chimney, it is in the reception hall of the Mathews home. Because the building is small and compact, there are windows on each of seven sides. The general plan of the house is shown in figure 52.

The influence of the Tuscan revival, mentioned previously, is seen in the Barth-Crome house, which was built by Victor Peppin in New Albany in 1852 (figure 53). Particularly noticeable is the projecting tower on the front facade and the arched windows. It is interesting to note that several years before this time the three windows near the top of the tower would have been Palladian windows. In this house, too, are seen the cornice brackets, which had come into use by this time, and the absence of the classical forms of both Greece and Rome.
The Gothic style seldom appeared in Indiana before 1850. A suggestion of it is given in the windows of the St. Michael's Roman Catholic Church, built in Madison between 1837 and 1839 (figure 54). An unusual feature of the church is the location of the tower at one of the rear corners. The Christ Episcopal Church, which had been built in Madison in 1835, had followed the Gothic form rather closely, but it was not until William Tinsley came to Indiana that the Gothic was used to any great extent.

Tinsley, born in Clonmel, Ireland, in 1804, had studied architecture with his uncle, John Tinsley, and designed a number of important buildings in southern Ireland. At the time of the rebellion he came to America, and on to Indiana shortly after 1850, when his plans for Northwestern Christian University were adopted. Tinsley then made his home in Indianapolis, where he designed the Christ Episcopal Church in 1852 (figure 55). In the building he has employed the typical Gothic features of buttresses, pointed arches, steep roof, stone construction, and the tall tower and spire. However, because some of these are decorative features, whereas they were necessary structural features of ancient Gothic, the building has a delicacy—an absence of massiveness—that is not found in the original Gothic.

Besides his work at Northwestern Christian University (Butler University) and Christ Church, he later designed some buildings at Indiana University and Wabash College, several homes, courthouses, jails, and churches.
1 History of Grant County, Indiana... pp. 186-7.

2 Burns, Early Architects and Builders of Indiana, p. 205.

3 Ibia., p. 206.

4 Kimball, Domestic Architecture of the American Colonies and of the Early Republic, p. 113.


6 T. B. Helz, History of Carroll County, Indiana, p. 131.

7 H. S. K. Bartholomew, Pioneer History of Elkhart County, Indiana, p. 21.

8 History of Madison County, Indiana..., p. 36.

9 Kimball, op. cit., p. 176.


11 Kate Milner Rabb, A Tour through Indiana in 1840: the Diary of John Parsons of Petersburg, Virginia, p. 236.

12 Bartholomew, op. cit., p. 181.

13 Burns, Early Architects and Builders of Indiana, p. 200.
CHAPTER VI
THE GREEK REVIVAL

Indiana architecture was influenced before 1860 more by the Greek Revival style than by any other, except the log cabin. In many of the homes that style is expressed in the use of Greek details on a more or less Georgian home with its rectangular form, transverse central hall, double end chimneys, and symmetrical facade.

The Michael A. Malott home, built in Bedford about 1840 (figure 56), is a good example of what would have been a Georgian building if the lintels and the square-headed doorway with its entablature, transom and side lights had not been used. The entablature at the top of the facade and the raised gables are also Georgian features.

The Elston home (figure 57) in Crawfordsville, built by Major Isaac Compton Elston in 1835, is another home showing the same influence. The home, rectangular in plan, originally faced the north, but the arrangement of the doors and windows, as well as the similarity of the decorative details on the front and rear sides, made it possible in remodeling to change the front of the building to the south. In making the change, a service addition was removed from the south to the north side, and a screened porch was added to the east. However, the original style of the building has been little affected. The
doorway and the lintels are typically Greek Revival. The lintels themselves, with the raised center and end blocks, are a decorative feature that appeared in this country shortly before 1820. The window above the front doorway is a stair window, thus accounting for its location. Directly above it is a scroll pediment and urn, an ornament of Georgian days that had been forgotten soon after the Revolution. In delicacy and treatment it reflects the Early Republican style, but because it is not in the style of the rest of the house it may be a feature of the remodeling. The wrought iron trellises at the front and west doorways are original, but unusual in this section of the state at that period. However, they may have come from Madison where iron work was used extensively. Due to the similarity of the carved moldings and mantels to those of the Lanier home, it has been thought that the same men did the wood trim in each house. However, the use of handbooks at that time could account for the similarity.

In the Speakman-Tallentire home along the Ohio River, built near Rising Sun in 1846, double chimneys are still employed at each end of the house (figure 58). The Greek Revival style is expressed not only in the flat stone lintels and the doorway, but also in the large two-story portico supported by four Doric pillars. The entablature is full, but extends only across the front of the house. Quite unusual is the niche for the sculptured boy in the
pediment. Mr. Speakman for whom the house was built, however, was fond of sculpture and is reported to have brought several pieces with him when he came from New York to Indiana. The transom and side lights are decorated with an acanthus scroll, a motif used much in the Greek Revival period.

Like the homes already mentioned, the James McKee home, built in Madison in 1832, reflects the Greek influence in its windows and its more elaborate doorway, although the narrow and incomplete entablature at the top of the facade is still Georgian (figure 59). That the iron work was popular in Madison at this time is shown here in its use beneath the first-story windows in front, and on the front steps.

An interesting Greek Revival doorway and porch adorns the small Wilson Morrow home in Brockville (figure 60). Built about 1840, it is an almost exact copy from the handbooks (figure 61). With the Ionic order in the columns and entablature are used the Tuscan pillars. The combination of the Tuscan with Greek orders was frequently employed; in fact, was used in the Lanier home. The porticos on the Greek Revival homes made a symmetric facade necessary. The central hall, however, was a small front hall rather than a transverse hallway that was typical of the Georgian style. The small front hall is used here in the Morrow home, but the double chimneys at each end of the house, reminiscent of the Georgian style, remain.
While William Maclure rebuilt the George Rapp home in New Harmony after it had burned in 1844, he used the Greek order of Doric columns and entablatures on the front, rear, and side porticos (figure 62). The home, which was originally two stories high, was left a one-story structure. The stone lintels, popular with the Greek style, are used, but the glass panes are smaller than those which commonly appear at that period. The panes in windows of both the Republican and Greek Revival styles tended to become larger in size and fewer in number. In the reconstruction of the Rapp home the roof was made almost flat in keeping with the Grecian form.

The James F. D. Lanier home at Madison, built in 1843 and 1844, is one of the finest examples of the Greek Revival to be found in Indiana (figure 63). It is here that Francis Costigan made his debut as a designer in Indiana. He was born in Washington, D. C., in 1810, and seems to have received a good education. Little of his life before he came to Indiana is known, except that he worked as a carpenter and builder in Baltimore. Since the Lanier home was his first undertaking in Indiana, it is thought that Mr. Lanier brought him to Madison for that purpose. In the Lanier home Costigan employed the lavish decoration of which he was so fond, and which became baroque in his later work.

The front of the Lanier home with its two-story portico faces the Ohio River, and is typical of southern mansions.
The use of the Corinthian order is rather rare in Indiana, probably because it was more difficult and more expensive to make than the commonly used Doric order. Above the four Corinthian columns is a full Corinthian entablature, which extends entirely around the house. The Corinthian order is also used in the small rear portico (figure 64). The Tuscan order is followed in the tall engaged pilasters that flank the sides of the house, and in the small engaged pilasters that enframe the front entrance and the windows (figure 65). Octagonal windows, appearing circular on the exterior because of their wreath framing, are placed in the frieze of the entablature to illuminate the rooms of the third floor. The octagonal shape is used again in the low cupola at the top of the stairwell.

Wrought iron work, so common to Madison, is used on the portico of the Lanier home, and designed in harmony with the motifs above the windows. Although the mantels, door and window frames are rather plain, the cornices in the various rooms are heavily ornamented.

It is evident that Costigan was familiar with, and copied from the handbooks of Asher Benjamin. Figure 66 shows some of Benjamin's designs that are comparable to those in the frieze of the entablatures above the windows. A like comparison can be made with Costigan's use of the Tuscan order at the front entrance.

The large central hall is transverse, and on one side of it is the stairwell, from which a stairway circles to
the third floor. Between the two rooms which form the double parlor are sliding doors flanked with four Ionic columns, a feature that is common in the larger homes of the classic revival.

Costigan designed a very similar house, which was completed in Madison in 1842 for Captain Charles Shrewsbury. Located in the transverse hall of this home is a self-supporting spiral stairway extending to the attic (figure 67). The total cost of this home was fifty thousand dollars.⁴

After designing other less noteworthy residences in Madison, Francis Costigan went to Indianapolis, where he lived until his death in 1865. There he designed several residences, the Indiana School for the Blind, the Grand Lodge Hall of the Indiana I.O.O.F., and the Oriental hotel. The plans for the Blind School were originally begun by John Elder, an Indianapolis architect, under the supervision of William H. Churchman, founder of the school. Later Costigan's services were secured, and the final plan of the building is supposed to be his. Costigan was limited in his use of rich decoration, but the portico shows the same classic ideal that is found in the Lanier home. Here he has used the Ionic order rather than the Corinthian (figure 68). Constructed in 1852 and 1853, the school was used until it was torn down in 1931. Several of Costigan's works have met the same fate. It was in the Grand Lodge Hall of the Indiana I.O.O.F., and
in his own Oriental hotel that he let his love for decoration go all the way. This baroque style is only suggested in the curved motifs on the steps of the Blind School.

Costigan's ability is particularly brought out in his construction of the old United States Post Office, which he completed in 1857. It was designed by an architect at Washington, D. C., in the Italian Renaissance style. The construction began under the direction of a superintendent of construction, was halted when it was discovered that the site was underlaid with quicksand. After several men had failed to overcome this problem, work was abandoned. Costigan became interested, contracted for the building, filled in the quicksand with stone and cinders, and successfully completed the building. It stands today, with some changes, as the Fletcher American National Bank.

An architect greatly influenced by Francis Costigan was George Kyle, who worked in Vevay at the same time Costigan was in Madison. One of his most notable buildings was the Ulysses P. Schenck home, which he built in Vevay around 1845 (figure 63). It follows closely the plan and design of the Lanier and Shrewsbury homes in Madison. However, it either was not so well constructed as these two homes, or it has not been so well cared for, for it is falling into decay. The four Ionic columns of the portico are brick covered with stucco. The same Ionic order is used at the small street entrance, and the Ionic entablature extends entirely around the house.
During the construction of the building Francis Costigan came from Madison to construct a self-supporting stairway, which is almost identical to the one he included in his design for the Shrewsbury house in 1845. Construction of the stairway cost fifteen hundred dollars.

Also similar to the Lanier home in size, shape, and plan, but without the portico, is the Willard Carpenter home in Evansville (figure 70). Erected in 1848, the building has been the home of the American Legion since 1934. The architect is unknown, but many of the building materials are known to have been shipped from Lawrenceburg. It was originally a brick structure, but the outside walls were covered with a thin layer of cement stucco in 1887. The portico with its Doric pilasters and Ionic entablature is rather plain, even in comparison to the small portico at the rear of the Lanier and Schenck homes. The flat stone lintels are relieved to some extent by the projecting moldings at the top. The frieze in the entablature is rather wide in proportion to the other elements. The use of third floor lights of octagonal shape in the frieze of the Lanier home has been noted. Narrow rectangular windows appeared in the frieze of the Schenck home. The third story windows of the Carpenter home are larger, as are the transom lights above the front doorway. In each of the three homes the third story windows are on an axis with the windows of the first and second floors. Their use marks the beginning of such a style, in which
frets and grilles were used as decorations in the frieze.

The William Rifner home near Mount Summit was built between 1849 and 1851 (figure 71). Its square plan and truncated hipped roof make it similar to the Willard Carpenter home and, except for the portico, to the Schenck home. A balustraded deck on top of the roof, however, does not appear on those homes. There was such a deck on the Speakman-Tallentire home, but the balusters used on it were round, while those on the Rifner home were flat. This is one of the many instances in Indiana where decoration was achieved at less expense without cheapening the appearance of the home too much. A feature not found in the other homes mentioned is the small stair and entrance hall rather than the transverse hall. The stone lintels, the rectangular transom and side lights are Greek Revival characteristics, but an influence of the Early Republican period is shown in the arched panes of the double doors opening onto the balustraded deck above the front porch. When closed, they give the effect of a Palladian window. A southern influence is noted in the recessed porches at the sides of the house. The engaged pilasters and the entablature are simply done without ornament, but in harmony with the simplicity of decoration in the rest of the home.

The Henry S. Lane home in Crawfordsville follows a "T" plan. Dr. Lane had purchased a three-room brick house and the surrounding ground in 1845, and added the front
portion, shown in the illustration (figure 72). The captain's walk is Georgian, but the doorway and two-story porch are Greek Revival. There is little evidence in Indiana of orders being superimposed, although the practice was not uncommon in other states to the east. However, the first story of the porch on the Lane home is Tuscan, while the second story is Greek Doric. Four Ionic columns support a roof over a one-story side porch, and three Ionic columns form part of a colonade on the other side of the house.

The home built for Judge Samuel Hanna in Fort Wayne in the 1840's has an unusual facade (figure 73). In the usual portico of the Greek Revival there are two, four, six, or eight columns, so the use of three pilasters in each of the side porticos is in itself not good Greek form. Neither does the entablature on each of these porticos employ the Grecian architrave and frieze. However, the porticos in their entirety are based on the Grecian form. The smaller portico at the main entrance is lost by the dominance of the two larger ones. It is one of the best and most complete example of the Doric order to be found in the early homes of the state. Not only does it have the fluted Doric columns, but it also has the Doric entablature in which the triglyph and metope make up the frieze.

The Greek Revival homes discussed up to this point have not been of the Grecian temple form in which this
style originated. The Greek forms were expressed in por-
ticos, large and small, which projected from the front of
an almost Georgian house, and in the details of doorways,
windows, and entablatures. A few homes that followed the
temple form closely were rectangular, with the gable and
facing the front. The gable roof was extended to form the
pediment and entablature of a portico supported by columns
or pilasters. One of the earliest homes to be built in
this fashion is the Brown-Augustine home near New Carlisle
(figure 74), built by Henry Brown in 1834. On each side
of the central section are one-room flanking wings. The
pediment of the portico is reproduced almost identically
on the gable end of each of the wings. The temple form is
emphasized by the portico and by the fact that the central
part of the house rises a story above the wings. There is
no central hallway, and the stairway, as shown in the
floor plan (figure 75), is located around the fireplace in
the former kitchen. A home like this is unusual in a sec-
tion of northern Indiana that had not been long settled.

On the same plan is the Hugh McCulloch home built in
the 1840's in Fort Wayne (figure 76). It is thought that
this home and the Hanna home were designed by the same
architect. A comparison of the illustrations of the two
homes suggests that this is possible. Here again is the
break from the Greek ideal in the narrowness of the archi-
trave in the entablature, and in the insufficient capitals
on the columns. A full entablature, as shown in the Brown-
Augustine home, is not seen in the wings of the McCulloch home. In these two buildings can be observed the difference between the common builder, who followed his architectural handbook to the greatest possible degree, and the more professional architect, who followed the handbook to some extent but made adaptations to suit his or his client's taste. Although the transom light is rectangular in keeping with the Greek Revival style, the pediment above it is reminiscent of the Roman classicism of the Early Republic.

Another country home of the same style is the Dr. Jefferson Helm home near Glenwood, which was built around 1845 (figure 77). Dr. Helm had come from Kentucky, which may account for the recessed two-story porch. The home is rather interesting in the combination of the Roman and Greek classical forms. The Doric columns of the porch, the plain stone lintels, and the transom lights are Greek Revival; but the slender columns at the sides of the doorway, and the semicircular fanlight in the pediment is Early Republican. The plan of the home is the same as that of the Brown-Augustine home, even to the location of the fireplaces. Like that home, too, the Helm house has no hallways. A prototype of the temple plan with its flanking wings, as seen in the Helm, Brown-Augustine and McCulloch homes, is Hinard Lafever's "Country Residence" (figure 78). ⁸

In northern and eastern Indiana during this period
a number of small, one- and two-story farm homes were constructed in the Greek Revival style. They were quite unpretentious, reflecting their classical influence only in the front entrance and the cornice. The main part of these homes is rectangular in shape, with the gable ends on the sides. An addition, lower in height, usually extends from the rear of the house, forming an "L" or "T" plan. An extension of the rear roof to form a salt-box type of house is rare in these homes, but such is found in the Wesley Carpenter home built near Atwood in 1862 (figure 79). The doorway, with its transom, grooved pilasters and cornice is typically Greek Revival. The entablature across the top of the facade is fuller than many found in these small homes. The engaged pilasters adorning the corners of the house are also seen in the small home near Clunette (figure 80), which was probably built about 1840. The entablature of this building is not as decorative as that on the Wesley Carpenter home, but it is larger and is used beneath the roof on the gable ends. Entablatures were not extended across the ends of these homes to form a pediment. They were built only a foot or two around the corner from the front and rear sides. Return cornices, as they were called, had been used on Georgian homes, but they were also typical features of the small homes of this later style. The door enframement on the Clunette home is an almost exact copy from the handbooks (figure 81).
The old Cunningham Tavern, built southeast of Muncie in 1853, is the same style of building (figure 82). Being a tavern, it is larger than the Carpenter and Clunette homes, and has a double doorway. The entablature with the absence of an architrave is rather plain. The extent of the decoration is centered around the doorway with its transom and side lights, and crowning pediment.

In some of the larger towns at this time a few homes were built after the city house plan which had been introduced by John McComb and Charles Bulfinch around 1800. These homes are more narrow, and, therefore, better adapted to crowded communities. This type of structure is characterized by an informal facade in which the door is located at one side. The narrowness of the city house made it necessary to have only two front windows on the ground floor instead of the usual four. Probably the earliest one of these city houses to be built in Indiana is the Joshua Owen Howe home erected in 1834 in Bloomington (figure 83). Because of the plan of the house, a recessed entrance way is used instead of a small portico. The doorway enframing of engaged pilasters and overhead entablature reflect the Greek influence of the period. The entablature at the top of the facade, however, consists of a brick frieze and wooden cornice, so plain that they denote no particular style. That this plan was selected from preference rather than necessity in this case is evidenced in the wing on the right. A porch, which was originally in the corner
formed by the wing and the main part of the houses has been
removed. It is probable that it showed more of the classic
ideal of the period than is shown in the rest of the
exterior.

Two homes, built on the city house plan, stand side
by side in New Albany. One of them is the Kent home, which
was built in 1853 (figure 84). Although it does not have
a recessed doorway, it has the plain entablature and low
gabled roof of the Howe home. The modillions under the
cornice and the molding on the lintels help to offset the
plainness of the facade in the absence of a portico. The
building extends back rather far to compensate for the
narrow width.

Next door to the Kent home is the J. R. Hupemacher
home, built about 1855 (figure 85). Since it is of frame
construction, it was easy to make the facade a little
more decorative than those of the Kent and Owen homes.
While a full entablature was not used in this home either,
the dentil range adds some decoration. In both this home
and the Kent home can be noticed a tendency away from the
Greek details. By this time the classic ideal had been
before the people for so long that interest in it had
waned.

The Greek influence was carried the farthest in the
temple style used for public buildings. The impact of
the Greek Revival was felt in Indiana with the construc-
tion of the first state house in Indianapolis (figure 86).
The plans of Ithiel Town, an eastern architect, were selected, and the building was erected between 1832 and 1835. Limited state funds required the use of brick construction, concealed with stucco, and the building was torn down in 1877 to make room for another state house. Doric in style, the building had a portico with eight columns across each end, while the sides were flanked with engaged Doric pilasters. An Italian Renaissance tower and dome, ill-fitting in size and style, rose from the center of the roof. Such domes were often requested by state or county officials because there was one on the Capitol building in Washington, D.C. The following quotation not only gives a brief description of the building, but also gives an index to the feeling for the classic ideal at the time:

> When finished, a contemporary publication said that "...In the body of the edifice we have a resemblance to the Parthenon of Athens; in the interior, the rich Ionic of the Elec-theion; in the dome, the circular temple of Vesta at Tivoli, and the lantern is a model of the Corinthian monument of Lysicrates."¹⁰

John Elder, an eastern man, had submitted plans for the state capitol building. In spite of the fact that his plans were rejected, he came to Indiana in 1833. He had been born before 1800 in Harrisburg, Pennsylvania, and before coming to Indiana had worked on the Juniata division of the Pennsylvania Canal, near Huntington.¹¹ He began his building career in Indiana with the construction of the Clinton County courthouse at Frankfort in 1836, from then on he erected a number of buildings in Indiana,
following chiefly the Greek Revival style. One of these was the Indiana State Bank building, which he erected around 1840 (figure 87). It consisted of a Doric temple form with two Doric columns in the recessed entrance-way, and engaged Doric pilasters around the rest of the building. The use of panels in the frieze directly over the spaces between the pilasters is rather novel. In some of his work he combined Roman forms with the Greek. That is noticeable here in the arches over the recessed panels on each side of the doorway.

An example of his courthouses is the Fayette County courthouse, which he built at Connersville between 1847 and 1849 (figure 88). Here too can be seen the Renaissance arcade superimposed with a Grecian Doric portico. The front elevation is reminiscent of Bulfinch's Boston State House which was built in 1798. The octagonal cupola surmounting the temple-like structure is the typical cupola that decorated nearly every courthouse in the State before 1860. Shortly after 1850 Elder went to California where he died in 1856.

Nearly all the early banks were built in the Greek Doric style. Except possibly for a few variations, they are all the same. The one at Terre Haute is rather typical with its four-columned portico, full entablature, and pediment (figure 89). As in many of the classic buildings of early Indians, minor details are omitted. The triglyph and metope are used here, but such things as the regula and
guttae are not used. Too, the frieze extends back on the sides to the main part of the building.

One of the finest examples of the Doric order is found in the Orange County courthouse, which was built at Paoli between 1847 and 1850 (figure 90). Here the order is complete down to the last detail of guttae and regula. The six columns are brick covered with cement. The engaged pilasters are Tuscan, and are well combined with the Doric. The square-shaped cupola has been used, and has the addition of an entablature. There is no record of an architect, but the building was well constructed, for it is still in use and in good repair.  

An interesting courthouse of the late Greek Revival is the old South Bend courthouse (figure 91). The plans for it were drawn by John Smithmeyer, and Robert S. Allen received the contract for the construction, which began in 1854. In size, the building is sixty-one and one-half feet wide by ninety-one and one-half feet long, including the portico. The lower story was twelve and one-half feet high, and the upper one twenty feet high. The cupola alone was fifty feet in height. The front doorway entered into a central hall fourteen feet wide and extending the length of the building, on each side of which were the various county offices. At the front of the hall two stairways, one on each side, ascended to the second floor, meeting in a lobby. From here a central door opened into the courtroom which was fifty feet long and fifty-seven feet wide.
This courthouse represents a transition from the classic style of Greece to other influences. The Corinthian columns, and the temple form with its low gabled roof are all that are Greek. The segmental arch of the large second story window is Roman classicism. The cupola shows the scroll and bracket which were coming into use at that time.

In 1897 the courthouse was moved to its present location to make room for a new courthouse. The interior has been altered to house the museum and offices of the Northern Indiana Historical Society, but the outside of the building remains as it was originally.

Churches were also designed in the Greek Revival style. One of the few remaining is the old Second Presbyterian Church built at Madison in 1834 and 1835 (figure 92). Here too, the Doric order has been closely followed in detail. However, the entablature and pilasters extend only part of the way back from the front on each side. Since 1928 it has been the St. Paul's Lutheran Church, and has been remodeled on the inside.

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1 Asher Benjamin, The Builder's Guide, plate VIII.
2 Benjamin, Practice of Architecture, plate 39.
3 Ibid., plate 5.


7 Burns, *Early Architects and Builders of Indiana*, p. 211.


10 "Old Capitol Builder," *Indianapolis News*, December 3, 1925. (The mis-spellings are in the source.)


CONCLUSION

The settlement of Indiana, except for the French at Vincennes, was begun around 1796. From then until about 1840 log construction was the chief method of building in the southern part of the state. In northern Indiana, however, the log cabin era lasted from around 1810 until after 1850.

Influences of the Georgian style, which had prevailed in the eastern colonies before the Revolutionary War, appeared as late as 1850 in Indiana in the use of rectangular plans with symmetrical facades, transverse hallways, double-end chimneys, and captain's walks. However, decorative details of these homes always followed the classicism of the Republican and the Greek Revival styles.

The Republican style appeared shortly after 1800 in the first brick homes of southern Indiana, was predominant until 1835, and had almost disappeared by 1855. The Greek Revival style, which prevailed in the East between 1820 and 1860, was introduced in Indiana in 1832 with the construction of the state house at Indianapolis. After 1850 interest in this style began to wane, baroque forms such as the scrolls and brackets were combined with it, and by 1860 other styles had replaced it. In this last date can be seen the absence of the time lag in the use of the styles in Indiana as compared with the eastern states.

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This is due to the fact that the railroad had drawn distant Indiana into a closer tie with the East.

A purity of style that was found in the East was lacking in Indiana for several reasons. Architects would have been foolish to have gone into frontier states to practice their profession. Necessarily, most early buildings in Indiana were planned and erected by local builders, who, in many cases, also followed other professions. Some settlers even built their own brick or frame homes when regular carpenters or builders were not available. Although the local builders made use of the contemporary handbooks, many of them did not have the stylistic knowledge necessary for producing a purely classic structure. Too, it was only the few wealthy men of the towns along the Ohio River who had the money to pay for the long and tedious labor required in carving the decorative details of the classic styles.

The settlers who came to Indiana from European countries built homes based on the styles to which they had been accustomed. As these homes were located in scattered sections of the state, their styles were not widespread enough to influence the architectural styles of Indiana. Most of the settlers south of Indianapolis, especially in the southeastern counties, came from southern states. For that reason such characteristics as recessed porches, dog-trots, and two-story porches were found in the log cabins and better homes of this section. The large homes built
along the Ohio River during the 1840's were fronted with the large classic porticos which were typical of the southern mansion.

It has already been shown how the square, hipped roof courthouses were influenced by the same style in Ohio, which, in turn, had originated in the New England meeting house. The northern part of the state was settled mainly by people from northern Ohio, Pennsylvania, and other northeastern states. Because this area of Indiana was settled so late (chiefly between 1830 and 1860), its architecture does not reflect the New England influence so greatly as does the architecture of Ohio, or as does the architecture south of the National road reflect the southern influence.

The lack of shipping facilities made it necessary for builders to use materials that could be obtained near at hand. This is evidenced particularly in the log houses. Bricks for a home were often made from the clay that came from the excavation for the basement or foundation, and were burned in kilns on the land where the home was to be erected. Field stone, so abundantly found in southeastern Indiana, was used extensively in building. In the southwestern counties sandstone and limestone were used to some extent, but the difficulties of handling these materials prevented their extensive use at that time. As soon as sawmills were established in growing communities, frame houses were built of timber that had come from the
surrounding forests. Many old homes have cherry, walnut, and oak paneling, stairways, and fireplaces. Flat stone lintels, used extensively throughout the state, would probably have been used even though they had not been popular in the classic revival. When stone was not easily available, horizontal arches were made of brick voussoirs.

The few Palladian windows appearing in Indiana were in the early settled southeastern counties. Semicircular fanlights were not used so much as those elliptical in shape. The Palladian window and the semicircular arch were both features of the earlier Republican style, rather than the later in which the elliptical form was used. In northern Indiana the doorways were square-headed, with transoms and side lights, rather than having fanlights. This was due to the fact that the Republican style was being superseded by the Greek Revival at the time this part of the state was settled.

Brick laying in many of the buildings in southeastern Indiana followed no particular bond. Usually there were from six to nine rows of stretchers to one row of headers. Occasionally Flemish bond was used for the front facade in this area. However, this bond appeared almost altogether on the front facades of buildings in southwestern and northern Indiana, while American bond was used for the side and rear walls.

Window panes remained about the same size throughout the various styles. A few of the later homes had larger
panes. Roof gables nearly always faced the sides of the house, except in the temple style found in public buildings and a few houses. Dormer windows, although seldom used, usually had a gable roof. The larger homes, especially those of the Greek Revival period, were built on a square plan, usually with a hipped roof. Buildings erected on a rectangular plan used the low gabled roof. The gable ends of most of the domestic houses of this plan faced the side of the house, and usually an addition at the rear formed an "L" or "T" shape of the whole structure. Public buildings and a few homes followed the temple style with the gable end to the front, and with flanking wings on each side.

In summary, the architecture of early Indiana is the architecture of America at that time, adapted to such existing local conditions as the ability and knowledge of carpenters and builders, the background of the immigrants, available building materials, and the wealth, or lack of it, of the various communities.
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