NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Barr, Charles, House

other names/site number 059-251-22142

2. Location

street & number 25 West Walnut Street N/A ☐ not for publication

city or town Greenfield N/A ☐ vicinity

state Indiana code IN county Hancock code 059 zip code 46140

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☑ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☑ meets ☐ does not meet the National Register criteria. I recommend that this property be consider significant ☐ nationally ☐ statewide ☑ locally. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title Date

Indiana Department of Natural Resources
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is: Signature of the Keeper Date of Action

☐ entered in the National Register.
☐ See continuation sheet

☐ determined eligible for the National Register.
☐ See continuation sheet

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other, (explain:)

Charles Barr House
Name of Property

Hancock County, IN
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- [x] private
- [ ] public-local
- [ ] public-state
- [ ] public-Federal

Category of Property
(Check only one box)

- [x] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC: hotel

7. Description

Architectural Classification
(Enter categories from instructions)

LATE VICTORIAN: Queen Anne

Materials
(Enter categories from instructions)

foundation BRICK
walls WOOD: Weatherboard
WOOD: Shingle
roof ASPHALT
other

Narrative Description
(Describe the historic and current condition of the property on one or more sheets.)

Charles Barr House
Name of Property

Hancock County, IN
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for the National Register listing.)

☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ **B** Property is associated with the lives of persons significant in our past.

☒ **C** Property embodies the distinctive characteristics of a type, period, method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

☐ **A** owned by a religious institution or used for religious purposes.

☐ **B** removed from its original location.

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

☐ **E** a reconstructed building, object, or structure.

☐ **F** a commemorative property.

☐ **G** less than 50 years of age or achieved significant within the past 50 years.

Areas of significance
(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1893

Significant Dates

N/A

Significant Person
(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Felt, John
Powers, William

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository:

Charles Barr House
Name of Property

Hancock County, IN
County and State

10. Geographical Data

Acreage of Property Less than one acre.

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

	Zone	Easting	Northing
1	16	605282	4404846
2			
3			
4			

☐ See continuation sheet

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

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

11. Form Prepared By

name/title Candance Hudziak

organization N/A date September 9, 2007

street & number 218 East North Street telephone (317) 462-7177

city or town Greenfield state IN zip code 46140

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 0r 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Randy and Janet Barnes

street & number 25 West Walnut Street telephone (317) 965-8751

city or town Greenfield state IN zip code 46140

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend listings. Response to this request is required to obtain a benefit in accordance to the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.)
Estimated Burden Statement: Public reporting burden for this is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding the burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

Section 7 – Description

The outstanding-rated Charles Barr House, built in 1893, is located just north of downtown Greenfield, Indiana, in a residential area of town that is two blocks north and slightly west of the courthouse square. This section of development is called the Meek and Harts Addition, wherein the Barr House is located on lot 5 in the extreme southeast section. It is the second dwelling located on this site. Previous occupants built an Italianate-style home on this lot sometime in the 1860s but the house was razed at an unknown time between 1887 and 1893, whether to make room for the Barr House is unknown.

The north-facing Barr House is a Queen Anne-style, two- and one-half-story wood frame house designed by local architect and Greenfield native John H. Felt and built by William H. Powers in 1893. The house rests on an English bond brick foundation, and like many houses in Greenfield built in the late 1800s and early 1900s, it is situated slightly higher than the public sidewalk with sloped front and side yards. The main part of the house is side-gabled with three gables on the front façade: an east, west, and porch gable. The narrow east gable has a steeper pitch than the west. A two-story ell with a south-facing gable projects from the rear on the house's west end.

The exuberant front elevation includes an elaborately-detailed wrap-around porch, complete with a conical-roofed veranda. A small gable with beveled incised decoration in the fascia boards is located above the porch entrance. Beneath the porch gable are beaded spindles, some of which are open and the others are set in a fan pattern within a scroll-sawn cut out. Below the spindles are more scroll-sawn cutaways of circles and leaves that form an arched doorway. Two simple brackets with bull's eyes at the posts' ends and beaded drip pendants frame the opening. Concrete steps with replacement metal banisters lead down from the porch to the walk, which leads to another small set of concrete steps down to the public sidewalk. The porch features turned posts with bull's eyes near the top of the posts and scroll-sawn spandrels beneath a continuous frieze. The frieze's design is a series of turned spindles in a spiral pattern topped by scroll-sawn molding with circle-shaped cut outs spaced symmetrically. The balustrade features turned balusters in a spiral pattern connected to the banister, with a series of circle cut outs underneath and between each baluster. The projecting circular veranda sits at the northwest corner of the porch and features a shingle shake roof with a pinnacle topped by a ball-shaped finial.

The original divided wood and glass screen door is found at the porch's far east end, and it has a small raised panel below and scroll-sawn cut outs above that create an oval-shaped window opening. The dark-stained original entry is also divided with a large window that is slightly rounded at the top.

The molding is beveled with bull's eyes at the corners and a pointed arch above the window. Original Eastlake-style door hardware includes the doorknob, key-hole and key-hole cover, and hand-cranked doorbell. The main entrance and other entries are trimmed in plain boards.

Directly to the east of the entrance is a two-story hexagonal front-gabled bay with three one-over-one double hung windows on each story, stacked vertically. The bottom bays are taller than the second story openings, and the front bays on both stories are slightly wider than the side bays and feature multi-pane "Queen Anne" windows. West of the entrance are two one-over-one double hung windows on each floor, aligned horizontally but not vertically. The two windows under the porch are nearly floor-to-ceiling in height. Located in each gable, or attic space, are fixed "Queen Anne" multi-paned windows aligned horizontally. The east gable has two fixed windows that are nearly square in shape, and the west gable has a single fixed window that is slightly larger and more rectangular. The gabled dormer also contains a tall and narrow fixed multi-paned window. All the openings have simple, flat architraves, with only the first story bays having sills. The first and second floor window sills and lintels extend to form string courses. Storm windows cover all of the window openings except for the smaller fixed windows.

The clapboard wall cladding on the main façade exhibits a wide variety of shapes and designs. The first story is simple clapboard that stops at a string course. Above this the wall flares slightly and is adorned with fishscale shingling. The next surface is a wide band of consecutive bull's eyes sandwiched by beveled molding. Plain clapboard resumes from here, set amongst the second story windows, with some vertical and horizontal applied stickwork.

As the walls move up into the east and west gables, the cladding becomes more decorative. Between the second and attic story windows placed between string courses is a narrow band of molding decorated with large and small bull's eyes and narrow diagonal stickwork. There are also four corner brackets that join to form two units under the east gable at the top of the two side windows in the bay. The brackets are similar to the beaded spindle design located under the porch gable, and a ball pendant hangs from the point where the four brackets are joined to form two. Above this is another string course extending from the attic windows' sills. In the east gable, the cladding becomes fishscale, while the west gable has uniform shingles in both a horizontal and fan pattern with an incised sunburst pattern that flanks the attic window. The attic windows' lintels extend to form another string course. Above this section the two gables no longer share similar designs. The east gable features diagonal clapboard with arched stickwork above the attic window similar to

Gothic lancet arches, and also contains three bull's eyes. The west gable incorporates incised sunburst patterns on each side framed by curved stickwork, with diagonal boards in the middle section. The gabled dormer has plain clapboard with a horizontal board above the window, with a round-arch molding incised in a sunburst pattern above the window. Paired brackets frame the dormer. The fascia boards of the east and west gables and the gabled dormer have bull's eye patterns at spaced intervals. All the horizontal corner boards have rope moldings at the edges.

The west façade, located along a public alleyway, is also highly decorative. The first story contains the wrap-around porch that projects westward approximately one foot at its southern end, creating a deeper section for the side entrances. There are two entrances at this end of the porch, with one facing west and the other north. The original divided wood side doors are less ornate than the front door; the dark-stained doors are plain with some beveled trim and raised panels with applied medallions. They have simpler rectangular glass openings and both possess replacement metal storm doors. A simple single-pane transom with storm window sits above the entries. A sleeping porch is located directly above the side porch entrances on the second floor. The sleeping porch has turned posts with a horseshoe arch in the western opening connected by oversized spindles and a scroll-sawn bracket. The short balustrade has turned posts. There is a west-facing gable above the sleeping porch with slightly-flared eaves.

Directly to the north of the side entrances is a hexagonal two-story turreted bay. The bay has three windows on each story aligned vertically, with taller first story windows. Directly north of the western-facing side entry on the first floor is another window that is aligned horizontally with the bays. Above the porch in the sleeping porch is a double-hung window and two entrances that face west and north. The doors are painted white and have etched glass transoms and original Eastlake hardware. Each door retains their original wood screen doors (the screens have been replaced with clear glass) with scroll-sawn decoration and spindles. Further south along this elevation are two more double-hung windows and a covered-over entry with a plain glass transom that are aligned horizontally. Two more double-hung windows are aligned on the second story, and a small square fixed window is located in the attic level. All of the windows on this side are one-over-one and have metal storm windows except for the attic window.

The wall cladding on the west elevation is plain clapboard to the top of the first story where a plain horizontal string course extends from the window lintels. Beveled molding sits atop the string course and the wall flares slightly out here and is covered in fishscale shingling. Plain horizontal string courses and beveled boards sandwich a row of bull's eyes above the fishscale, whereupon plain clapboard resumes to the top of the second floor. Here another string course extends from

the second floor window lintels. Above it is fishscale shingling on the bay (whose walls flare out slightly above the second story windows), with five incised flower designs at the top of each bay. Above the sleeping porch are narrow diagonal boards, a string course, paneling with slightly-raised circle patterns, another string course, and more narrow diagonal boards that go up into the gable, which has a decorative turned-post truss with missing finial. The gable's fascia boards include bull's eyes spaced intermittently. Like the front façade, all the corner boards have rope molding.

The south, or rear, elevation is less dramatic in its surface ornamentation. A shed-roof rear porch located off the ell faces east, and includes a large amount of detailing for a back porch. Two engaged columns and two turned posts in a classical design rest on squared bases. Scroll-sawn braces flank each column, with hanging ball pendants placed symmetrically under the frieze. The frieze revisits the circle pattern, although in this frieze some circles are cut out and the rest are incised. The porch exits onto a rectangular-shaped open brick patio. There are three divided wood doors that open onto the back porch. They are similar to the side porch entrances in style: simple trim with bull's eyes, raised panels, and transoms. One door is painted, the other two retain a dark stain. Two doors have metal storm doors. Nearly all of the windows on the rear elevation are one-over-one double-hung with metal storms. The first story includes two smaller-sized windows underneath the rear porch aligned horizontally between the two entrances that face east, and one very tall window directly east of the rear entrance that faces south. Directly east of that window is a hipped-roof, one-story conservatory that projects out southward approximately five feet from the house and is comprised of seven full-length windows, with two facing west, two facing east, and three that face south. On the second story are two matching windows aligned horizontally that face east and two windows that face south, of differing sizes: the westernmost window is a small, square stained-glass window and the easternmost is of the same size as the other second story windows. A small diamond-shaped window in the ell's attic space has its glass replaced by plywood. The windows and doors are trimmed in plain flat boards with minimal lintels and sills. The wall cladding is more restrained on this elevation, and is mostly comprised of plain clapboard. On the ell's south face between the first and second floor is applied horizontal stickwork with fishscale shingling above. Immediately above the shingling is beveled horizontal stickwork and then a row of bull's eyes, capped by a smaller piece of beveled molding. Plain clapboard rises up from this section uninterrupted. This small section of decoration is the only wall variance in the south façade, except for the corner boards with rope molding.

The east elevation encompasses the narrowest part of the house and includes a slight set back on the north end. There are two windows on this façade: a one-over-one double hung with a metal storm

window on the second floor and a small, multi-paned "Queen Anne" window on the attic level with no storm. Plain clapboard rises from the foundation to the second story where it meets a string course. The wall immediately flares out slightly above this, where clapboard continues up higher into the second floor until it meets another string course. Above the molding is a row of bull's eyes housed within beveled boards directly above and below it. Plain clapboard continues up into the attic story, where narrow diagonal stickwork is housed within flat boards. The clapboard resumes and is only interrupted by a beveled board that extends from the attic window's lintel, whereupon the clapboard ascends into the gable. There is a decorative turned-post truss with a ball finial in the gable on this façade. Decorative rope molding is placed at the corner boards.

Three brick chimneys dot the crest line: two are positioned on the front ridgeline and one is along the back ell portion of the house. They are similar in height and each chimney stack features corbelling. Aside from the shingle shake roofing on the porch's conical roof, the house and the rear porch has newer dimensional asphalt shingling. The eaves have an open rake with decorative brackets.

The interior of the Barr House is an appropriate assimilation of original and reproduction pieces, and the decoration is a mixture of Eastlake and Classical styles (see included sketch map of floor plans). The original interior moldings are oak in a medium stain. Visitors enter not into a foyer but directly into a large parlor on the house's west side, with an open staircase directly across from the entryway that heads south. The parlor features high-style elements such as a lightly-stained wood floor bordered by a darker-stained Greek key inlay and stylized flowers, medium-stained oak molding and decorative corner protectors. Elaborate plaster work is applied liberally in this room: in the wide cornice, brackets flanking the arched window bay, and the ceiling moldings and medallion. An original brass chandelier suspends from the ten foot ceiling. A window on the north wall and a section of bay windows on the west still retain their original wood shutters. The silk and lace window treatments in this room are reproductions based on historical photographs belonging to the Barr Family. A fireplace on the south wall features the original cast iron inset and grate and ceramic tile hearth, with some reproduction parts including new tile facing and mantelpiece that is composite material faux-finished to mimic marble. The room is painted a deep crimson.

Another parlor lies on the east side, and it also includes a bay window and a large fireplace with a beveled mirror overmantel. The fireplace retains its original cast-iron insert and grate, a ceramic tile hearth and facing in pink and brown shades, and a medium oak mantelpiece with carved cattails, scrolls, and flowers. Two relief tiles of a classical head in profile are inset at the corners of the mantelpiece below the mantel shelf. The overmantel features incised carving in a stylized flower

pattern and border, with turned spindles holding an upper shelf above the inset mirror. The upper shelf has more incised carvings and decorative molding. Aside from the fireplace, this room is not as decorative as the west parlor but retains many original elements such as window shutters, plaster cornices and ceiling moldings, and wide baseboard, window and door trim in a medium oak stain. This room is decorated in a classical motif, with an acanthus leaf border along the cornice line, wide plaster moldings and a ceiling medallion from which hangs an original brass chandelier. Oak pocket doors separate this room from a smaller back east parlor, which has no windows. This room also has plaster cornice moldings and a simpler ceiling medallion from which hangs a matching brass chandelier. The rest of the molding in this room is medium-stained oak and includes a high wainscot with reproduction wallpaper above and below. A small conservatory is located off the back east parlor, with an opening that is set off by a wide band of trim. The conservatory includes seven floor-to-ceiling windows with newer wood blinds and a newer flush light fixture. An oak door on the west wall of the back east parlor connects to the dining room. The door possesses Eastlake-style hardware and has an etched-glass transom.

The dining room is long and narrow and features a very large original brass chandelier with hanging crystal briolettes. The walls of this room are broken up by two exterior doors on the west and south walls, a door leading into the kitchen on the south wall, a smaller closet door located beneath the stairs on the north wall, and two tall, narrow windows on the south and west walls. An oak plate rail is located on the north wall and narrow picture rail molding forms another high wainscot with reproduction wallpaper below and paint above. The windows include shutters. The doors feature Eastlake hardware and glass transoms, with etched glass in the south transom. The door to the kitchen has been removed but still retains its etched glass transom. The cornice, ceiling moldings and medallion are plaster. The medallion has fruit in its design. Matching carpeting covers the wood floors in the east parlors, conservatory, and the dining room.

Through this room to the south is the kitchen. The kitchen is small and completely modernized with new appliances, countertops, reproduction drawer hardware, and vinyl flooring. It retains one large built-in cabinet on the west wall, and most of the original doors, windows and their surrounds remain. Two exterior doors on the north and east walls lead out of the kitchen; the doors are painted white and have Eastlake doorknobs and transoms (the north transom is etched). Two original interior doors with Eastlake doorknobs on the south wall, also painted white, lead into a half-bath and hallway. Another door on the south wall was removed and leads into the pantry. All three doorways feature etched glass transoms. All of the wood trim is painted white in this room; the chandelier is a period reproduction. A smaller window faces east and a taller window faces west.

The half-bath includes a period reproduction pedestal sink and light fixture. The wood trim is painted white and features a wainscot and corner protectors. There is an elaborate plaster cornice and ceiling medallion. A smaller window faces east and has frosted glass. The pantry includes another built-in unit and a west facing window with original shutters, all of which are painted white. In a short passageway between the kitchen and mudroom is a small closet.

The mudroom is south of the kitchen and contains a mud sink and the laundry, as well as a hatch door to the basement that doubles as the floor; a pulley system opens the hatch door. The basement is unfinished and is not full-height. Interestingly, rough timber beams recycled from a c.1860 Italianate-style house that used to sit on this lot are still visible in parts of the basement. The floor is vinyl and a reproduction chandelier hangs from an unadorned ceiling. One exterior doors exit this room on the east wall and features decorative trim and clear transom. Another door on the west wall has been covered over; it retains its glass transom. All of the wood trim is painted white in this room as well. A utilitarian back stair leads to the second floor. At the landing the stairs dogleg and a plain oak door leads into the maid's quarters. The door features original hardware including an Eastlake-style door lock.

The front staircase is oak in a medium stain, and is open three-fourths of the way up to the second floor and features a typical high-style Victorian balustrade. The stairway curves out slightly at the base. At the base of the stairs an oversized turned knob rests on the newel cap, which has a carved sun design and incised carvings. The newel post is beveled at all four edges and features a raised panel below. The turned balusters are capped by a series of spindles whose design is mimicked on the front porch frieze. Above the spindles are oak panels with incised flower carvings. The stairway's banister and face string are executed in plain oak boards with minimal decoration. The stairs are carpeted. At the top of the stairs a balustrade with turned spindles wraps around the second floor hallway and creates an overlook to the first floor. At the top of the stairs is a stained-glass window on the south wall, and a taller window with shutters is located on the hallway's north wall. A brass chandelier hangs from a plain ceiling. Carved corner block paterae feature a large X with incised circles on most of the second floor window and door trim. Additionally, all upstairs wood moldings and doors are in their original medium oak stain. The second floor hallway accesses the four main bedrooms in each corner of the main part of the house.

Directly east of the top of the stairs is the southeast bedroom with a small corner closet and windows with shutters on the south and east walls. A minimal brass chandelier hangs in this room. An interior door with etched glass transom connects to another bedroom at the northeast corner of the house, which has a bay with wood shutters and a fireplace. The fireplace retains its original tile

hearth and surround, cast iron insert and grate, and carved mantelpiece in a leaf design with medallions, and a plain mantel shelf. The room is lit by a newer flush light. Going across the hall directly west is the northwest bedroom with a window on the north wall and a bay on the west wall, all with original shutters. A small brass chandelier provides lighting. An interior door with a clear glass transom on the south wall leads into the southwest bedroom – the smallest bedroom in the house. This room features a built-in cupboard with original hardware and etched glass transom, a west facing window with wood shutters, a door leading into the hall with an etched glass transom, and has access to the second floor sleeping porch on the west façade. The sleeping porch door is divided with an etched glass transom and original hardware. A small brass chandelier hangs from the ceiling.

Directly south from this room is a large full bathroom that was originally used as a bedroom. This bathroom can only be reached by passing through the smaller bedroom to its north or via the maid's quarters from the south, and its door also has an etched glass transom. Although fitted with period pieces like a claw foot tub and stained-glass light fixtures, this room is a modern update. It retains a small closet, an east and west facing window with shutters and trim, and there is another sleeping porch access door with etched glass transom at the northwest corner of the room. Directly south of the bath is the former maid's bedroom and closet. The maid's room has an east and west facing window with shutters, a door with etched transom, and a small closet. Lighting in this room comes from a newer flush mount ceiling light. The back stairs lead into this bedroom.

The entire upstairs is carpeted except for vinyl flooring in the bathroom. Only the small bedroom with sleeping porch access and the bathroom are wallpapered upstairs; the rest are painted. The wallpapering is reproduction and is applied in the wainscot below narrow oak molding in both rooms.

After suffering years of neglect and a brief period of vacancy, in 2000 the Barr House underwent an extensive restoration by private owners. Updated plumbing, electrical and duct work was installed, as well as a new foundation. Rotted exterior trim and clapboard was removed and replaced by reproductions. A new shingle shake roof was put on the veranda. The kitchen and baths were gutted and reconfigured, and layers of wallpaper were stripped. Fortunately many original elements of the house remained unscathed, such as the interior plasterwork and moldings (most of which were never painted), the mantels, and the wood window shutters. Additionally, many original pieces like the chandeliers and interior moldings were found in the attic and basement spaces and replaced. Whenever possible the owners faithfully reproduced house parts, such as the window treatments, using old photographs.

Section 8 – Statement of Significance

The Barr House meets National Register criterion C for its outstanding example of Queen Anne architecture in a residential design. Local architect John H. Felt utilized classic Queen Anne features such as a complex roof form with many gables and a turret, a variegated façade of decorative cladding and stickwork, and a large wrap-around porch with turned posts and spindles. His interior is just as exuberant, and includes inlaid wood floors, numerous fireplaces with tiled surrounds, an open wood staircase, and multi-paned large bay windows. Although Greenfield can boast a number of outstanding-rated homes in the historic part of the city, the Barr House resides in the top tier of design and integrity.

The city of Greenfield owes its existence largely due to its location on the National Road, the first federally-funded highway built to assist westward expansion.[1] The road began in Cumberland, Maryland in 1811 and ended in Vandalia, Illinois in 1839, far short of its original westward destination due to lack of Congressional funding. From 1834 to 1835 workers built Greenfield's section of the National Road, which became its Main Street and serves as the northern boundary of the county's courthouse square.[2] Despite this distinction, Greenfield's growth remained sluggish into the 1850s, with an approximate population of only 300 inhabitants.[3] The town did not incorporate as a city until 1876. With the discovery of natural gas in 1887, however, Greenfield's potential quickly spurred rapid growth. In the course of the next eight years local residents could take advantage of electricity, water and sewer services in their homes, as well as enjoy amenities such as brick paved streets and interurban streetcar lines, signs that indicated Greenfield's growing prominence.[4] The Barr House's construction in 1893 coincided with this gas boom that affected much of the eastern part of the state in the late 1800s, and transformed Greenfield from a sleepy hamlet into a bustling commercial center.

Greenfield attracted the entrepreneurial Charles Barr in 1885, only two years before the discovery of natural gas in the area. Born in Brown County, Ohio in July 1850, Barr moved to Marion County, Indiana, in 1873 at the age of twenty-three, where he soon married Elizabeth McConnell that same

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[1] Bastian, Robert W., "From Richmond to Terre Haute, Indiana," in *A Guide to the National* Road, ed. Karl Raitz (Baltimore: John Hopkins University Press, 1996), 239.
[2] Rosalie Richardson and Larry L. Fox, *Hancock County, Indiana: A Pictorial History* (Virginia Beach, VA: The Donning Company, 1993), 29-30.
[3] Ibid, 51.
[4] Joseph L. Skvarenina and Larry L. Fox, *Then & Now: Hancock County* (Chicago: Arcadia Publishing, 2001), 33.

year. As a wedding present, McConnell's father presented the couple with one hundred and twenty acres of land upon which the Barrs built their first house and established a farm. In the course of their marriage they had one daughter, Jennie. Elizabeth died in 1885 and Charles, in poor health, decided to sell his farm and move to Greenfield, Indiana.[5]

Charles' move to Greenfield was not without purpose, however. He had inherited capital stock in the Greenfield Banking Company upon his father's death, and upon purchasing his own stock he soon controlled one-tenth of the bank's controlling interest.[6] One year after Elizabeth's death Charles met and married his second wife, Flora Helzer, on 2 June 1886. Their union produced two sons, Clarence and Henry.[7]

In 1889 Barr went into business with W.S. Friese, a civil engineer, and Jasper H. Moulden, and together they began Friese, Barr & Moulden, a contracting company that managed municipal street and sewer projects in Indiana and Illinois. At one point as many as three hundred men were in their employ grading streets, laying sidewalks and sewer lines, and building curbs. Hancock County hired Friese, Barr & Moulden to grade and lay the walk around the county's new courthouse square in Greenfield built in 1896. As these contracts grew in size, Barr was quickly becoming a wealthy man. One contract in Anderson alone paid out $65,000, which was at that time considered the largest contract for such work in the entire state.[8]

In 1891 the board of directors elected Barr vice-president of the bank, and as his financial situation became increasingly more secure Barr soon retired from the contracting firm in 1899. He devoted himself to his interest in the Greenfield Banking Company, serving as vice president until elected bank president in the late 1910s.[9] After the national Panic of 1893 Greenfield's bankers sought to consolidate in an effort to strengthen their financial security.[10] From these mergers the Greenfield Banking Company emerged as the dominant bank in the city, becoming a state bank in 1898, with Charles Barr listed as one of the six original stockholders at that time.

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5 "Charles Barr" in *Biographical Memoirs of Hancock County, Indiana* (Logansport, IN: B.F. Bowen Publishers, 1902) 253.
6 Dorothy June Williams and Thomas E.Q. Williams, *A History of Hancock County, Indiana in the Twentieth Century* (Greenfield, IN: Coiny Press, 1995) 142.
7 Ibid, 255.
8 Ibid, 254.
9 "Charles Barr" (Obituary) in *The Daily Reporter* (Greenfield), 1 September 1922.
10 Williams, *A History of Hancock County*, 142.

Despite his failing heath, Barr's entrepreneurial spirit remained strong. At some undetermined point after moving to Greenfield Barr purchased and rented out a one hundred and sixty-six acre farm in Hancock County's Center Township. He also partnered with Dr. S.S. Boots in the early 1900s in the manufacture of bricks at a brick kiln located just north of Broadway and Ninth Streets in Greenfield called the Barr Brickyard.[11]

A few years after they married in 1886 Barr and his wife purchased the property at 25 West Walnut Street, located in the Meek and Harts Addition, just two blocks north of the Hancock County Courthouse. The property originally was home to a c.1860 one-story Italianate-style house that existed as late as 1887 according to Sanborn maps. It is unknown whether the Barrs demolished the Italianate house or if it was already leveled due to fire or another cause. They did make use of the Italianate's timber joists when building their Queen Anne-style house, a remnant of the former house that is still visible today.

In 1893 Charles Barr hired local architect and Greenfield native John H. Felt to design his new family's home on Walnut Street, and William H. Powers to build it. Felt envisioned a house for the Barrs that included all the high style Queen Anne hallmarks, both inside and out. Features of his design included intricate stickwork, a turret, multiple gables, and a dramatic wrap-around porch with turned spindles and posts, and a frieze on the exterior; the interior included numerous tile fireplaces, an open oak staircase, inlaid wood floors, and decorative plaster work on the ceilings. At the time of construction Barr's contemporaries listed his residence as the finest and best appointed home in Greenfield, containing all the amenities that money could buy.[12]

Just at the time that Barr began to establish himself in Greenfield, John Felt was also hard at work building his fledgling career in architecture. The son of a local farmer, Felt was the youngest son of six children born to Sylvester and Rebecca Felt in August 1867.[13] He attended Greenfield public schools and was a schoolmate of James Whitcomb Riley. Upon graduation he took a job in a local sawmill to pay the bills while he enrolled in a correspondence course to become an architect, which in the late 1800s served as sufficient education in the field of architecture. By the early 1890s he completed the course work, quit his job as a wood planer, and successfully registered as an architect in Indiana. He immediately set to work bidding for local commissions in the then gas-boom

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[11] Ibid.
[12] "Charles Barr," *Biographical Memoirs*, 254-55.
[13] Roger Loney, "Team Revives Architect's Career," *The Daily Reporter* (Greenfield) 15 May 1987.

town of Greenfield, which was home to a number of private and public building projects throughout the 1890s. Among the projects for which he successfully bid on were the Romanesque Revival-style Greenfield Christian Church, H.B. Thayer Building, and City Building, all located in downtown Greenfield on North or State streets, and the opulent Queen Anne-style Columbia Hotel on Main Street that was razed in the 1960s.[14] It is estimated that Felt designed at least thirty buildings in Hancock County during the 1890s.

When the natural gas boom evaporated by the late 1890s, however, Felt moved west in 1897 and settled in St. Joseph, Missouri, another rapidly-growing community, where he stayed for seven years. During that short time he designed sixty-eight buildings, as well as found time to publish a journal called *Modern Architecture*. But once again the lure of larger city called, and Felt relocated to Kansas City in 1905. Yet despite the move he continued to work on projects all across Missouri, including the Neoclassical Boone County Courthouse in Columbia, Missouri, in 1909 and the Collegiate Gothic-style Administration Building for Northwest Missouri State University in Maryville, built between 1906 and 1910. Felt remained in Kansas City until his death in November 1938 at the age of 71.[15] All told, it is estimated that Felt is responsible for designing over 100 buildings across the Midwest during his lifetime.

Although Felt designed more public buildings than houses during his long career, he is known to have drawn plans for at least three other houses in Greenfield besides the Barr House, and one built in Gem, all of which he designed in the 1890s. Of all his houses in Hancock County only the Barr House and the former Elmer Gant House, a Queen Anne-style house at 216 West North Street, are rated outstanding; the other three are rated as contributing. The Gant House is very similar in size and scale to the Barr House, though it is less intact with vinyl siding and vinyl windows. Both it and the Barr House feature large, complex massings with many bays, turrets, and gables, and both houses feature much decorative stickwork on the facades. The contributing-rated Felt houses earned that designation due either to its plainer appearance, like the building located at 9 South Street, or because they have suffered severe alterations. The latter is especially true for a Felt design located almost directly across the street from the Barr House on Walnut Street that, after a fire occurred there in the 1940s or 50s, turned a once very elaborate two-story Queen Anne into a one- and one-half-story Colonial Revival. As a result the house looks nothing like Felt's original design.

[14] Joseph R. Konz, "Mystery Architect Lives on in Design," *The Indianapolis Star*, 2 February 1986.
[15] Ibid.

The Hancock *Democrat* ran an illustration of the completed Barr House on the front page of its 5 October 1893 edition with the caption "The residence of Charles Barr, Walnut Street, Greenfield" that listed Felt and Powers as architect and builder, respectively, beneath in smaller type face. Interestingly, Felt commissioned budding artist and Greenfield native Will Vawter to draw these prints for the newspaper. Vawter would go on to acclaim as the illustrator for James Whitcomb Riley's published poetry, but his drawings for Felt were to help attract further commissions.[16]

Upon his death at age 72, Charles Barr had accrued a small fortune from his numerous land holdings and business prospects. His elevated status within the community is reflected in his front-page obituary in the Greenfield *Daily Reporter* on 1 September 1922 that ran two columns. His wife Flora and daughter Jennie, who never married, continued to live in the house until they passed away mid-century. The house was then deeded to Charles Barr's grandson who lived in the house until his death in 1994.[17] The Barr House suffered from neglect and unsympathetic cosmetic updates in the 1970s. Between 1994 and 2000 the house sat empty and was frequently vandalized, with bats and squirrels living in the house.

In 2000 new owners purchased the now run-down Barr House and lovingly restored it. The house required serious structural attention. The broken boiler system was replaced with a new HVAC, and the water-damaged plasterwork on the walls and ceiling had to be recreated. Extensive termite damage and a crumbling foundation meant jacking up the house to pour a new concrete base and level it. The new owners matched the decorative stickwork, spindles, and interior woodwork with reproductions wherever necessary, and they found and reinstalled original overmantles, interior trim and moldings, and light fixtures they had found in the basement and attic. They matched paint and wallpaper samples, and recreated the window coverings using historic photographs.[18] Completely restored by 2001, Better Homes and Gardens' *Kitchen Makeovers* publication featured the Barr House in its Spring 2004 edition. Due to these restoration efforts, the Barr House today looks much the same as it did when built in 1893.

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[16] Ibid.
[17] Mary Beth Wagner, "Bringing Back the Beauty," *The Daily Reporter* (Greenfield) 2 May 2001.
[18] Ibid.

Section 9 – Bibliography

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Section 10 – Geographical Data – Verbal Boundary Description

The Charles Barr House lies in Lot 5, Block 1 of the Meek and Harts Addition to the City of Greenfield.

Starting at the point where the south edge of the public sidewalk in front of 25 West Walnut Street, Greenfield, Indiana, meets the paved public alley immediately west of the house go south 132 feet to the rear paved public alley immediately behind the house, then go east 83 feet, then north 132 feet, then west 83 feet to the south edge of the public sidewalk as described to the point of origin, containing .25 of one acre. Also refer to enclosed map.

Boundary Justification

The property includes the entire parcel historically associated with the Barr House. The house, a small shed, a wooden privacy fence, and a yard are encompassed within the property. Other houses and a surface parking lot surround the defined parcel.

Photographs

All photographs are of the Charles Barr House, Hancock County, Indiana, 25 West Walnut Street, and were taken in October 2007 by Candace Hudziak. The original CD resides with the photographer.

1. North elevation, camera facing south
2. West elevation, camera facing east
3. South elevation, camera facing north
4. East elevation, camera facing west
5. Detail of east gable on front façade, camera facing south
6. Detail of sleeping porch on west façade, camera facing east
7. Interior, front west parlor, camera facing west

8. Interior, detail of front west parlor's inlaid wood floor, camera facing east
9. Interior, detail of front west parlor's tile-surround fireplace and wood overmantel, camera facing southwest
10. Interior, dining room, camera facing west
11. Interior, detail of dining room ceiling medallion plasterwork, camera facing west
12. Interior, kitchen, camera facing east
13. Interior, front main staircase, camera facing east
14. Interior, detail of upstairs transom and trim work on southwest bedroom's door, camera facing west
15. Interior, detail of original wood window shutters in upstairs northwest bedroom, camera facing west

Charles Barr House, Hendricks Co., IN photo 1 (above) photo 2 (below)

Charles Barr House, Hancock Co., IN photo 3 (above) photo 7 (below)

Charles Barr House, Hancock Co., IN photo 10 (above) photo 13 (below)