United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Dugan, Charles, House

other names/site number Adams County Historical Society Museum 001-155-22514

2. Location

street & number 420 West Monroe Street [N/A] not for publication

city or town Decatur [N/A] vicinity

state Indiana code IN county Adams code 001 zip code 46733

3. State/Federal Agency Certification

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

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

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

___ **national** ___ **statewide** _x_ **local**

Signature of certifying official — Date

Indiana State Historic Preservation Officer
Title — State or Federal agency/bureau or Tribal Government

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

Signature of commenting official — Date

Title — State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I, hereby, certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper

Date of Action

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	
2	0	buildings
0	0	district
0	0	site
0	0	structure
0	0	object
2	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
DOMESTIC: secondary building

Current Functions
(Enter categories from instructions)

RECREATION AND CULTURE: museum
RECREATION AND CULTURE: museum

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19th AND 20th CENTURY REVIVALS:

Classical Revival

Materials
(Enter categories from instructions)

foundation: STONE

walls: BRICK

roof: STONE: slate

other: WOOD: Weatherboard

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Charles Dugan House was constructed in 1902 in the Neoclassical Revival style as a grand, single-family residence. The house is sited at the northeast corner of Fifth and Monroe Streets in the North End Historic District identified in the 1995 Historic Sites and Structures survey of Adams County. Its substantial lot is partially bordered by a low wrought iron fence and partially by hedge while mature and younger trees in both the yard and the sidewalk lawn shade the property. A gravel drive enters the property from North Fifth Street, curves through the port cochere and terminates at the southeast corner of the property. The house is a two-story residence constructed of yellow brick with a truncated hip roof. Its stylistic character is generated by the monumental half-round portico on the entrance façade, its Doric corner pilasters, the substantial entablature that wraps the entire exterior at the roofline, and classical elements on secondary exterior features. A wood frame single detached garage that contributes to the property is located on the northeast side of the lot. Aside from the removal of the Ionic capitals on the porch and portico columns; missing balustrade on the front terrace, the library bay, and atop the entrance portico; and the missing railing that crested the hip roof, the exterior of the house remains as originally designed.

Narrative Description

The house has a simple rectangular plan with irregularities that distinguish houses of this period from earlier nineteenth century classical forms. It is built on a smooth-faced stone foundation consisting of rock from a quarry adjacent to the nearby St. Mary's River. Its yellow brick walls serve as veneer to the wood framing that lies underneath and the building's hipped room is covered with slate shingles. The interior is reminiscent of both the late Queen Anne and the Arts and Crafts styles, with both classical details and built-in furniture. Currently, the building is in good condition and has had no alterations to its original floor plan.

The south elevation, which faces Monroe Street, serves as the entrance façade of the house. It is divided into three bays resting on a raised first floor. The front steps, constructed of concrete, form a semicircle and lead up to the center of the front terrace. The terrace floor also is concrete and extends across the façade and around to the east elevation of the house, forming a side porch. Four low brick piers have concrete caps and planters. The only change to the terrace has been the removal of balustrade that once connected the piers.

The most prominent feature on the façade is the semicircular, monumental portico supported by four fluted wood column shafts. The shafts sit on concrete bases. The Ionic capitals that once topped the shafts are now missing. The entrance has a five-paneled door with oak veneer that is adorned with a cast iron doorknocker. The sidelights are separated from the door by painted wood pilasters. The entrance is a typical Neoclassical design with an elliptical fanlight topped by a gauged arch above the door. The fanlight contains intricate glasswork. A single large wood and glass, double-hung window is located in each end bay of the first floor. The windows have a clathri design in the upper sash with a plain bottom sash. The windows have concrete sills and are topped with flat brick arches.

Another Neoclassical feature is a second floor balcony with a wood balustrade, painted white, located above the front entrance. Although the balcony cuts off the segmental arch brickwork below, historic photographs show that it is likely an original feature. A cast iron electric light fixture hangs from the balcony's balustrade. The balcony itself is supported by decorative wood scrolls. A three-section window is situated behind the balcony. Wood pilasters separate the sections. Although slightly smaller in size than those on the first floor, two double-hung windows are located in the end bays. All of the windows on the second floor match the sash design of the first floor. The sills are also concrete like those of the first floor, however, the house's entablature serves as the top of the window.

Against the brick veneer wall of the façade are four monumental pilasters, two of which are located at the junction of the curved portico and the wall and two which define the corners of the house. The two pilasters that flank the portico are topped with plaster-cast Ionic capitals. The main entablature includes both decorative plaster moldings and wood dentils. Above the curved portico is a gabled dormer constructed of wood framing and sheathed with wood clapboard containing a Palladian style window.

The most prominent feature on the east elevation is the one-story porte-cochere that extends from the center of the elevation. Its roof is treated as a full Ionic entablature and supported by four fluted column shafts painted white, placed on two-foot high brick piers. These columns also are missing their capitals. The south end of the east elevation features a one-story porch on a low brick platform which extends from the east elevation. A porch roof begins at the southeast corner of the house and is supported by columns identical to those supporting the porte-cochere. Two oval vents pierce the platform below the porch. A wood balustrade, like the one missing from the front of the house between the brick piers, runs along the east perimeter of the porch.

A set of four concrete steps divided by a wrought iron rail give access to the porch from the driveway under the porte-cochere. The porch floor is dark gray painted wood plank. Two round arch windows are located on the first floor level at the south end of the porch. Both windows are double-hung with single pane rectangular lower sash and fixed, round arched upper sash divided by muntins to create a voussoirs pattern. Both windows have concrete sills and brick arch surrounds. A side entrance is located at the north end of the porch that contains a five-panel oak veneer door (smaller in size but similar to the front door). A square window adjacent to the door is divided by muntins into a clathri design. Both this window and the doorway are surmounted by an elliptical fanlight.

A three-sided bay with windows separated by Doric pilasters is located immediately north of the porte-cochere at the first floor level. An apron of wood clapboard defines the bay beneath the windows while a full, dentiled entablature, matching the one south of the porte-cochere above the porch, crowns the bay. The roofs of the porch, porte-cochere, and bay are all composed of a bituminous material.

The section of the east elevation behind the porte-cochere projects from the plane of the elevation. At the first floor level this section contains the side entrance already described. At the second floor level, a triple, flat-headed stained glass window with keystoned flat arch punctures the wall. Above the main entablature that wraps the entire house, a pedimented dormer projects from the east face of the hip roof. This dormer matches the one on the south elevation. Although narrower than the center window in size, the three remaining second floor windows on the main section of the east elevation follow the design of those on the south elevation. As on the façade, they are immediately beneath the house's main entablature. Another second floor window is located on the east side of the north wing of the house. This window, which follows the design of the other second floor windows, is located lower in the wall and thus has a brick flat arch above it and beneath the main house entablature.

The north elevation of the house is the most complicated one, in part a result of the two-story hipped roof wing at the northeast which intersects a shallow projection of the north elevation in that location. A one-story, shallow porch with a hipped roof that is supported by slender classical pilasters and entablature projects from the wing. The door to the porch resembles that at the east entrance although this one is painted white. At the northwest corner, a one-story semi-octagonal bay projects from the plane of the north elevation. This bay is pierced by a round arch window similar to those already described on its west side and a small elongated-arch window with fixed sash on its northwest flank. The bay is topped by the same dentiled frieze and cornice found on other parts of the building.

In general, windows on the north elevation match the flathead windows on the east and south already described. Second floor windows are located immediately below the main house entablature. A first floor window tucked between the northeast wing and the northwest semi-octagonal bay has a

concrete sill and is topped by a brick flat arch. Basement window openings are found on this elevation. These are recessed and have concrete lintels.

The west elevation faces North Fifth Street. It is largely planar and is composed of a tall basement level on which rests a shallow one-story rectangular wing projecting from the north corner, the wall plane capped by the main entablature that wraps the entire house, and the west facing hip of the roof from which projects a pedimented dormer with Palladian window that matches the dormer on the main facade. The south edge of the elevation is bordered by the corner pilaster that defines the west edge of the south façade. A tall brick chimney projects from the south end of the roof. Windows on the main plane of this elevation are of two different widths but match the flat-headed windows on other elevations in design. The one-story wing on this elevation is articulated by paired Doric pilasters. Two round arch windows matching the design of the round arch windows on the east elevation pierce the west face of the wing and are separated by one set of the paired pilasters.

The roof of the house is cross-hipped and covered with slate shingle that is original to the house. Four chimneys protrude from the roof, all of yellow brick that matches the brick of the walls. One is located at the southeast corner of the house, south of the attic dormer. Another is located on the northeast wing. A third is located at the northwest close to the corner and the fourth, already mentioned, is located close to the southwest corner.

The house rests on a full, unfinished basement with a dirt floor. The first floor is a pinwheel-like arrangement of spaces including the reception area, "cozy corner", main stair, dining room, kitchen and butler's pantry, office, library, and music room. The second floor has five bedrooms and a bathroom organized around an east-west central hall and servant's quarters in the northeast wing.

The large reception area on the first floor is entered from the vestibule through a glass paneled doorway with wide sidelights. The reception area retains its original, varnished woodwork including a beamed ceiling enriched by egg-and-dart, and bead-and-reel moldings. To the west, entrances to the music room and library are separated by a square fluted Ionic column. Woodwork in the music room is painted. The ceramic tiled fireplace opening is surrounded by a mantelpiece with tall mirrored overmantle supported by slender Ionic columns. The firebox has an ornate metal cover with central shield design.

The west wall of the library is dominated by two of the round arch windows with varnished wood surrounds. The north wall contains a central painted brick fireplace with paneled chimneybreast flanked by built-in bookcases. Mr. Dugan's office, to the north of the library is entered by a narrow door east of the fireplace. Like the other rooms, the office has decorative woodwork but it has been stained very dark. Two original wall sconces are located at the west and east ends of the room.

To the east of the reception area is the area known by the Dugans as the "cozy corner". This name is still used today. The focus of the space is a large brick fireplace that extends across the east wall. A wood mantel separates the fireplace from the plaster wall above which is pierced by a round arch window on either side of the plastered chimney. Inglenook seats flank each side of the fireplace wall. North of the cozy corner, the main stair rises toward the east to a landing, turns 90° in a short flight and turns back on itself. The stained glass window above the short flight is a reproduction of the original. A narrow hallway north of the stair extends to the east entrance. The bottom flight of the stair is over six feet in width and is terminated by large square newel posts. Newel posts also mark each turn as the stair rises two of which are fitted with light fixtures that are not original. The stair banister is composed of simple square balusters and a simply carved rail.

North of the stairway and side hall, the dining room opens onto the reception area. This elegant space has a coved plaster ceiling and built-in buffet. Its east wall is dominated by the bay window discussed in the exterior description above . The built-in buffet on the north wall is enriched by bevel glass, an arched mirrored upper section, and classical detailing. A butler's pantry and small powder room are just off the dining room. The powder room retains its pedestal sink and stool. The kitchen, located in the north wing of the house, retains its original woodwork but otherwise is fairly simple. A rear stair, leading to the servant's quarters on the second floor, is accessed through a door on the west wall.

On the second floor, a wide central hallway runs east-west from the top of the main stair. Five bedrooms plus the main bathroom are organized around the hallway with the entrances to the bedrooms facing onto the hall. A narrower secondary hall extends northward toward the northeast wing where servant's quarters are located. Floors throughout the second floor are unpainted wood, all wall and ceiling surfaces are plaster, and the original woodwork around doorways and windows has been painted except for the master bedroom. All bedrooms have at least one closet and the master bedroom has a fireplace on its west wall. The bathroom has its original stool and claw foot tub.

The house's attic is a large, open space with exposed rafters and beams currently used along with the other floors as exhibit space.

A garage stands at the northeast corner of the property. It is a simple structure with an asphalt hipped roof and wood siding. Two one-over-one wood sash windows are located on the south elevation of the garage and a modern garage door is located on the west elevation. Today the garage is used for exhibit space.

8. Statement of Significance

Applicable National Register Criteria

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

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1902

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Wing and Mahurin

Moon Construction

Period of Significance (justification)

The date is the date of completion of the house.

Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of significance and applicable criteria)

The Charles Dugan House, now the Adams County Historical Society Museum, at 420 W. Monroe Street in Decatur is an outstanding example of the Neoclassical Revival style of the turn of the 20th century applied to residential design. The house, designed by the prominent Fort Wayne architectural firm of Wing and Mahurin, displays the salient character-defining features of the style. It is one of only four Neoclassical Revival style Decatur properties identified in the Historic Sites and Structures survey of Adams County.[1] Of those four properties, two of which are churches and two residential, the Dugan House is the most sophisticated and displays more of the stylistic hallmarks of the Neoclassical Revival than its Neoclassical counterparts. It is eligible for listing in the National Register of Historic Places under Criterion C for its local significance in architecture. The house was the home of Charles Dugan, prominent Decatur resident and president of the Decatur National Bank from 1921 to 1935, from the date of its completion in 1902 until Dugan's death in 1935.

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

The Neoclassical Revival style was part of a larger return to classicism in architecture that began in America in the 1880s. One facet of that return took its inspiration from fifteenth and sixteenth century buildings in Italy and produced a late Victorian Renaissance style sometimes referred to in the literature as Renaissance Revival or Second Renaissance Revival. Richard Morris Hunt's home for Cornelius Vanderbilt in Newport, Rhode Island built 1892-95 is certainly one of the grandest residential expressions of this Renaissance influenced classicism. Beaux-Arts Classicism, directly derived from the teaching tenets of the Ecole des beaux-arts, was a much more robust expression of classical vocabulary that resulted in richly ornamented, sculptural facades such as that found on the 1895 Metropolitan Museum of Art in New York City, also by Hunt. But the last decade of the nineteenth century also saw a more reserved classical expression, in part influenced by some of the international expositions held during that period.[2] Charles Atwood's Fine Arts Building at the Columbian Exposition of 1893 and George Cary's New York State Building at the Pan-American Exposition in Buffalo in 1901 both presented this more chaste form of classicism which has been termed Neoclassical Revival to distinguish it from the late eighteenth century Neoclassical response to the Baroque.

One of the most common, although not universal features of the Neoclassical Revival style is the appearance of a full-height portico on the main façade. This feature, often pedimented, connects the building to temples in ancient Greece and Rome and sets the Neoclassical tone. In some instances the pediment of the portico is exchanged for a strong horizontal entablature that ties the portico to the main mass. In many cases where a pediment is not present a balustrade above the portico entablature provides emphasis. Neoclassical Revival buildings are typically not modest in scale being generally at least two stories in height although some single story or story-and-a-half residences have been identified. Public buildings usually are simple in massing commonly with a rectangular or U-shaped form. Residential properties may be more complex with wings on secondary elevations arranged in a balanced, if not symmetrical relationship to the façade. The classical vocabulary of pediments, cornices, pilasters, and balustrades, may be found on both public and residential buildings, however, they typically appear sparingly along with plane surfaces and do not yield the visual exuberance of Beaux-Arts Classicism.

[1] Indiana Historic Sites and Structures Inventory. unpublished survey of Adams County, DHPA files. Sites 001-155-22069; 001-155-22514; 001-155-23037; 001-155-24032

[2] Whiffen, Marcus, *American Architecture Since 1780 A Guide to the Styles*, Cambridge, MA: M.I.T. Press, 1969, p. 167-9.

The façade of the Dugan House illustrates many of these Neoclassical Revival hallmarks. It is enriched by a central, monumental semi-circular portico that is supported by four well-proportioned Ionic columns which, regrettably, have had their capitals removed. The columns rise from the terrace that stretches across the front of the façade. At the junction of the portico and the wall plane, two Ionic pilasters whose capitals remain support the intersection. The impact of the portico is reinforced at ground level by a flight of curved concrete stairs that project from the terrace in front of the façade. The balustrade that originally emphasized the curve of the portico at the roofline has been removed. The use of classicism continues at the corners of the façade which are defined by monumental pilasters that rise from low pedestals to the main Ionic entablature that wraps around the entire house. These pilasters are Roman Doric in derivation and their support of the Ionic entablature is not canonical. However, Wing and Mahurin seem not to have been troubled by that given that they repeat this treatment on the projecting bay of the east elevation and with the paired Doric pilasters that articulate the library projection on the west elevation. Fenestration on the façade is symmetrically placed around the central axis formed by the entrance, balcony, and pedimented dormer at the roof level. In general, fenestration on the east and west elevations is roughly balanced around a similar central axis marked by pedimented dormers.

The massing of the Dugan House, essentially a rectangular volume, is complicated by the porch, port cochere, and bay on the east elevation; the two-story kitchen/servant's wing on the north elevation; and the one-story library projection on the west elevation. Despite these departures from the overall symmetry of the two-story mass, the cubical volume of the house reads clearly from the street which is in keeping with the Neoclassical Revival preference for clear, simple shape.

Exterior detail carries out the Neoclassical spirit of the design. Windows are either flat-arched with a clathri muntin design in the upper sash, or round-arched with a voussoirs pattern muntin treatment. A smaller scale version of the main Ionic entablature surmounts the porch and port cochere on the east and the library projection on the west. The pedimented dormers on each face of the hip roof have Venetian windows while the tall chimney stacks are enlivened by pilaster forms on their main face.

While the interior of the Dugan House in some respects is more conservative than its exterior, the Neoclassical Revival spirit is visible throughout. The first floor plan of the house avoids the more formal room placement one might expect from the exterior in favor a spatial arrangement found in many Queen Anne interiors. The "cozy corner", essentially an inglenook, was a feature introduced during the heyday of the Queen Anne style and used effectively by architects like H.H. Richardson. The grand staircase, though prominent, is located off-axis from the entrance and the main first floor rooms are arranged without concern for formality or symmetry. Woodwork throughout much of the house is stained and varnished rather than painted as was popular in many Neoclassical Revival interiors. In fact, the ceiling in the reception area and "crazy corner" is enriched by exposed varnished beams.

Despite these conservative aspects of the interior, Neoclassical Revival detail appears throughout the main floor public spaces and in some of the bedrooms. The beam ceiling in the reception area/"cozy corner" is enriched by egg-and-dart and bead-and-reel molding. The double wide opening on the west wall of the reception area that gives access to the music room and the library, is supported at its midpoint by a fluted square Ionic column in wood varnished to match the other woodwork in the space. Baseboard, door and window surrounds, and the mantle in the music room are painted white in the Neoclassical spirit. The overmantle which frames a mirror above the mantle shelf is supported by a pair of free standing slender Ionic columns. On the east side of the main floor, the three runs of the grand staircase banister is punctuated by tall newel-posts treated as pilasters with entablature tops. On the second floor, the reference to classicism is most evident in the fireplace surround in the master bedroom. Well proportioned pilasters support the classically detailed mantle shelf.

The Dugan House exhibits important character defining features and details of the Neoclassical Revival style in its exterior form and interior finish and stands as the city of Decatur's fullest residential expression of the style. In addition to this standing as an example of Neoclassical Revival residential design, the house was designed by one of the region's most prominent architectural firms.

Wing & Mahurin

According to both the *Decatur Democrat* and the *Fort Wayne Journal-Gazette*, The Dugan House was designed by the Fort Wayne architects, Wing & Mahurin. John Wing came to Fort Wayne in 1878 from Ann Arbor, Michigan to join the architectural office T.J. Tolan and Son. Marshall S. Mahurin received his drafting training at the same office, and in 1882 Wing and Mahurin formed a partnership. The two quickly gained a reputation for their work and together designed many buildings, both public and private, in Indiana and Ohio. Richardsonian Romanesque, Queen Anne, and Neoclassical were common styles produced by the team. The partnership lasted until 1907 when Wing began practicing on his own while Mahurin formed a new partnership with his nephew Guy M. Mahurin.[3]

The Dugans were likely familiar with the work of this partnership because Wing & Mahurin had completed other projects in Decatur. One such project was the construction of a new tower on the Adams County Courthouse in 1900.[4] Other local projects by the team included an opera house, a

[3] City of Fort Wayne Website: http://www.cityoffortwayne.org/index.php?option=com_content&task=view&id=105&Itemid=246, February 27, 2008
[4] Indiana Courts Website: http://www.in.gov/judiciary/ipix/adams/, February 27, 2008

lodge hall, two ward Schools, and the interior of the Nuttman Bank.[5] In 1899, not long before the firm designed the Dugan House, they had completed a design for the William Ball House in Muncie Indiana which the Dugans may have known of. While the two houses share some exterior features in common, they are different in many respects. Most significantly, the original design of the Ball residence took its inspiration from the Georgian Revival also popular at the turn of the century. Consequently, in addition to the monumental portico motif that it would share with the Dugan House, the Ball House had a gambrel roof with Chippendale railing, Baroque broken pediments, and multi-pane sash. The Ball House would have demonstrated to a prospective client that Wing and Mahurin was a competent firm capable of designing an imposing home.

The History of the Dugan House

Charles Ambrose Dugan was born in Sedan in DeKalb County, Indiana on February 17, 1862, to William and Frances (Green) Dugan. He was a graduate of Auburn (Indiana) High School and Indiana University. Eventually Dugan earned a master's degree from Johns Hopkins University, where he was an astrology and mathematics major.[6] His first career was in education. He served as Superintendent of Decatur Public Schools while still in his late twenties. It was while living in Decatur that Charles Dugan met Frances "Fanny" Dorwin, a Decatur native and the daughter of Thomas T. Dorwin. Thomas Dorwin was a physician-turned-banker, and was one of the founders of the Decatur National Bank.[7] Charles and Frances were married on June 30, 1890, in Decatur. Later, Dugan served two years as a professor of mathematics at Blackburn University in Carlinville, Illinois.

While Dugan and Fanny were living in Carlinville, Illinois, Thomas T. Dorwin retired from the Decatur National Bank for health-related reasons. Before he died, Dorwin transferred all of his bank stocks to his daughter, and asked Charles to step in as a cashier at his bank. Dugan agreed, and the Dugans moved back to Decatur in 1894, where they remained the rest of their lives.

In February 1899, the Dugan family bought lots 200 and 201 in Decatur's First Addition, on which to build their future home.[8] Interestingly, the property was never in Charles Dugan's name; it was in his wife's. This makes sense, given that Fanny Dugan inherited stocks from her father that may have paid for the lots and the house's construction.[9] The two lots measured 66 X 132 feet each.[10] Lot 201 may have already contained a house when the Dugans bought it[11] but, if so, it was demolished to make way for a Neoclassical Dugan house.

On May 23, 1901, the *Decatur Democrat* announced: "Banker C.A. Dugan's new palatial home is now a certainty and will be erected on his Monroe street purchase during this summer. The plans have arrived and are now in the hands of the contractors for estimates, and by the middle of July work will begin and be pushed to an early completion. The new residence and future home of the Dugans will be a modern colonial styled, ten room residence, with all the latest improvements and conveniences. The architecture is from the well known designers, Wing & Mahurin of Fort Wayne, and is a beauty."[12] The *Fort Wayne Journal Gazette* from May 24, 1901 states "Architects Wing and Mahurin have prepared plans for a very handsome residence for Banker C.A. Dugan of Decatur."[13]

Moon Construction of Decatur built the house.[14] The local press occasionally monitored the construction of the house and according to the *Decatur Democrat*, the house was beginning to take shape in the summer of 1902, and the family was ready to move in by November of that year.[15] It was considered one of the most handsome and modern houses in town. The house cost around $15,000 to complete, an enormous sum at the time.[16] In comparison, the First Presbyterian Church of Decatur, the very same church the Dugan family attended, built a new church in 1902 for $16,000.[17]

Charles and Fanny Dugan had four daughters: Frances, Naomi, Dorothy, and Helen. The Dugans were a close-knit and active family. The family's favorite place to gather was around the first-floor fireplace near the stairwell, which they called the "Cozy Corner".[18] The four daughters often played in the third-story attic, which was used for games and one-act plays. On rainy days, the attic was even used as a roller skating rink.[19] Other ways the family entertained themselves and guests was through music, which was played in the parlor. According to a childhood friend of Naomi Dugan,

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[5] Craig Leonard, E-mail Interview, March 12, 2007 and June 1, 2007.
[6] "The Dugan Family History". Vertical File: Dugan Family; Located at Indiana Room, Decatur Public Library, Decatur, Indiana.
[7] The Adams County Historical Society. *The 1979 History of Adams County, Indiana.* Dallas, TX: The Taylor Publishing Company, 1980, 84. The Decatur National Bank was founded in 1883.
[8] Transfer Book, 1895-1899 City of Decatur, Adams County Auditor's Office, Decatur, Indiana.
[9] The Adams County Historical Society. *The 1979 History of Adams County, Indiana.* Dallas, TX: The Taylor Publishing Company, 1980, 84.
[10] Plat Map, City of Decatur-Washington Township. Obtained at Adams County Surveyor's Office, Decatur, IN, pp.3B.
[11] *Sanborn Insurance Map of Decatur, Adams County, Indiana, October 1895.* New York: Sanborn-Perris Map Company, Limited, 1895, 4.
[12] *Decatur Democrat*, 23 May 1901.
[13] *Fort Wayne Journal-Gazette.* 24 May 1901
[14] Interview, Herb Myers, 27 January 2006.
[15] *The Decatur Daily Democrat* (Decatur, IN) Excerpts from Society/Community Pages. 17 July 1902, 18 September 1902, and 20 November 1902.
[16] *The Decatur Daily Democrat* (Decatur, IN), 18 September 1902.
[17] Ibid.
[18] "The Dugan Family". Vertical File: Dugan Family; Located at Indiana Room, Decatur Public Library, Decatur, Indiana
[19] Ibid.

neighborhood children climbed a large apple tree in the front yard (it is no longer standing).[20] Once in a while the children in the trees were given treats, baked in the Dugan kitchen.

Mrs. Dugan planted the purple beech tree that still stands prominently in front of the house. After she had finished college, she had seen trees of this type while traveling through Europe, and had one specially ordered and sent to Decatur.[21] Fanny Dugan was well-known as a socially-inclined person. She was an active member of the First Presbyterian Church Ladies' Aid Group, the Shakespeare Club, and the Decatur Women's Club, of which she was president for a time.[22] She was also a patroness of the Tri-Kappa Society. The Dugan house would occasionally serve as a meeting place for all groups she was involved with.

The house was also frequented by some important guests. Fanny Dugan was a cousin of Indiana-born author Gene Stratton-Porter's husband, Charles Dorwin Porter. It is unknown whether Gene Stratton-Porter ever visited the Dugans, but it is known that Charles Dorwin Porter had his 1926 funeral at the Dugan house. Charles Dugan was also a friend of Indiana governor James Putnam Goodrich, who stayed at the house occasionally. In fact, Dorothy Dugan eventually married Goodrich's son, Pierre.[23]

Naomi Dugan was the only daughter who had her wedding ceremony at the house. The *Decatur Democrat* ran a lengthy, detailed article about the social event. The house was ornately decorated, and the bridal processional followed down the staircase and into the parlor, where the vows were exchanged.[24] After the ceremony, wedding guests were led into the dining room, relayed in groups of thirty, for a two-course luncheonette.[25]

Charles Dugan remained cashier of the Decatur National Bank until 1921, when he was elected President of the bank.[26] Later, he would become well-known in the Indiana banking community as a visionary and leader through his actions as President, for he was in charge of the bank during the darkest years of the Great Depression. During the early 1930's, banks in the United States were failing by the thousands. Decatur was hit hard, as two of the three banks in town had already closed, caused by people rushing to take out all of their assets.[27] The Decatur National Bank was the only bank open for business, and it was feared that it, too, would be the victim of a "run". In 1930, the bank already had $500,000 in cash and liquid assets. On June 14, 1930, Dugan announced to his customers that he would cash every check or certificate presented for payment, and hours would be extended to 5:00 p.m.[28] One reason why the Decatur National Bank survived may have been psychological. Dugan strategically placed stacks of cash behind the counters, leading people to believe that the bank had enough cash to liquidate.[29] This tactic helped the Decatur National Bank survive. With the exception of a three-day moratorium issued by the Roosevelt Administration in 1933, the Decatur National Bank (which changed its name in November 1930 to the First State Bank) stayed open every day during Dugan's tenure.[30] The success of his bank became well-known throughout the state. In 1933, he served as Treasurer of the Indiana State Banker's Association.[31]

However, as the 1930's progressed, Dugan's health began to deteriorate. An asthma sufferer throughout his life, his condition became worse as he got older. During mid-July of 1935, health concerns forced him to leave his post at the First State Bank.[32] On July 27, 1935, Charles Dugan died at his home of a heart attack. He was 73 years old. Funeral services were held at the Dugan home three days later, with Rev. George Walton of the First Presbyterian Church, officiating.[33] As a tribute to the late banker, many local businesses closed for the hour during the funeral.[34]

After her husband's death, Fanny Dugan continued to live at 420 West Monroe Street, keeping active in various social circles until she was well into her nineties.[35] In her later years, daughter Frances, who had retired from teaching, moved in with her mother. Fanny Dugan died at her home on November 18, 1959, at the age of 97.[36] The Dugan home then passed on to the oldest daughter, Frances. Frances did not have a family of her

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[20] Ibid.
[21] Interview, Herb Myers, 27 January 2006.
[22] *The Decatur Daily Democrat* (Decatur, IN), "Mrs. Fanny Dugan Dies At Age of 97", 19 November 1959.
[23] Dugan Family Geneaology. http://www.aritek.com/hartgen/htm/dugan.htm, Accessed 8 February 2006, Internet.
[24] *The Decatur Daily Democrat* (Decatur, IN), 17 June 1916. "Nuptial Vows are Plighted: Home of Mr. and Mrs. C.A. Dugan Scene of Lovely Wedding."
[25] Ibid., 2.
[26] Inset, *The Decatur Democrat*, December 1994. "Inviting You to Visit the Adams County Historical Museum".
[27] "Charles Dugan Dies of a Heart Attack This Morning." Vertical File: Dugan Family; Located at Indiana Room, Decatur Public Library, Decatur, Indiana.
[28] Ibid.
[29] Ibid.
[30] *The Decatur Daily Democrat* (Decatur, IN), 30 July 1935. "Charles Dugan Funeral Today-Final Tribute Paid to Decatur Bank President This Afternoon".
[31] "Charles Dugan Dies of a Heart Attack This Morning." Vertical File: Dugan Family; Located at Indiana Room, Decatur Public Library, Decatur, Indiana
[32] *The Decatur Daily Democrat* (Decatur, IN), 30 July 1935. "Charles Dugan Funeral Today-Final Tribute Paid to Decatur Bank President This Afternoon".
[33] Vertical File: Dugan Family; Located at Indiana Room, Decatur Public Library, Decatur, Indiana
[34] *The Decatur Daily Democrat* (Decatur, IN), 30 July 1935. "Charles Dugan Funeral Today-Final Tribute Paid to Decatur Bank President This Afternoon".
[35] *The Decatur Daily Democrat* (Decatur, IN), "Mrs. Fanny Dugan Dies At Age of 97", 19 November 1959.
[36] Ibid.

own, and her heirs did not seem to express interest in the family house. In 1967, Frances Dugan died, and a public auction on the property was held in February 1968.[37] By that time, the house was in a state of disrepair.

During this time, the Adams County Historical Society had its eyes on the Dugan house as a possible headquarters and county museum. The organization quickly raised approximately $20,000 to bid on the house (the starting bid was announced at $15,000).[38] In the chance that the bids rose above $20,000, the Adams County Historical Society would have been willing to apply for a mortgage. On February 24, 1968, the Adams County Historical Society purchased the house for $17,250.[39] The bid did not include the house's furnishings.

Since the Adams County Historical Society bought the Dugan house, the condition of the house has greatly improved. Its main use is for a museum. It also has been used for annual fundraisers and is occasionally rented out for various meetings. In addition, it has also been a popular place to take wedding photographs, and at least a couple of wedding ceremonies have been performed there. The house currently has only one item from the Dugan family, a quilt that once belonged to Fanny Dugan. However, framed photographs of members of the Dugan family, including a 12 X 18 colored photograph of Charles Dugan, are hung in the "Cozy Corner" to remind visitors of the dynamic family that originally built and lived in the house.

[37] Inset, *The Decatur Democrat* (Decatur, IN), Christmas 1994. "Inviting You to Visit the Adams County Historical Museum."
[38] Ibid.
[39] Inset, *The Decatur Democrat* (Decatur, IN), Christmas 1994. "Inviting You to Visit the Adams County Historical Museum." & Property Card, 420 West Monroe Street, Decatur, Indiana. Obtained at Adams County Assessor's Office, Decatur, IN.

Developmental history/additional historic context information (if appropriate)

9. Major Bibliographical References

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Plat Map, City of Decatur-Washington Township. Obtained at Adams County Surveyor's Office, Decatur, IN.

Property Card, 420 West Monroe Street, Decatur, Indiana. Obtained at Adams County Assessor's Office, Decatur, IN.

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Vertical File: Dugan Family; Located at Indiana Room, Decatur Public Library, Decatur, Indiana.
Contents: "Charles Dugan Dies of Heart Attack This Morning", "Close Stores for Funeral", Handwritten letter from Dorothy Dugan Haerle to Dick Heller, November 28, 1977.

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been Requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record #_____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
__x__Other
Name of repository: Adams County Historical Society Museum

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage)

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	16	674740	4521860	3			
2				4			

Verbal Boundary Description (describe the boundaries of the property)

First Addition, Lots 200 and 201, City of Decatur, Indiana

Boundary Justification (explain why the boundaries were selected)

This is the legal property description

11. Form Prepared By

name/title Ross A. Nelson, Catherine R. Wright

organization Ball State U., Historic Landmarks Foundation of Indiana date 2/25/2006

street & number 104 W. Market Street telephone 260-563-4534

city or town Wabash state IN zip code 46992

e-mail northcentral@historiclandmarks.org

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

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

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Dugan, Charles, House

City or Vicinity: Decatur

County: Adams **State:** IN

Photographer: Catherine R. Wright

Date Photographed: April, July, November, 2007

Description of Photograph(s) and number: 1 of _17__. IN_AdamsCounty_DuganHouse_0001 South façade, camera facing north

Description of Photograph(s) and number: 2 of _17__. IN_AdamsCounty_DuganHouse_0002 East elevation, camera facing west

Description of Photograph(s) and number: 3 of _17__. IN_AdamsCounty_DuganHouse_0003 North elevation, camera facing southwest

Description of Photograph(s) and number: 4 of _17__. IN_AdamsCounty_DuganHouse_0004 North elevation, camera facing southeast

Description of Photograph(s) and number: 5 of _17__. IN_AdamsCounty_DuganHouse_0005 South and west elevations, camera facing northeast

Description of Photograph(s) and number: 6 of _17__. IN_AdamsCounty_DuganHouse_0006 Reception room, camera facing southwest

Description of Photograph(s) and number: 7 of _17__. IN_AdamsCounty_DuganHouse_0007 Library, camera facing northeast

Description of Photograph(s) and number: 8 of _17__. IN_AdamsCounty_DuganHouse_0008 Library, camera facing northwest

Description of Photograph(s) and number: 9 of _17__. IN_AdamsCounty_DuganHouse_0009 Dining room detail, camera facing north

Description of Photograph(s) and number: 10 of _17__. IN_AdamsCounty_DuganHouse_0010 Stairway, camera facing east

Description of Photograph(s) and number: 11 of _17__. IN_AdamsCounty_DuganHouse_0011 Second floor hall, camera facing west

Description of Photograph(s) and number: 12 of _17__. IN_AdamsCounty_DuganHouse_0012 Southeast bedroom, camera facing northeast

Description of Photograph(s) and number: 13 of _17__. IN_AdamsCounty_DuganHouse_0013 Southwest bedroom, camera facing southwest

Description of Photograph(s) and number: 14 of _17__. IN_AdamsCounty_DuganHouse_0014 Northwest bedroom, camera facing northwest

Description of Photograph(s) and number: 15 of _17__. IN_AdamsCounty_DuganHouse_0015 Second floor bathroom, camera facing north

Description of Photograph(s) and number: 16 of _17__. IN_AdamsCounty_DuganHouse_0016 Attic, camera facing east

Description of Photograph(s) and number: 17 of _17__. IN_AdamsCounty_DuganHouse_0017 Garage, camera facing northeast

Property Owner:

(complete this item at the request of the SHPO or FPO)

name Adams County Historical Society

street & number 420 West Monroe Street telephone 260-724-3493

city or town Decatur state IN zip code 46733

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Charles Dugan House, Decatur Co., IN photo # 1

Charles Dugan House, Decatur Co., IN photo # 2

Charles Dugan House, Decatur Co., IN photo # 6

Charles Dugan House, Decatur Co., IN photo # 7