United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: _Hubbard, Willard and Josephine House_____

Other names/site number: _____

Name of related multiple property listing**:**

_____

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

2. Location

Street & number: ____1941 N. Delaware Street_____

City or town: Indianapolis State: IN County: Marion

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

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

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

___national ___statewide _x_local

Applicable National Register Criteria:

___A ___B _x_C ___D

Signature of certifying official/Title: **Date**

Indiana DNR-Division of Historic Preservation and Archaeology

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.)

Private: [x]

Public – Local [ ]

Public – State [ ]

Public – Federal [ ]

Category of Property

(Check only **one** box.)

Building(s) [x]

District [ ]

Site [ ]

Structure [ ]

Object [ ]

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

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2		Total

Number of contributing resources previously listed in the National Register 2

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions.)
DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
__Late 19th & Early 20th Century Revival: Italian
__Renaissance_Revival_____
_____
_____
_____
_____
_____

Materials: (enter categories from instructions.)
foundation: _STONE: limestone_____
walls: _STONE: limestone_____
_WOOD: shingle_____
roof: _ASPHALT_____
other: __WOOD_____
_____

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

Summary Paragraph

Willard W. Hubbard and his wife, Josephine, moved into this new home on two lots in the Morton Place addition which Hubbard co-developed, in 1903. The two-and-one-half story residence is the only stone house within the addition. The house is a vernacular center-hall design with Italian Renaissance Revival stylistic elements. The house retains high integrity on both interior and exterior. Original windows (including some stained glass and leaded windows) and doors remain as does the elaborate front portico design. The interior retains many of its historic features, including, original hardwood floors, mahogany woodwork, staircases, fireplaces and light fixtures, and for the most part, original floor plan. The stone-clad carriage house/garage is also original or was built very early; it is shown behind the house in a 1908

photograph.[1] It retains original wooden doors on the eastern façade. The house is eligible for the National Register under Criterion C.

The house and garage were previously listed in the National Register of Historic Places as contributing buildings to the Herron-Morton Place Historic District, which was listed June 16, 1983 (NPS file #83000131).

Narrative Description

The Willard W. Hubbard house, constructed circa 1903, has a symmetrical facade, and basically a square massed plan with a one-story limestone section and now-enclosed porch on the eastern (rear) façade expanding the square. The house sits on a rise on the southeast corner of Delaware and 20th streets and faces west toward Delaware Street; the empty lot south of the house was historically and remains part of the property as does the stone-clad garage behind the house. The dwelling rises from a rock-face limestone foundation. Above the foundation, the wall recedes slightly and the stone is laid in a coursed rock-face ashlar pattern. A stone stringer course beltline, which encircles the house and forms the sills of the first story windows, sits at the top of the coursed ashlar. Above this beltline, the stone walls are laid in random ashlar pattern rising to a second stringer course, which belts the building at the level of and forms the second-story window sills. The random ashlar walls rise above this beltline to a wide fascia. Modillions support the deep eave and bead-board soffits beneath the boxed cornice. The hipped roof is clad in composite shingles.

The five-bay façade holds the double-door entry in the center bay (Photo 0001). The doors are reached up a flight of five concrete steps to a landing then another six concrete steps to the concrete porch deck, which has a limestone coping. The Classical-inspired wooden portico has a bowed, semi-circular section centered over the stairs that recedes to rectangular sections on each side. The portico is supported by Scamozzi Ionic columns on each side of the stairs, Composite columns are placed where the protruding section steps back to the squared canopy sections on each side, and Ionic columns are at the outside corners of the rectangular sections. This mixture of Ionic and Composite appears to be original, though three of the Ionic capitals are replacements that match the one original remaining Ionic capital. The entablature of the porch canopy has a decorative garland at the center of the frieze; dentils accent the top of the frieze. Block modillions support the shallow eave/cornice of the porch canopy. The porch ceiling is clad in beadboard. A hanging ceiling fixture (a replacement) is over the entry door. There is still a portion of original turned baluster balustrade with upper and lower rail spanning the distance between the columns supporting the canopy. A replacement balustrade continues when the porch expands past the canopy to span the façade south of the entry doors and wrap around the circular southernmost bay. Short square, wooden posts divide the sections of balustrade in several spots where the open portions of

[1] *Art Work of Indianapolis, Indiana* (Chicago: Gravure Illustration Company, 1908), 30.

the porch extends past the canopy. These posts are replacements for the original limestone or concrete posts shown in a 1908 photograph of the house. The portico roof is flat and a period photo shows there was once a wooden balustrade on the portico roof, which is now missing.[2]

The first-story double doors in the center bay of the house each have a single-light and there are multiple-light French doors behind them (Photo 0002). On the second story, above the first story entry doors, is another set of double doors; these have leaded lights and there is a transom with leaded light above. The bays flanking the doors have double-hung, one-over-one-light windows in the first and second stories. The southern and northernmost bays of the façade are semi-circular and each holds a double-hung sash, one-over-one-light window in the curved corner of the bay on the first and second stories; sashes and glass curve to fit the wall radius. The windows and doors have wide stone lintels. A hipped-roof dormer is visible on this façade. The dormer has a tripartite window configuration with each window being a short single-light, double-hung sash--replacements for the leaded-glass windows that are visible in vintage photos. The dormer walls are clad in wood shingles, the roof is clad in composite shingles and there is a thin copper flashing along the bottom of the dormer roof.

The northern façade is roughly divided in half a two story-bay window (Photo 0003). The westernmost bay is formed by the rounded corners of the building. Aside from a short one-over-one, double-hung sash window in the basement (behind iron bars) there are no other openings in this rounded corner on this façade. East of the rounded corner, the next bay holds one opening in the basement (with same window type as described previously) and one opening in the second story just below the eave. In this opening the window is a fixed-sash leaded-glass window with limestone sill. East of this bay is a five-sided bay window. It has a basement window identical to others described. In the first story there is a narrow one-over-one-light double-hung sash in the northwestern side of the pentagon, its sill is formed by the limestone beltline. There is a short stained-glass casement window in the middle side of the five-sided bay, and another narrow, one-over-one-light double-hung sash window in the third side. These windows all have limestone sills and wide limestone lintels. The second story windows in this bay are identical to the first story's. The second-story windows have limestone sills and no lintels. A five-sided hipped-roof dormer is on the roof above this bay. It has three single-light double-hung sash windows and wooden-shingle clad walls. The main roof jogs out on either side of the bay window. The fourth bay of this façade holds an entry door on the first story, with a rough-face stone lintel. The door is wooden with two framed recessed panels beneath a transom with leaded glass transom light. East of the door, there is a basement window and above it in the first story is a short, double-hung sash window with one light over one light and limestone sill and lintel. On the second story of this bay there are two short, fixed-sash leaded-glass windows. One is placed approximately five feet from the bay window; the other is approximately above the first story window in this section. The next section is slightly recessed and holds a one double-hung sash window with one-over-one light and limestone sill and lintel on the first story and a similar one-over-one-light, double-hung sash window with limestone sill only on the second story. A one-story rear section of the house holds the final bay. This bay has a short double-hung sash window with one light over one light, limestone sill and lintel. The lintel is directly below a simple wooden cornice which rises to a shallow eave beneath a flat roof. This one-story limestone section appears to be original or a period addition and holds the kitchen.

On the eastern façade the one-story limestone section forms the first story's first bay (Photo 0004). South of the limestone of this one-story section, is a protruding section of wooden-framed porch with wooden beadboard knee wall, square columns supporting a wide cornice, and lattice covering the window and door openings. The canopy has a shallow eave. Recessed from this section of the porch is another wooden-framed section with beadboard knee walls and with one-over-one glazed double-hung sash windows in the openings. The wooden framed sections of this porch sit on a rusticated concrete block foundation, indicating that they are additions. South of and recessed from this porch, the next bay holds a

[2] *Ibid.*

one-over-one double-hung sash window in the limestone wall of this façade. The limestone beltline forms the sill of this window, there is a wide limestone lintel matching others on the house. On the second story of the eastern façade, the first bay (northernmost) projects slightly and there is a one-over-one light double-hung window centered in this bay. This window has a limestone sill and lintel. Above this window the stone wall rises to the wide cornice. Above the cornice, on this bay only, the eave is shallower here than elsewhere on the building and there are no modillions on this bay. Above the eave the roof extends upward into a gable. The wall beneath the gable is clad in stucco. There is a paired single-light casement window within a wooden frame centered beneath the gable. This roof change and window appear to be original to the building. Piercing the roof directly south of the gable is an original narrow stone chimney.

The next bay in the second story of the eastern façade holds an entry door, which opens onto the roof of the first-story porch. This appears to be an original opening (from the former ballroom). The door has a leaded light and there is a transom with two lights above. There is a narrow lintel above the door opening. South of the door is a one-over-one light double-hung sash window with stone sill and wide stone lintel. Above these openings, the wall rises to the cornice, deep eave, with modillions below and then to the roof. There is a small shed-roof dormer on the roof above the second-story window. The dormer has a pair of one-light casement windows and its walls are clad in wood shingles.

Finally, on the dwelling's southern side, the first bay (easternmost) has a short two-light leaded-glass casement window with a stone lintel and stone sill above the building's first beltline (Photo 0005). West of this short window is an entry door. The wooden door has a leaded glass light. There is a wide stone lintel above the door. There was once a narrow, rounded one-story porch here. The porch had a rounded canopy supported by four Ionic columns, and a flat roof with a wooden balustrade on its roof. This porch is no longer extant, but is part of a future restoration plan. On the second story, there is a double-hung sash with one light over one light above the first-story window and another identical window above the door. Both of these windows use the second-story beltline as sills. The next bay is slightly projecting with a faux rampart wall on the first story (Photo 0006). A pair of windows is centered in the stylized crenellated wall. Using the lower beltline as sills, each window is a double-hung sash with one-over-one lights beneath a single, stone lintel. Above the lintel the rampart wall rises to the second story where it is further rises at each end to a squared parapet with a limestone coping. Limestone also caps the rampart where it curves downward between the two parapet ends. The stone wall rises behind the parapet to a three-sided bay which holds a double-hung sash window with one-over-one lights in the first and third sides. A hipped roof dormer sits on the roof above this bay. The dormer has a tripartite window configuration with each window being a short single-light, double-hung sash (replacement for original leaded-glass windows). The dormer walls are clad in wood shingles, the roof is clad in composite shingles and there is a thin copper edge along the dormer roof. The next bay holds a single stained-glass casement window on the second story with stone sill and lintel. In this bay, the partially exposed chimney rises from ground through the high above the roofline. There is a narrow niche in the chimney's exposed wall on the first story. The niche is beneath an arch of stone voussoirs and a keystone. A large stone caps each of three stepbacks of the chimney wall where it narrows at the second story. The southern façade ends in a rounded corner bay, which matches the one on the northern side.

The interior of the residence has had some alterations but retains a high degree of original or period architectural details, including floors, crown molding, doors, radiators, fireplaces and, after a few years of being subdivided into apartments, has had its original floor plan restored. Entering the front door into a central hall, there are parlors on both the north and south sides (Photo 0007). What were probably original pocket doors into these parlors have been replaced with French doors with stained glass lights and transoms (Photo 0008). The woodwork surrounding these new doors is the original mahogany trim. Both parlors have original gas fireplaces with Classical surrounds and mirrors above the mantels. There is wide crown molding and original oak floors. There is a large lawyer's bookshelf with glass doors in the northern parlor, which was moved here from another room in the house, the former library east of this room. There is a library east of each parlor.

The floors throughout the house are original oak or mahogany in the public areas and what appears to be poplar in the kitchen and private rooms. The grand, curving staircase is in the entry hall, to the east of the parlors. The curving wall behind the stair has two Art Deco style light fixtures, probably dating to the 1920s when the John Talges owned the house. The stair balustrade has thin wooden turned balusters that are squared at the bottom and a mahogany rail and mahogany stair treads. The surrounding wood work and stair balusters are painted white, which vintage photographs show was the original finish. From beneath, the stair is supported by fluted wooded columns and the wooden ceiling is coffered. There are built-in benches on each side of the hallway. Ahead and visible from the hall, is the former dining room with an original pocket door that pulls closed only from one pocket on the right of the opening (Photo 0007). This and other doors throughout the house are wooden and have multiple horizontal rails.

The walls in the former dining room (now the living room) room have oak wainscoting. The door to the butler's pantry/kitchen is to the left as one enters the room. West of this door in the dining room is a fireplace with an elaborate surround of oak, which includes dragons on each side of a mirror (Photo 0009). West of the fireplace is the pass-through into the kitchen (not original). Straight ahead, beneath an arched opening with wide molding, the floor is raised two steps high and extends into the Sunroom east of the dining room. The kitchen area is north of the dining room and is divided into a butler's pantry and a kitchen with an original swinging door between the two spaces. There is a pass-through in the kitchen wall into the dining room (now the living room) room, which was installed or refurbished in the modern era. Within the kitchen, beneath the pass-through, is a cast-iron warming oven within a hot-water radiator (Photo 0010).

Back in the central hall, the rounded stairway climbs to the second floor landing (Photo 0011). The second-story hall extends to the east and the west from the top of the stairs (Photo 0012). Five bedrooms and a sitting room are off of the hallway, baths are reached from the bedrooms and the sitting room. All the bedrooms have original gas fireplaces, each one unique, and all have hot-water radiators. The master bedroom suite on the south side of the house includes a bathroom and the sitting room in the southwestern rounded corner (Photo 0013). The master bedroom has a curved hot-water radiator along its northern wall (Photo 0014). Like the other bedrooms, it retains the original horizontal-paneled hall door, woodwork, and crown molding. The sitting room retains original woodwork and stained glass window (Photo 0015). In the second-floor hallway the narrow staircase to the third floor has an original closet door in the wall (Photo 0016). West of the staircase on the second floor, there are two small quartersawn-oak doors opening to the laundry chute inside the wall next to the stairway to the third story.

The third story is reached up a narrow side stairway. The former ballroom in this story retains its original poplar floor, small closets with original doors in the north and south walls, and open floor plan (Photo 0017). A kitchen area has been installed on a raised platform area on the south side of the room, which is not original (Photo 0018). The basement was originally the location of a bowling alley, but while the room structure of the bowling alley space remains there is no evidence of the alley.[3]

The two-story garage has an L-plan (Photo 0019). The stone foundation rises to stone-clad walls and then to wooden car siding beneath the front-gable roof. There are original window and pedestrian door openings on the west side of the garage on both stories. The north side holds a replacement overhead door in an original opening. The east side has two original sets of wooden doors (Photo 0020). The south side had an original window opening on the first story and a modern vent opening beneath the gable. There is new wooden siding beneath the gable on the south side. A concrete block wall bounds the western property line south of the garage.

[3] According to a letter from Gordon J. Talge, Jr. dated August 29, 1995, (property owner's collection).

The house's largely intact exterior architecture and interior make it eligible for the National Register of Historic Places under Criterion C.

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.)

- [ ] 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
_1903-1907_____

Significant Dates

Significant Person (last name, first name)
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder (last name, first name)

Period of Significance (justification)

The Period of Significance begins when the house was built, circa 1903, and ends approximately 1907, by which time the probable addition had been constructed.

Criteria Considerations (explanation, if necessary)

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

The Willard and Josephine Hubbard House is significant for its combination of Italian Renaissance Revival and vernacular architecture. It was one of only a handful of stone houses built in Morton Place and is the only remaining one. Stone houses constructed prior to 1940 are uncommon in Indianapolis and this is a grand one with good architectural integrity. The house's construction displays an interesting mix of styles. The house, with its light limestone exterior and garlanded porch frieze, reflects the influence of Daniel Burnham's White City at the 1893 Chicago Columbian Exposition with its Classical and Beaux Arts architecture. At the same time, the form of the building looks similar to the simple American Four-Square, while the center hall plan of the interior and many of its details could easily be found in a late 19th Century Queen Anne, as could the wrap-around style of the portico, which also displays some Classical elements and details popular in both Classical and Beaux Arts architecture. Willard Hubbard's family built their house in Morton Place around 1903 and lived there until 1912. The house is eligible for the National Register of Historic Places under Criterion C for its intact architecture. Morton Place was an early north side housing addition to the city. By 1912, when the Hubbards moved out of the house, Morton Place was nearly fully developed. Morton Place has already been placed on the National Register of Historic Places for its significance as an early northern suburb where many of the city's most influential people lived.

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

Architectural Significance

The Willard W. Hubbard House is significant for its intact vernacular architecture with elements of Italian Renaissance design. This house and several other homes/mansions built about this time for the city's

wealthiest residents were constructed of stone, a material that had not been used previously for many homes in Indianapolis and one that never became common in the city until after WW II. Photogravure publications of the city's fanciest houses included photographs of the Hubbard home and the Joseph Rink (1903), J. K. Lilly (c. 1904) and Van Camp family (1905) mansions, the latter three all on North Meridian Street, and all built of stone.[4] The Rink home was also a blend of styles, a basic square form, expanded with short wings, the Rink House was inspired by Colonial and the Italian Renaissance Revival styles that were just emerging in popularity at his time. The Lilly mansion was also a vernacular blend of styles in a much grander and more expansive dwelling than the Hubbard home. It combined elements of both Romanesque Revival and Queen Anne style (no longer extant). The Van Camp mansion was a much more expansive and more fully realized Tudor Revival style (no longer extant). There were 3 other stone houses erected in Morton Place around this time, as well (only the Hubbard home remains of the 4 original stone houses in the development).[5] One boostering publication from 1893, said of Indianapolis buildings that "Stone is taking the place of brick" suggesting that stone was a better or more impressive building material, and indeed, limestone became the building material of choice following the Great Chicago Fire and the 1893 Columbian Exposition in Chicago. It certainly seemed that in Indianapolis, it was the city's wealthy who used stone as a building material in the few years flanking the turn of the century.[6] Both industrial and cultural influences contributed to this relatively sudden and brief interest in stone as a residential building material of choice among Indianapolis's wealthy.

The McKim, Mead & White-designed Villard Houses in New York arguably prompted an interest in Italian Renaissance design in stone when it was completed in 1883. According to the *Field Guide to Historic Houses* this became a popular style across the United States by the late 19th Century, in part because architects and their wealthy clients had visited Italy and seen the inspiration for their style.[7] However there seem to have been relatively few instances of the style in Indianapolis from before 1903 or so. Other influences probably many have had greater impact on bringing this style to Indianapolis.

Both the 1893 World's Columbian Exposition in Chicago and the 1904 Louisiana Purchase Exposition featured Classically inspired monumental buildings in what appeared to be stone, although all of the Chicago buildings and all but a few of the St. Louis buildings were actually faced in a material known as "staff," which was a mixture of Plaster of Paris and hemp or burlap. The Chicago fair is often considered to be the progenitor of the City Beautiful movement and of the Beaux Arts and Neo-Classical styles in the United States, and it undoubtedly influenced the style and look of the St. Louis fair. But it was the St. Louis fair that was being touted, examined and lauded just before or at the same time as some of the most remarkable stone residences were under construction in Indianapolis. The St. Louis fair's faux stone buildings were featured regularly (almost daily) in photographs published in local newspapers, on post cards and other promotional materials as well as on souvenirs that Indianapolis residents brought back from the fair.[8] The popularity of the fair and its massive "palaces" probably played a role in the surge of stone building occurring in Indianapolis at this time. One of the most-photographed buildings of the fair was the Palace of Fine Arts—an actual stone building, which had an interior modeled after the Roman Baths of Caracalla (the Palace of Fine Arts is one of the few still-extant buildings from the fair and is now

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[4] *Art Work of Indianapolis,* 30.;"Marion County Homes I" clipping file at Indianapolis/Marion County Public Library.
[5] Baist Map of Indianapolis (1916) http://indiamond6.ulib.iupui.edu/cdm4/item_viewer.php?CISOROOT=/SanbornJP2&CISOPTR=1830&DMSCALE=25&DMWIDTH=600&DMHEIGHT=600&DMX=1426&DMY=498&DMMODE=viewer&DMTEXT=&REC=12&DMTHUMB=1&DMROTATE=0 (accessed April 25, 2011).
[6] Ernest P. Bicknell, *Indianapolis Illustrated*, (Indianapolis: Baker-Randolph Litho. and Eng. Co., 1893) 164.
[7] Virginia and Lee McAlester, *Field Guide to American Houses*, (New York: Alfred A. Knopf, 2006), 398.
[8] See *Indianapolis Star*, 1903, 1904.

the St. Louis Art Museum). It is likely that the design and look of the fair's opulent buildings had some influence on the housing styles and building material choices made by a number of Indianapolis architects, builders and their wealthy clients made in the period around the time of the fair. Stone was also being used for the monumental Beaux-Arts-style Federal Courthouse and Post Office begun in 1902 and completed in 1905.[9] Indianapolis residents were being exposed to an ancient building material in modern versions of ancient styles.

Another reason that Indianapolis's wealthy—as well as the wealthy elsewhere (including the Vanderbilts who built mansions of Indiana limestone, such as their home in Hyde Park, New York, and Biltmore in Asheville, North Carolina)—were building houses of stone was due to the increase in growth of the Indiana limestone industry in the years bracketing the turn of the century.[10] Many new quarries opened particularly in Monroe and Lawrence counties after the Civil War when railroads made transportation of the harvested stone easier.[11] Great fires in both Chicago and Boston in the 1870s made limestone attractive as a non-flammable building material. The combination of Beaux-Arts, Neo-Classical and other revivalist styles in public buildings and mansions of the wealthy, and of the 1893 World's Exposition expanded use of the limestone quarried in southern Indiana. The St. Louis World's Fair added to this excitement and interest as construction began in 1902.

In addition to following architectural trends, it is not surprising perhaps that Willard W. Hubbard, who was in the mining business, might be attracted to a building material that was mined. It also happened that Hubbard's business enterprise, the Island Coal Company, was located in Greene County, making his place of business a neighbor to the most famous limestone district in the United States at this time. His business's proximity to the quarries, geological surveys and trade periodicals which touted the various mining resources of Indiana, as well as popular news media could have all contributed to Hubbard's knowledge and appreciation of Indiana's beautiful limestone.[12] It is little wonder that he chose limestone for the material of his new, impressive residence.

The architect of the Hubbard House is not known, but the house was probably architect designed. The grand residence has a number of design elements, such as the heavy stone walls, modillions, rampart wall, niche, boxed cornice and Classical portico elements that reflect Italian Renaissance Revival style. But it is a vernacular interpretation of the style, lacking some common features, such as arched windows and quoins at the corners and also incorporating features from other architectural styles, such as the wrap-around porch common to Queen Anne buildings, and a form that looks much like the American Four-Square.[13]

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[9] "Louisiana Purchase Exposition," http://www.u-s-history.com/pages/h3243.html (accessed May 21, 2011); *Visitor's Guide to the United States Courthouse, Indianapolis, Indiana* http://www.insd.uscourts.gov/publications/uschvisitorsguide.pdf (accessed May 25, 2011).

[10] *Great Estates of the Hudson Valley* http://www.hvnet.com/houses/vanderbilt/index.htm (accessed May 23, 2011).

[11] J. Richard Perry, "The Indiana Oolitic Limestone Industry," unpublished manuscript, written for the State Planning Board of Indiana, April 8, 1937, 8, located at the Indiana State Library, Indianapolis, Indiana; J. A. Batchelor, *An Economic History of the Indiana Oolitic Limestone Industry,* (Bloomington: School of Business, Indiana University, 1944), 24.

[12] For instance, W. S. Blatchley edited, *22nd Annual Report of the Department of Geology and Natural Resources of Indiana for 1896* (Indianapolis: Indiana Department of Geology and Natural Resources, 1896) and other surveys for 1902, 1903.

[13] McAlester, *Field Guide to American Houses*, 58-59, 396-407.

Developmental History/Additional historic context information

The land that Willard W. Hubbard, Edward F. Claypool and Elijah B. Martindale would plat as Morton Place in 1891 was acquired through a land grant by Thomas O'Neal in 1822, one year after Alexander Ralston platted the City of Indianapolis. By 1859 William A. Otis owned the land, a portion of which, then known as Otis Grove, was purchased by the fair board for a new state fairgrounds that year.[14] One fair was held at this new location north of the city's limits in 1860 before the south fired on Fort Sumter and the country went to war. Governor Oliver P. Morton requisitioned 36-acres of land for use as an induction and training camp for Indiana soldiers joining the cause of the North. Into 1861, many of Indiana's soldiers were mustered in and organized into units at the newly christened Camp Morton.[15] The fairgrounds buildings sheltered soldiers and the land became a training ground. By 1862, Camp Morton had become an internment camp for captured Southern soldiers, which it remained until the end of the Civil War in 1865.[16]

After the war, the state fair returned to the site in 1868 and operated it for once again as a fairground for the next 23 years.[17] An Annual Report of the Indiana State Board of Agriculture devoted much space to the $100,000 in improvements that had been made at the fairgrounds in 1873. Included among them were a number of buildings, the most noteworthy of these was the Grand Exposition building designed by Edwin May, which opened formally on September 20, 1873.[18]

In addition to its discussion of the state fairgrounds, which would ultimately be platted into Morton Place, the 1874 annual report of the board of agriculture quoted the address given by then-Senator Oliver P.

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[14] Indianapolis Historic Preservation Commission, "Herron Morton Place Historic Area Preservation Plan," 1986, 2-1; *Friends of the Indiana State Archives*, http://fisa-in.org/news/articles/statefair.html(accessed May 23, 2011).
[15] Adjutant's General Office, *Report of the Adjutant General of the State of Indiana, Vol. 2 1861-1865*, (Indianapolis: W. R. Holloway, 1865) 55.
[16] William Robeson Holloway, *Indianapolis* (Indianapolis: Indianapolis Journal Print, 1870) 95.
[17] Ray Boomhower, "Indiana State Fair," in David J. Bodenhamer and Robert G. Barrows edited, *The Encyclopedia of Indianapolis* (Bloomington and Indianapolis: Indiana University Press, 1994),748-49.
[18] *Report of the Commission of Agriculture, http://books.google.com/books?id=tl1HAQAAIAAJ&pg=PA382&dq=indiana+state+fair+morton+place+exposition+building&hl=en&ei=dc3eTei7BOr30gHc9vijCg&sa=X&oi=book_result&ct=result&resnum=2&ved=0CDsQ6AEwAQ#v=onepage&q=indiana%20state%20fair%20morton%20place%20exposition%20building&f=false* (accessed May 26, 2011).

Morton at the opening of the Exposition Building. Morton spoke of Indiana's natural resources and waxed particularly poetically about the state's "6,500 square miles of coal fields" as equal to any in the world and "more valuable than the gold and silver mines of California, Colorado or Nevada." Interestingly those "only recently discovered" coal mines would, in time, play a significant role in the development of the addition that would ultimately replace the state fairgrounds and be named for Morton.[19]

It is not too farfetched to imagine that Willard W. Hubbard, a young freshman at nearby Butler University (then located at 13th Street and Noble (now College) Avenue, about seven blocks from the fairground), heard Morton's speech and was inspired. Whatever his inspiration, a decade after Morton gave this speech Willard became both cashier at the Citizens Bank his father organized in Delphi, Indiana, and Treasurer of the Island Coal Company in Linton, Greene County, Indiana.[20]

Before he had graduated from Butler and started his own career, Hubbard's future business partners in the Morton Place development, Edward F. Claypool and Elijah B. Martindale, were already busy establishing themselves as Indianapolis businessmen with diverse interests. Claypool who, like Hubbard, began his career as the cashier at a bank (in his case the State Bank of Indiana in Indianapolis) invested in one of those Colorado silver mines that Oliver Morton had compared unfavorably to Indiana coal in his speech at the fairgrounds. In 1876, Claypool was a board member of the Victory Silver Mining Co., with offices in Georgetown, Colorado, and Indianapolis, Indiana. In 1876, Elijah B. Martindale was serving as an Indiana judge. Born in 1828, he was already so well-established that, according to Jacob Piatt Dunn, a well-known Indianapolis historian, he was living in "a palatial residence on North Meridian Street" by 1876.[21]

Hubbard gave up his position with the Citizens Bank of Delphi and moved with his wife, Josephine, to Indianapolis in 1884.[22] By then, the Island Coal Company "Coal miners and shippers," according to the *Indianapolis City Directory*, had mines in Linton and offices in Indianapolis at 32 East Market Street. Samuel Yeoman, a Linton County resident, was president of Island Coal, Willard Hubbard was treasurer, and Alfred Ogle, Yeoman's nephew, was secretary. Ogle also moved to Indianapolis in 1884.[23] Both Edward Claypool and Elijah Martindale had changed their careers by this time. The 1880 *Indianapolis City Directory* showed that Claypool was the secretary of the Union Railroads Transfer and Stockyards Company. Martindale was general manager of the *Indianapolis Journal* newspaper. These men had begun to invest in real estate, as well. Both had purchased land and erected block-wide commercial

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[19] *Ibid.*
[20] Jacob Piatt Dunn, *Indiana and Indianans* (Chicago and New York: American Historical Society, 1919), 1779; Alfred M. Ogle http://genwiz.genealogenie.net/lake_maxinkuckee/lots_cottage_history_east/alfred_m_ogle.htm (accessed April 13, 2011).
[21] *The Bankers Magazine* (1860-16) http://books.google.com/books?id=KVwmAQAAIAAJ&pg=PA994&dq=edward+f.+claypool+indianapolis&hl=en&ei=W6nNTeW5GOzp0QH8toWRDg&sa=X&oi=book_result&ct=result&resnum=1&ved=0CDAQ6AEwADgK#v=onepage&q=edward%20f.%20claypool%20indianapolis&f=false (accessed May 13, 2011); The Colorado Directory of Mines, http://books.google.com/books?id=zjBOAAAAYAAJ&pg=PA179&dq=edward+f.+claypool+indianapolis&hl=en&ei=LafNTePdHcPY0QGuoLSYDg&sa=X&oi=book_result&ct=result&resnum=10&sqi=2&ved=0CG4Q6AEwCQ#v=onepage&q&f=false (accessed May 12, 2011); John H. B. Nowland, *Sketches of Prominent Citizens of 1876* (Indianapolis: Tilford & Carlon, 1877) 464.
[22] Dunn, *Indiana and Indianans,* 1779.
[23] Alfred M. Ogle http://genwiz.genealogenie.net/lake_maxinkuckee/lots_cottage_history_east/alfred_m_ogle.htm (accessed April 13, 2011); Dunn, *Indiana and Indianans*, 1779.)

buildings in downtown Indianapolis. The Claypool Block and Martindale Block were considered favorable business locations.[24]

By 1884, the stage was set for these three men to come together and change Indianapolis. Although no information has been located that reveals definitively how or why Willard Hubbard, Elijah Martindale and Edward Claypool met and decided to join together in a large real estate investment, but it is not difficult to imagine how it might have happened. While Indianapolis was already a large city with a population of more than 105,000 by 1890, the pool of highly successful business entrepreneurs was, then as now, relatively small. Claypool and Martindale were considerably older than Hubbard but Claypool and Hubbard had followed similar career trajectories, beginning as cashiers at banks and moving into mining investments. Nearly everyone in town must have known Elijah Martindale, who had been a judge and the publisher of a newspaper. So, while their ages were different, they went to different churches (Hubbard joined Central Christian Church and Martindale was a member of First Presbyterian), and their business interests were not connected directly, the fact that these three successful entrepreneurs joined together in a real estate venture in the rapidly expanding Indianapolis is not surprising.

We may not know *how* the partnership happened, but historical records reveal that on December 22, 1891, the Indiana State Board of Agriculture accepted $275,100 for the land of the former fairgrounds from Willard W. Hubbard, Elijah B. Martindale and Edward F. Claypool. “All persons owning property or buildings on the land” were instructed by the board to remove them at once.[25] The partners quickly filed a plat for 280 building lots. The plat stretched from 19th to 22nd streets and included the north/south streets of Delaware, Alabama, New Jersey and the west side of Central Avenue. Its name recalled its Civil War appellation.[26] The day before Christmas 1891, the *Indianapolis Sun* reported that the Board of Public Works approved the plat for Morton Place. On the same day, a new location for the state fairgrounds was noted in the newspaper.[27]

It was the developers’ goal that this would be a “high class neighborhood” with large lots and grassy esplanades on New Jersey, Alabama and Delaware streets.[28] But Morton Place did not fill quickly with the homes of the affluent. By 1898, there were only three residences on the east side of Delaware Street in the block between 19th and 20th streets. And much of the addition north of 20th street was sparsely populated.[29]

Willard Hubbard lived at 1002 Delaware Street in 1898, south of the Morton Place Addition. The Sanborn Maps reveal a relatively modest two-story frame house.[30] In 1900, Willard Hubbard formed a new company with Alfred Ogle and two others under the name, Ogle, Hubbard & Co. It was also a coal-related business with headquarters at the corner of Maplewood Ave and Fulton St. in Chicago.[31] A year later, Hubbard was included in a book of influential men, *Men of Indiana in 1901,* a compendium of photographs and one-line biographies of the state’s “men who have distinguished themselves in all

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[24] *Indianapolis City Directory,* (1880).
[25] Indiana State Board of Agriculture, *Annual Report of the Indiana State Board of Agriculture* (Indianapolis: Wm. B. Burford, 1892), 23.
[26] “Herron-Morton Place Timeline,” http://www.herron-morton.org/neighborhood/history/timeline/ (accessed April 21, 2011).
[27] *Indianapolis Sun*, December 24, 1891, 4.
[28] Indianapolis Historic Preservation Commission, *Historic Plan*, 2-2.
[29] *Insurance Maps of Indianapolis* (New York: Sanborn Map Company, 1898), 232, 234.
[30] *Ibid*. 194; *City Directory* (1898).
[31] McMaster’s Commercial Decisions, http://books.google.com/books?id=Z-UVAAAAYAAJ&pg=PR236&dq=Willard+W.+Hubbard&hl=en&ei=xarJTfXFHsTk0QGFwNnbCA&sa=X&oi=book_result&ct=result&resnum=2&ved=0CC8Q6AEwATgK#v=onepage&q=Willard%20W.%20Hubbard&f=false (accessed May 10, 2011).

leading professions." His real estate partners, Martindale and Claypool and his coal-mining partner, Alfred Ogle, also made it into the book. *Men of Indiana* also noted yet another business in which both Hubbard and Ogle were partners. Hubbard was listed as both secretary/treasurer of Island Coal Company and President of Linton Supply; Ogle, was president of Island Coal Company and treasurer of Linton Supply.[32]

By 1903, Willard and Josephine Hubbard were building a new home. This one would be a stone and mortar expression of Willard Hubbard's success and position among the business elite, and he seems to have spared no expense. His two-and-a-half story house with a ballroom in the upper story and a bowling alley in the basement cost $60,000 in 1903.[33] By May 1904, when the *City Directory* was published, Willard and his family had moved into their new home at 1919 North Delaware (sometime after 1912 the street number changed to 1941, the current number).[34] Hubbard's new residence was only one of the changes he experienced in 1904. That year his longtime partner, Alfred Ogle left Island Coal to accept the presidency of Vandalia Coal Company, a merged enterprise of 18 former coal ventures.[35] Hubbard's position in this new merger, if he had one, is not known. But he seems to have left the coal-mining business around this time. The *City Directory* listed Hubbard as president of the Pennsylvania Elevator & Supply Co. by 1910.[36] The Sigma Chi (Hubbard's Butler fraternity) Directory listed Willard W. Hubbard (1877 grad) as a "merchant" in Indianapolis the same year.[37] In 1912, records of a court case show that Hubbard joined three new partners, Walter Hubbard, William L. Davis, and Eugene F. Manns, in a plan to renovate an old building and turn it into the Majestic Skating Rink. The mechanics lien law suit against Hubbard shows that both his partnership and he personally were successfully sued in 1912. He was ordered to pay $495 to the Burnet-Lewis Lumber Company in connection with this venture. Hubbard appealed but lost in a higher court.[38]

It seems that Willard Hubbard's fortunes, or at least his direction, had shifted. In 1912, the year he lost his appeal of the lawsuit, he sold his fancy stone house to John H. Talge, the president of the Talge Mahogany Company, and he and his family apparently left Indianapolis as he was no longer listed in the City Directory.[39] By then, the Morton Place addition that he and his partners had purchased and platted and in which he had lived was basically fully developed. Few empty lots remained by the time the Hubbards left the city.

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[32] Adolph B. Benesch, *Men of Indiana in 1901* (Indianapolis, Cleveland: Benesch Publishing Co., 1901) 79, 223, 243.
[33] Newspaper Clipping in homeowner's possession (source and date not shown).
[34] *City Directory* (1904).
[35] Alfred Ogle obituary http://genwiz.genealogenie.net/lake_maxinkuckee/lots_cottage_history_east/alfred_m_ogle.htm (accessed May 28, 2011).
[36] *City Directory* (1910).
[37] Sigma Chi Fraternity Manual and Directory http://books.google.com/books?id=upsKAQAAIAAJ&pg=PA85&dq=Willard+W.+indianapolis&hl=en&ei=nwPgTb7cB4u8sQOUzbC6Bw&sa=X&oi=book_result&ct=result&resnum=10&sqi=2&ved=0CF0Q6AEwCQ#v=onepage&q=Willard%20W.%20indianapolis&f=false (accessed May 27, 2011).
[38] Report of Cases decided in the Indiana Appellate Court http://books.google.com/books?id=gHYLAAAAYAAJ&pg=PA99&lpg=PA99&dq=willard+w.+hubbard&source=bl&ots=t25hZvCXQf&sig=mT3z8k1g8mDwMaNg3FPWEgsnc2g&hl=en&ei=d_6lTb6HLYL30gHN59jkCA&sa=X&oi=book_result&ct=result&resnum=9&ved=0CEUQ6AEwCA#v=onepage&q=willard%20w.%20hubbard&f=false (originally published 1914) (accessed April 13, 2011).
[39] *City Directory* (1912).

By 1920, census information showed Willard W. Hubbard and his wife Josephine living in Mobile, Alabama. He was 65.[40] The John H. Talge family lived in the Hubbard's former house until 1924. Talge sold the house to William L. Taylor, a lawyer with a practice in the State Life Insurance Building downtown that year.[41] An article in the *Indianapolis Star* noted the sale, included a picture of the house and mentioned that it had a 4-car garage--the original garage constructed by the Hubbards.[42] Clyde H. and Nora Jones bought the house in 1927. Clyde was also a lawyer with offices in the Merchants Bank Building at 11 South Meridian Street. Clyde lived here until 1942 and Floyd F. Jones (perhaps Clyde's son) is shown as the owner for a few years after that.[43] Delores Reel, an employee of Speed Graphics, occupied the house in 1949 and by 1951 the house served both as the residence of George L. Nicholas and his office for Tri State Parmacal Co. as well as office space for Underwood Chemical.[44] In 1960, the house appears to have been subdivided into apartments, with occupants still including George Nicholas, as well as F. H. Stapp, Henrietta Nelson, Margaret R. Smith, and Marilyn Steele.[45] In 1961, the last year in the historic period, the house was empty.[46] Based on *City Directory* listings, it appears that it was not until 1979 that the house was restored finally to an owner-occupied, single-family residence.[47]

The Willard W. Hubbard House is significant for its vernacular Italian Renaissance architecture. It was one of only a handful of stone houses built in Morton Place and is the only remaining one. Willard Hubbard's family built their house in Morton Place around 1903 and lived there until 1912. Hubbard was the only one of the three developers of the addition to live within Morton Place. By 1912, when the Hubbards moved out of the house, Morton Place was nearly fully developed. The house is eligible for the National Register of Historic Places under Criterion C for its intact architecture.

[40] 1920 census, www.Ancestry.library available at Indiana State Library.
[41] *City Directory (1920)*.
[42] *Indianapolis Star*, October 6, 1923, 6.
[43] *City Directory* (1927, 1942, 1943).
[44] *Ibid*., (1949, 1951,1955,1958).
[45] *Ibid*., (1960).
[46] *Ibid*., (1961).
[47] *Ibid*., (1979).

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
__x__ previously listed in the National Register (Herron-Morton Place H.D., #83000131)
_____previously determined eligible by the National Register
_____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

__x__ State Historic Preservation Office
____ Other State agency

____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _098-296-11235_____

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10. Geographical Data

Acreage of Property _____under 1 acre_____

Use the UTM system

UTM References
Datum (indicated on USGS map):

[ ] NAD 1927 or [X] NAD 1983

1. Zone: 16	Easting: 572484	Northing: 4405206
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

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

The Willard W. Hubbard House property consists of two parcels, one on which the house and garage sit and an empty lot south of the house. They are Morton Place Addition Lot 70, parcel 1037017 where the house is located, and the empty lot at Morton Place Addition Lot 71, parcel 1037018. Roughly the boundary line begins at the northeast corner of the property where it meets the northwest edge of the right of way of the alley east of Delaware Street and south of 20th Street. The boundary extends in a more or less straight line to the south, passing the garage and continuing along the outside edge of a concrete-block wall behind empty Lot 71 until it reaches the southernmost point of this wall where it meets the northern property line of 1933 North Delaware. At this point, the boundary turns due west and travels in a more or less straight line until it reaches the eastern right of way of the sidewalk adjacent to Delaware Street. Here the boundary line turns north and continues in a more or less straight line adjacent to the western sidewalk right of way. It continues past the empty Lot 71 and then past the house on Lot 70 until it reaches the northwestern corner of the property adjacent to the spot where the eastern side of the sidewalk along Delaware Street meets the southern side of the sidewalk along 20th Street. At this point the boundary line turns due east and travels in a more or less straight line adjacent to the southern right of way of the sidewalk adjacent to 20th Street, continuing past the house and past the garage façade until it once again meets the point of origin.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the historical lots of Morton Place Addition on which the house, garage and adjacent empty lot to the south that were historically and remain connected with this property.

11. Form Prepared By

name/title: Connie Zeigler
organization: C. Resources
street & number: P.O. Box 2948
city or town: Indianapolis state: IN zip code: 46206

e-mail___connie@cresourcesinc.com_____
telephone:__317.908.6046___
date:___5/21/2011 (original submission); 2/1/15 revisions_____

Additional Documentation

Submit the following items with the completed form:

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

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

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

Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log.

For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

The following information is identical for every photograph:

Name of Property: Willard W. Hubbard House

City or Vicinity: Indianapolis

County: Marion County State: Indiana

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Western façade looking East. Photo 0001
1 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Close up of western façade porch and entry doors looking East. Photo 0002
2 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Northern façade looking Southeast. Photo 0003
3 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Eastern façade looking Southwest. Photo 0004
4 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Southern façade looking Northeast. Photo 0005
5 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Close up of southern façade looking northeast. Photo 0006
6 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: First floor center hallway from entry doors, looking East. Photo 0007
7 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: South parlor, looking South. Photo 0008
8 of 20.

Photographer: Kishan Rana
Date Photographed: May 20, 2010
Description of Photograph(s) and number: Fireplace in dining room (now the living room) room, looking South. Photo 0009
9 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Kitchen pass-through looking North into dining room (now the living room) room, with top of warmer oven and radiator showing. Photo 0010
10 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: From second story landing down curved stairway, looking West. Photo 0011
11 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Second floor hallway from stairway, looking West. Photo 0012
12 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Master bedroom on north side of house, showing edge of fireplace, crown molding, curved interior wall, looking Southwest. Photo 0013
13 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Master bedroom curved radiator, looking Southwest. Photo 0014

14 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Sitting room stained-glass window, looking North. Photo 0015
15 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Stairway to ballroom, looking East. Photo 0016
16 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Former ballroom in top story, looking East. Photo 0017
17 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Kitchen area addition in former ballroom, looking South. Photo 0018
18 of 20.

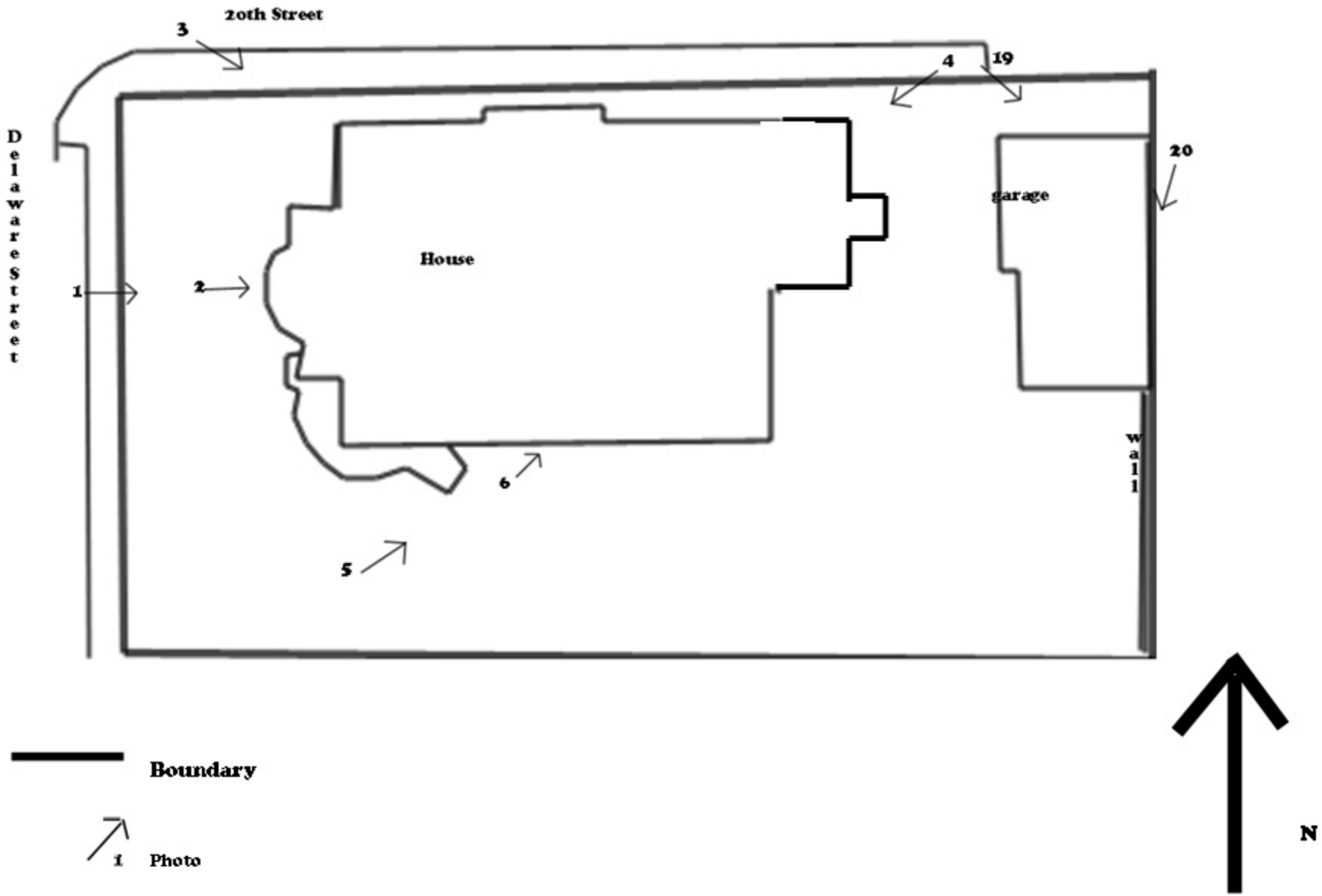
Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Garage façade from 20th Street, looking Southeast. Photo 0019
19 of 20.

Photographer: Connie Zeigler
Date Photographed: May 1, 2010
Description of Photograph(s) and number: Original garage doors on eastern façade, looking Southwest. Photo 0020
20 of 20.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

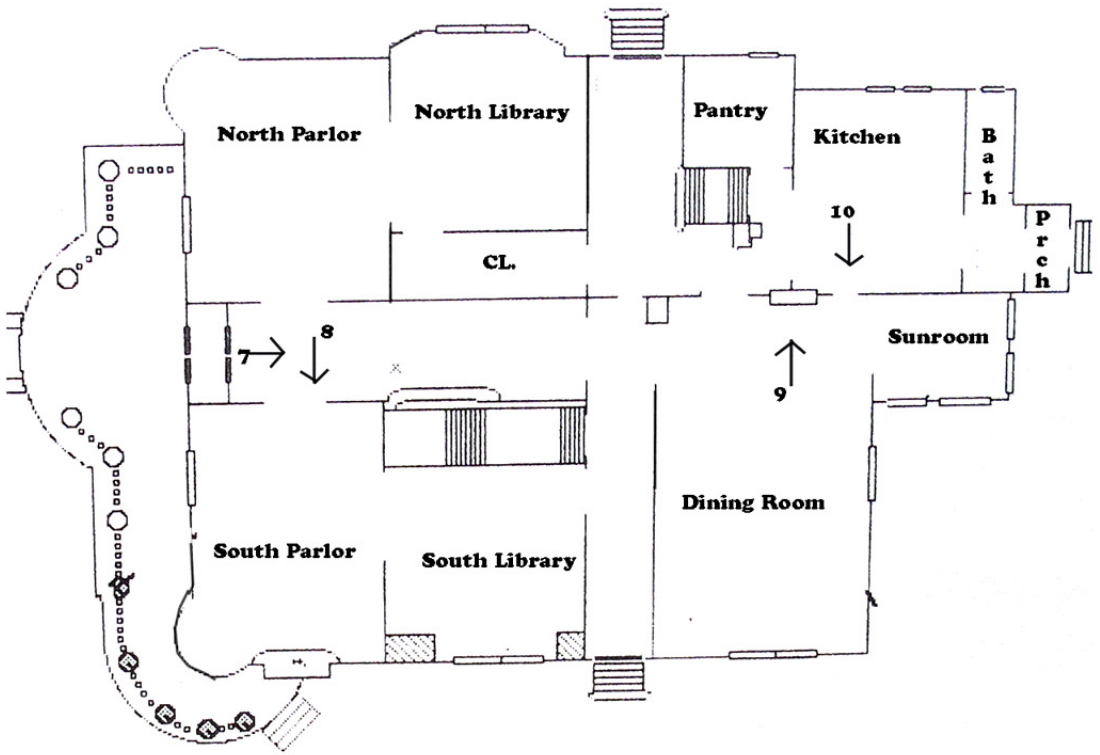
Willard W. Hubbard House, Marion County, Indiana

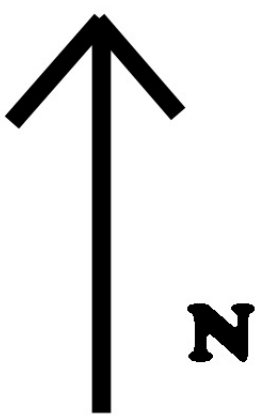
Site Plan



Willard W. Hubbard House, Marion County, Indiana

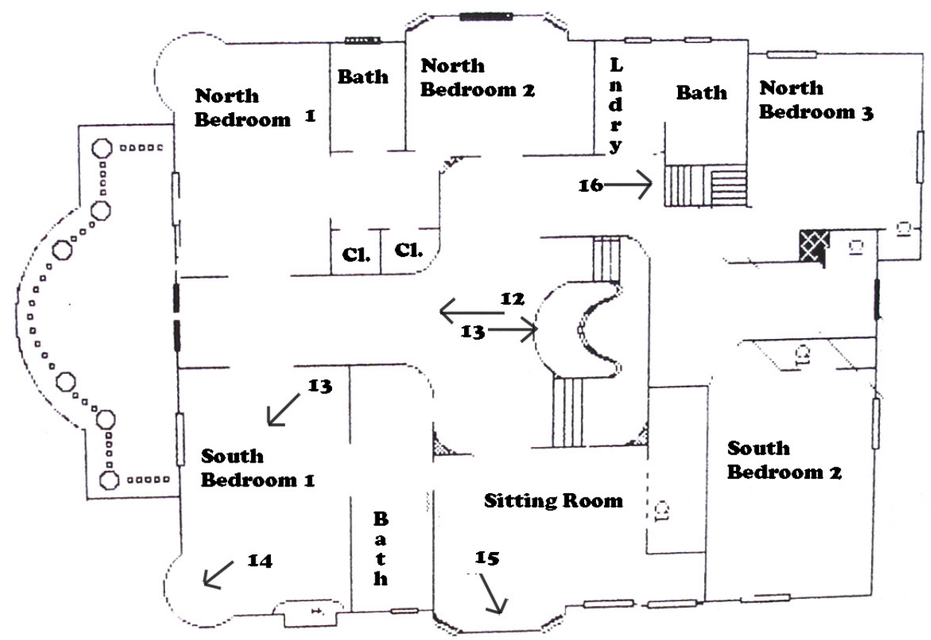
First Floor

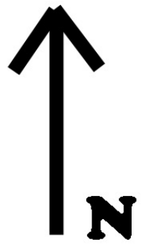




Photo

Willard W. Hubbard House, Marion County, Indiana

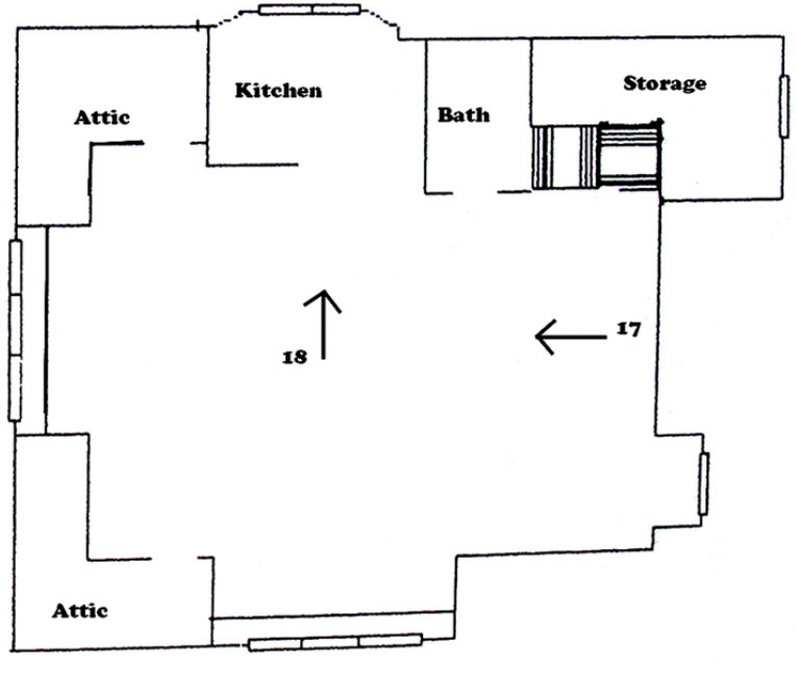




14 Photo

Willard W. Hubbard House, Marion County, Indiana

Third Floor



17 Photo

Willard and Josephine Hubbard House, Marion County, IN photo 0001

Willard and Josephine Hubbard House, Marion County, IN photo 0003

Willard and Josephine Hubbard House, Marion County, IN photo 0004

Willard and Josephine Hubbard House, Marion County, IN photo 0005

Willard and Josephine Hubbard House, Marion County, IN photo 0007

Willard and Josephine Hubbard House, Marion County, IN photo 0008

Willard and Josephine Hubbard House, Marion County, IN photo 0013

Willard and Josephine Hubbard House, Marion County, IN photo 0019