

**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: Peru Westside Historic District

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

Name of related multiple property listing:

N/A

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

**2. Location**

Street & number: Roughly bounded by each side of 6<sup>th</sup> Street on the north, Miami Street on the east, 3<sup>rd</sup> Street on the south, and Lafayette Street on the west

City or town: Peru State: Indiana County: Miami

Not For Publication:  Vicinity: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  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

national  statewide  local

Applicable National Register Criteria:

A  B  C  D

<p>_____  <b>Signature of certifying official/Title:</b></p>	<p>_____  <b>Date</b></p>
<p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>	

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
<hr/>	<hr/>
<b>Signature of commenting official:</b>	<b>Date</b>
<hr/>	<hr/>
<b>Title :</b>	<b>State or Federal agency/bureau or Tribal Government</b>

**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
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**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

**Category of Property**

(Check only **one** box.)

- Building(s)
- District
- Site

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Structure

Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>191</u>	<u>34</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>2</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>194</u>	<u>34</u>	Total

Number of contributing resources previously listed in the National Register 6

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

- DOMESTIC: single dwelling
- DOMESTIC: multiple dwelling
- GOVERNMENT: fire station
- EDUCATION: school
- RELIGION: religious facility
- RELIGION: church school
- RELIGION: church-related residence

**Current Functions**

(Enter categories from instructions.)

- DOMESTIC: single dwelling
- DOMESTIC: multiple dwelling
- GOVERNMENT: fire station
- EDUCATION: school
- RELIGION: religious facility
- RELIGION: church school
- RELIGION: church-related residence

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

MID-19<sup>TH</sup> CENTURY: Greek Revival

LATE VICTORIAN: Gothic

LATE VICTORIAN: Italianate

LATE VICTORIAN: Queen Anne

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS: Colonial Revival

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

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS: Tudor Revival

LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY AMERICAN MOVEMENTS:

Bungalow/Craftsman

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

foundation: BRICK

walls: BRICK

WOOD: Weatherboard

roof: ASPHALT

other: \_\_\_\_\_  
\_\_\_\_\_

### 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

Peru's Westside Historic District has exceptional examples of 19<sup>th</sup> and early 20<sup>th</sup> century architectural styles including Italianate, Queen Anne, and Colonial Revival buildings. Several large churches, some with parochial schools, and the city's former public school buildings are also located in the district. This adds to the richness in variety of architectural examples, which includes impressive examples of Gothic Revival and Art Deco architecture. The district extends several blocks west from the historic downtown into the neighborhood with many of the churches lining Main Street.

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## Narrative Description

The Peru Westside Historic District extends several blocks west from the west edge of the commercial historic district. Main Street essentially forms the spine of the district, extending west into the district from its intersection with Broadway Street at the courthouse square. Main Street has a slightly different character, lined with several churches and a handful of businesses. The street is also wider and lined with trees and sidewalks, though the district's other streets are also lined with trees and sidewalks, some composed of brick.

The district's character is best defined by the large homes lining its streets. Queen Anne is the dominant style in the district, but there are many impressive examples of Italianate, Free Classic, Colonial Revival, and Craftsman/Bungalow or American Foursquare styles. A few examples of Tudor Revival, Greek Revival, Gothic Revival, and Classical Revival exist (most of these latter two are confined to public buildings). The housing is tightly packed into the neighborhoods with few open lots for parking with one notable exception of a block with a park-like feel. This private area is considered a contributing site and is often referred to as Shirk Park. It is bounded by an impressive brick and iron fence which is counted as a contributing structure (seen in the foreground of photo 17). The sidewalks, mentioned above, are considered a contributing structure in the district because of the unusual inclusion of the intersecting street names laid in the sidewalks in white tiles with blue lettering, and because several are constructed of glazed paver brick like portions of 6<sup>th</sup> and 5<sup>th</sup> Streets (see photos 05 and 09). Secondary or ancillary buildings are not part of the resource count, such as garages and sheds, except for the large carriage houses at 50 and 54 Hood Street. The one at 50 Hood Street is part of the Shirk-Edwards National Register nomination. The one at 54 Hood Street is even larger than the one at 50 Hood Street and because of its architectural significance and scale, warrants counting as a contributing resource.

There are relatively few non-contributing resources in the district. Very few of the houses have been substantially remodeled to the extent that the building's original design is not fully discernable. Most changes include window replacements or the introduction of vinyl or aluminum siding over clapboards. Many of the non-contributing resources are rendered such due to an accumulation of changes like replacement windows and siding compiled with alteration of fenestration locations and enclosure of porches to make them no longer read as porches, but as living space. Such is the case at 110 6th Street which introduced new siding and windows and the loss of any discernable, original porch. While the house form is retained, the accumulative effect is to render the house non-contributing.

A complete listing of resources follows:

Shirk Park = contributing site  
Sidewalks = contributing structure  
Fence/gates at Shirk Park = contributing structure

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7<sup>th</sup> Street, south side heading east

109 7<sup>th</sup> Street. Gabled-ell, c. 1890. Contributing

71 7<sup>th</sup> Street. Central Grade School, Classical Revival, 1922. Contributing  
National Register of Historic Places. Right background of photo 01

The two-story brick building features limestone trim and 1/1 metal replacement windows with stone sills and lintels composed of soldier brick. Most windows have transoms that have a panel infill. The building's parapet is trimmed with a stone belt course at the bottom and cap stone on top. The front façade is symmetrical and is divided into a middle section flanked by slightly projecting wings. The middle section features nine bays, the center being the entry to the building. The bays are composed of pairs of 1/1 metal windows with transoms with stone sill courses in each story except for the outermost bays which have just a single 1/1 window with transom. The entry bay features a large stone surround with a pair of metal doors and transom and metal side-lites. The side-lites and doors are flanked by Doric pilasters which support a nicely detailed entablature. The entry bay's second story features a pair of 1/1 metal windows with transom flanked by narrow 1/1 windows with transoms. A wide building stone carved with CENTRAL GRADE SCHOOL is centered in the parapet.

The wing sections do not have windows. They are flanked by wide brick pilasters or corner piers and the second story features a stone belt course between the pilasters above which is a course of soldier brick. Three panels trimmed with rowlocks and corner blocks are above the soldier brick between the pilasters. Two additional courses of soldier brick top the panels just below the parapet. The pilasters extend up into the parapet and flank a panel of brick trimmed with rowlocks and corner blocks.

In 1922, the city constructed a new Central Grade School northwest of the location of the former high school, fronting 6<sup>th</sup> Street, built in 1911. Prior to the construction of the 1911 high school, the graded school and high school were combined in a building in the northeast corner of the block. The city continued to expand its educational programs by constructing the Peru Industrial School in 1926 (photo 01). It was used for both industrial arts education and for housing a heating mechanical plant for the growing school campus. By the 1930s, the school board realized the old high school was insufficient to provide all of the necessary space and programs for the city's children, so a new high school with large gymnasium was constructed through the Works Progress Administration in 1939 (photo 04). The inclusion of the gymnasium, named Tig-Arena, was particularly important for expanding physical recreation/education to Peru's students.

65 7<sup>th</sup> Street. Peru Industrial School, Tudor Revival, 1926. Contributing.  
National Register of Historic Places. Oscar F. Cook, architect. Photo 01

The one-story brick building trimmed with stone features a tall limestone base and metal industrial-style windows divided into multiple panes with stone sills (the front windows have been covered with plywood). The building features a simple cap stone on its largely undefined side parapets and has a flat roof. The front façade, though, has exceptional details and is divided into five bays with a center entry bay by brick pilasters with stone rustication. The pilasters

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extend through the parapet, which features stone molding on the bottom and topped with a capstone. The pilasters feature stone blocks with a narrow panel of brick in the parapet. They are capped with a carved stone with a shield in low relief. These details continue onto the sides of the corner pilasters. The outer two bays feature wide windows covered with plywood and the bays flanking the middle entry are narrower with narrower windows covered with plywood.

The entry bay has a large stone surround with a deeply-recessed entry. The surround features a large Tudor arch with jambs tapered inward to a pair of large wood doors divided into multiple panels. A Tudor-arched transom is above the doors but is covered with plywood. The entry arch is flanked by brick and stone pilasters, in rustication. Tall rectangular stone panels in the pilasters and stone spandrels above the transom are carved with trefoil and quatrefoil designs, Gothic in appearance. These support a wide name stone flanked by pilaster capitals, all nicely carved. The word "INDUSTRIAL" is carved in high relief in the name stone. The brick parapet wall steps up over the middle bay. It is flanked by stone scroll-like braces and capped with stone moldings that step down in two locations to form slit-like openings in the parapet. A nicely carved panel with quatrefoil design and PHS on a shield is centered in the parapet.

Note that the block on which the Central Grade School, Industrial School, and High School (facing 6<sup>th</sup> Street) are located is considered a contributing site in the Peru High School Historic District (listed 2012).

### 6<sup>th</sup> Street, north side heading west

14/16 6<sup>th</sup> Street. Stevens House, Queen Anne, c. 1885. Contributing  
Photo 02

The large two-and-a-half-story brick house has a raised basement of rusticated limestone with drip ledge cap and mostly 1/1 wood windows with stone sills and carved stone hoods. The hoods feature rosette and chevron carvings. The house features a tall wood frieze composed of horizontal boards and rows of shorter carved brackets between larger carved brackets which carry the eaves. The hipped roof is covered with asphalt shingles. The asymmetrical massing of the home includes lower cross gables, bays with cutaway corners, dormers, and porches on the front (south) and east façades. A narrow, two-story gabled section with chimney is on the south half of the west façade. It has cutaway corners and the balcony-like second story features with full-round arched openings and square corner columns that extend from the frieze, down. An octagonal bay, two-story, is at the north end of the east façade.

The front façade features a narrow two-and-a-half story bay with cutaway corners on its west end. The bay features windows in each of its walls on the first and second story. The front wall features a wide 1/1 window with the top sash having a perimeter of smaller rectangular panes around a large central pane. The cutaway walls feature narrow 3/1 windows. Tall brackets extend up from the bay to support the overhanging eave which is broken at the center for a wall dormer which is covered with patterned shingles and a fanlike design that flanks the attic window (covered). The dormer has a gabled roof that is supported by small brackets at the eaves. Two wood entry doors are east of the bay. They have two panels in the bottom and a large window in

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the top half of the door. The windows have a perimeter of small rectangular panes. A pair of 1/1 windows is east of the doors on both the first and second story. A dormer with gabled roof is off-centered to the east and features three narrow windows divided into six panes. Carved brackets support the dormer roof. The entry porch, which is concrete, features non-historic wood posts that have taken the place of original turned posts which are seen on the inside corners of the porch on the south end of the east façade. The front porch extends from the west end of the façade, east, to cover the two doors. It has a shed roof with a gablet over the steps which are on its east end. The porch has its original roof structure and a few extant carved brackets and pickets in the gablet. The east porch has two gablets-one facing south and the other facing east-and has similar details to the front porch.

The house belonged to Jess and Elizabeth (Hauk) Stevens by 1908. Jess Stevens was a bookstore owner in the city. In 1910, Elizabeth's parents, Harvey and Ella Hauk, were also living in the household. Stevens partnered with Harry West to form West & Stevens books and stationary shop prior to 1908 at 74-76 North Broadway and operated the store for over 25 years. The Stevens were members of the Presbyterian Church. He died in 1941 and Elizabeth died in 1955; they are buried at Mt. Hope Cemetery in Peru.

28 6<sup>th</sup> Street. Dr. Benjamin Eikenberry House. Queen Anne/Romanesque Revival, c. 1895.

Contributing

Left side of photo 02

The two-and-a-half story brick house has a raised basement composed of rusticated limestone and 1/1 wood windows with rusticated stone sills and smooth lintels. Carved wood modillions carry wide overhanging eaves of the tall, hipped roof. The roof is covered with asphalt shingles and features lower cross gables.

A three-story round tower is located on the southwest corner of the front façade. It features three windows in the first and second story, which is topped by a tall frieze and narrow section of eave. The third story has three full-round arched 1/1 windows and a conical roof covered with slates. The front porch extends from the tower to the east end of the façade. It features four Doric columns, wood, set on rusticated stone piers with iron railings between. The columns support a flat roof; the middle two flank porch steps. The entry, which is in a one-story projecting vestibule, is composed of a wood door with window and side-lites, each with a transom, centered in the back wall of the porch. The projecting entry vestibule is flanked by 1/1 windows. The second story features a three-sided bay with cutaway corners centered in the wall east of the tower. It features a 1/1 window in each of its three walls. Rising above this in the roof is a large dormer with gabled roof and Palladian window. The dormer has wood shingles on its walls and clapboards and cornice returns on its gable. Short piers, flared at the bottom and covered with asphalt shingles, flank the dormer, framing the Palladian window.

The home belonged to Dr. Benjamin Franklin and Effie (Wilson) Eikenberry by 1910. Benjamin was a Peru physician with offices located at 22 ½ North Broadway Street, not far from his residence. He was born in 1869 in Miami County and graduated from Valparaiso University and Hahnemann Medical College. The Eikenberrys were members of the Presbyterian Church of which he was president of the board when he died in 1943. He practiced medicine in Peru for



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nearly 50 years. Effie (Wilson) Eikenberry was born in 1873 and died in 1971; they were married in 1899. The couple are buried at Mt. Hope Cemetery in Peru.

36 6<sup>th</sup> Street. Gable-front, c. 1890. Contributing

80 6<sup>th</sup> Street. Peru High School, Art Deco, 1939. Contributing  
National Register of Historic Places.

Henry Wolf, architect. Works Progress Administration, builder. Photo 04

The two-story brick building features a tall, smooth limestone base and metal windows with awning sashes and stone sills. The parapet for the flat roof has metal flashing except where it steps up on the entry bays where it is capped with stone. The front façade has a simple arrangement of seven bays. The outer bays feature a single window to the inside of the first story. The entry bays, covered with stone on the first story, are to the inside of the outer bays and feature deeply-recessed entries composed of three wood doors with windows divided into four panes. Stylized letters carved into the stone over the entry spell PERU HIGH which is divided by a tall vertical ribbons of stone that extend up and over the bay's parapet. A tall belt course of fluted stone is at the top of the first story. Windows flank the ribbons of stone in the second story. The bays to the inside of the entry bays feature rows of windows with a grouping of three flanked by a single window in the first and second story. The middle bay features two pairs of windows in each story and is framed by vertical ribbons of stone. The west façade has an interesting entry which is similar, but narrower than the front entry bays with only two doors. The ribbons of stone extend up and over the parapet but are flanked by two-story tall windows composed of glass block.

106 6<sup>th</sup> Street. Queen Anne, c. 1890. Contributing

110 6<sup>th</sup> Street. Italianate, c. 1865. Non-contributing

118 6<sup>th</sup> Street. Kittner House, Italianate, c. 1870. Contributing

The one-and-a-half story, front-gabled house has a cut limestone foundation and its walls are covered in vinyl siding. The house has a wide front gable and 1/1 replacement windows. The roof is covered with asphalt shingles. The first story features a wood porch off-centered to the east. It has square wood posts with Doric capitals and jigsaw brackets that support the flat porch roof. Rows of dentils and pairs of small sawn brackets support the eaves. A balustrade of sawn balusters between wood posts creates a balcony rail on the porch roof. The first story features two windows in the west half of the façade and a door and window in the east half. The wood door has a window composed of art glass in its top half. The second story features two modern balcony doors. The attic has a round vent, wood, with muntins forming a quatrefoil design. A porch with similar details is located on the east façade of the house.

The house was likely built for the David and Rosa Kittner family who emigrated from Germany to Indiana during the early 1840s. The Kittners operated a dry goods and clothing store named Kittner & Sons in Peru. The company sold clothing, shoes, hats, caps, and furnishings. The family appears to be living at this home in the 1870 census and continued here into the early 20<sup>th</sup> century. In 1870, they had four children and a domestic servant named Carolina Snyder living

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with them. By 1900, they had Yetta Herzz, Rosa's mother, living with them. David died in 1919 and Rosa died in 1927; they are buried at Mt. Hope Cemetery in Peru.

124 6<sup>th</sup> Street. Duplex, c. 1880/1920. Contributing

126 6<sup>th</sup> Street. T-plan, c. 1880. Contributing

128 6<sup>th</sup> Street. Side-gabled House, c. 1890. Contributing

134 6<sup>th</sup> Street. Italianate, c. 1875. Contributing

154 6<sup>th</sup> Street. Weeks House, Prairie Style/Foursquare, c. 1925. Contributing  
Right side of photo 05

The two-story house features a brick wainscot on its first story which projects forward from the front façade to become porches in the front corners of the first story. The walls are covered with cement shingles and the house has 6/1 Prairie Style wood windows. Both the front porch and house feature low-pitched hipped roofs with wide overhanging eaves. The front façade has a symmetrical arrangement with porches in each corner and Prairie Style entry doors deeply recessed in the back wall. Square pillars, covered in cement shingles, form the corner supports for the porch roof. The middle part of the first story, between the open porches, is an enclosed porch with rows of Prairie Style casement windows. The second story features two pairs of Prairie Style windows that flank a shorter window with window box centered in the façade. A short dormer with a hipped roof and two rectangular vents is centered in the façade.

The house was constructed for Walter and Louise Weeks c. 1925 and was valued highest among houses on the block in 1930, at \$15,000. Walter Weeks owned a coal supply company in the city named for him and his brother, Frank, "Weeks Brothers Coal Company" which was located at the corner of North Broadway and the Wabash Railroad. The company offered coal, coke, and wood. Walter and Louise moved from their Main Street apartment to 6<sup>th</sup> Street after the completion of their home.

158 6<sup>th</sup> Street. Italianate, c. 1865. Contributing  
Middle of photo 05

160 6<sup>th</sup> Street. Colonial Revival Cottage, c. 1930. Contributing  
Left side of photo 05

166 6<sup>th</sup> Street. Queen Anne, c. 1890. Non-contributing

172 6<sup>th</sup> Street. Gable-front, c. 1900. Contributing

174 6<sup>th</sup> Street. Queen Anne, c. 1895. Contributing

178 6<sup>th</sup> Street. Free Classic, c. 1900. Contributing

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184 6<sup>th</sup> Street. West House, American Four Square, c. 1915. Contributing  
Photo 06

The two-story house features a brown-colored brick foundation and porch. The first story is covered with clapboards and the second story, which flares out at the bottom, is covered with wood shingles. A wood string course extends around the top of the first story. The house has 6/1 wood windows, mostly in pairs, with simple trim boards. The hipped roof, covered with asphalt shingles, has wide overhanging eaves. The front façade has a full-width porch with brick walls capped with stone and large, square corner columns that support a hipped porch roof. The wood entry door with full window is in the east end of the porch's back wall. A grouping of three windows (1/1 windows that flank a window with art glass transom) is centered in the first story west of the entry. The second story features pairs of 6/1 windows in each corner of the façade. A dormer with hipped roof and short, rectangular window is centered in the façade. Its walls are covered with clapboards.

The home was likely constructed for the Harry West family c. 1915. Harry and Georgia (Karthold) West, married in 1893, were living in the house in 1930 with their son, Joseph, and Georgia's sister, Eleanor Parker. Harry West was partners with Jess Stevens to form West & Stevens books and stationary shop prior to 1908 at 74-76 North Broadway. The home's value was estimated at \$12,000 in 1930, and was second highest on the block to the house at 154 6<sup>th</sup> Street, which was valued at \$15,000. The couple lived at the home into the 1960s.

#### 6<sup>th</sup> Street, south side heading east

233 6<sup>th</sup> Street. Doud House, Classical Revival/American Foursquare, c. 1905. Contributing

The two-story house has a molded concrete block foundation and clapboards. The house has a basic foursquare plan, but has applied Classical Revival features. The most prominent of these are on its full-width front porch which has thick, square wood columns that are tapered and fluted with Doric capitals. The columns rest on molded block piers between which are balustrades of turned balusters. A pair of columns flank the porch steps and entry, which is centered on the front façade. They support a full pediment, nicely detailed, with wood siding in the recessed gable wall. Both the porch and main roof are low-pitched, hipped roofs covered with asphalt shingles. The porch roof has a built-up entablature and cornice appearance with and integral gutter.

The entry, centered in the back wall of the porch, is composed of a wood door with full window, transom, and side-lites. A composition of three wood windows is west of the entry. It has a pair of narrow 1/1 windows flanking a wide window with transom. The upper sashes and transom are composed of art glass. A wide window with transom composed of art glass is east of the entry. The second story features two large 7/1 Craftsman style wood windows with a small 3/1 Craftsman style wood window centered on the façade. The second story is topped with a tall frieze board trimmed with moldings. A dormer with a hipped roof is centered in the roof. It has vinyl siding and three small, narrow 4/1 wood windows.

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The home belonged to members of the Doud Family who originally farmed in rural Miami County prior to construction of this house c. 1895. Daniel and Mary Doud were immigrants from Ireland and raised five daughters and one son. By 1900, four of the siblings, all adults, were living together in the home without their parents. Kate, a teacher, was listed as head of household, and her brother, Timothy was employed as a railroad fireman. Kate and her sister, Margaret, continued to live at the home as single women into the 1950s. Margaret died in 1945 and Kate died in 1956. They are buried with their parents and other siblings at St. Charles Catholic Cemetery in Peru.

185 6<sup>th</sup> Street. Queen Anne, c. 1900. Contributing

183 6<sup>th</sup> Street. Queen Anne, c. 1900. Contributing

177 6<sup>th</sup> Street. Gable-front, c. 1900. Contributing

175 6<sup>th</sup> Street. Gabled-ell, c. 1900. Contributing

169 6<sup>th</sup> Street. Fries House, Colonial Revival, c. 1925. Contributing

The one-and-a-half story, gable-front house features a cut limestone foundation and wide clapboards. The house has pairs of casement windows, divided into eight panes, and transoms divided into two panes with simple trim boards and wood shutters with panel design. The roof, which has a low, flared east slope over an enclosed porch, has narrow eaves and is covered with asphalt shingles. The front façade features an entry to the enclosed porch on the west end. The porch opening has a segmental arched top and is enclosed with a wood door with full window and side-lites. Pairs of casement windows with transoms flank a large chimney centered on the first story. The chimney is composed of brick with rusticated stone trim. It tapers upward and steps in with a semicircular cutaway corner near the top of the first story, west side. This cutaway features rusticated stone voussoirs capped with a narrow beveled cap at the top. The chimney, which extends through the eave at the ridge of the gable, is topped with stone trim and clay chimney pots. Narrow casement windows divided into eight panes flank the chimney on the second story.

The house belonged to Alfred and Hilda (Rademaker) Fries, married in 1918, who likely had the home constructed for their family about 1925. Two daughters, Mary and Louise, and a servant named Gertrude Hickathorn, were living in the house in 1930. Alfred Fries was the president and general manager of the Peru Foundry Company.

167 6<sup>th</sup> Street. Queen Anne, c. 1900. Contributing

165 6<sup>th</sup> Street. Italianate (cube), c. 1890. Contributing

159 6<sup>th</sup> Street. Italianate, c. 1880. Contributing

135 6<sup>th</sup> Street. Gable-front, c. 1900. Contributing

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129 6<sup>th</sup> Street. Dutch Colonial Revival, c. 1920. Contributing

127 6<sup>th</sup> Street. Italianate, c. 1880. Contributing

123 6<sup>th</sup> Street. Gabled-ell, c. 1900. Contributing

119 6<sup>th</sup> Street. Gable-front, c. 1900. Contributing

117 6<sup>th</sup> Street. Queen Anne, c. 1910. Contributing

113 6<sup>th</sup> Street. Bungalow, c. 1920. Contributing

109 6<sup>th</sup> Street. Gable-front, c. 1880. Non-contributing

107 6<sup>th</sup> Street. Craftsman, c. 1915. Contributing

77 6<sup>th</sup> Street. Hall and Parlor, c. 1860. Non-contributing

65 6<sup>th</sup> Street. Queen Anne, c. 1885. Contributing

63 6<sup>th</sup> Street. Gable-front, c. 1900. Non-contributing

35 6<sup>th</sup> Street. Dr. Kalbfleisch House. Italianate, c. 1870/1910. Contributing  
Right side of photo 03

The two-story brick house is constructed in a T-plan and features a rusticated limestone foundation and cement parging over its brick walls. The house has 1/1 wood windows with stone sills and stone pediment hoods. The eaves are supported by rows of scroll brackets and the gable roof is covered with asphalt shingles. The west-facing leg of the T-plan features cutaway corners and a gable covered with wood shingles trimmed at the bottom with a row of dentils. A Craftsman-inspired porch is on the southwest corner of the house and matches details of a second story, front porch.

The front façade features a wrap-around porch that extends back to the east and west-facing legs of the T-plan where wood entry doors with full windows are located. The porch features wide brick piers with stone caps that carry pairs of Doric columns, wood, or three columns on the corners. Sawn brackets spring from blocks above column capitals and form small Gothic arches between pairs of columns. The porch steps are flanked by brick piers with columns. The back wall of the porch, in the front-facing leg of the T-plan features two 1/1 windows. The second story of the front façade features a wide porch-balcony with corner piers that carry tapered, square columns that carry a low-pitched shed roof. Balustrades of simple pickets are between the piers. The back wall of the second story porch has a 1/1 window in its east half and a wood door with window and transom in its west half.

The house was remodeled for the Kalbfleisch Family c. 1910. Dr. Adam Kalbfleisch and his wife, Matilda, purchased the home by 1900 and converted it to include the front porches and

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physician's office. Matilda's parents, Godlob and Mary Conrad, were living in the household in 1900 as well as Lena Doerr, a domestic servant. The family members were of German descent.

27 6<sup>th</sup> Street. Dr. Jacob Malsbury House, Tudor Revival, c. 1915. Contributing  
Left side of photo 03

The two-and-a-half story brown-colored brick house has a stone belt course at the bottom of its first story walls and several gables covered with half-timbering and stucco, sometimes jettied out over the first story. Two such gables are prominent features of the south half of the west façade and one is located in the north end of the east façade. The house has 6/1 wood windows with stone sills. Some ground floor side windows are recessed into double-coursed segmental-arched openings. The steeply-pitched hipped roof has several lower cross gables and is covered with asphalt shingles. Originally, the roofing was slate.

The front façade has a projecting, two-and-a-half-story gabled section on its west half. This features a small porch with steps and wood posts that support a gabled porch roof. The gable wall has stucco and half-timbering. The entry from the porch features a wood door with side-lites and transom. The second story features a row of three 6/1 windows with stone sill and steel lintel. The gable over this section jetties out and is carried by wood corbels. A casement window divided into small diamond-shaped panes is centered in the gable wall which is covered with stucco and half-timbering. The east half of the front façade is dominated by a wide, one-story brick porch with entry steps in its west end. The porch has square columns, brick, which extend through the porch roof to form piers capped with stone. The porch has brick walls capped with stone and patterned openings centered in the front wall. The porch roof, which is a low-pitched gable, is supported by brackets and its wall is covered with stucco and half-timbering. The second story features a pair of 6/1 windows in its east half and a 6/1 window in its west end. A section of stucco and half-timbering from an east-facing gable wraps the east end of the second story.

Dr. Jacob and Anna (Rogers) Malsbury were married in 1891 and made this their home and office during the late 1800s and early 1900s. Eventually they would move to a home and office/clinic on West Main Street where he joined his brother, Laughlin Malsbury, in a joint physicians' practice. Dr. Jacob Malsbury died in 1927.

21 6<sup>th</sup> Street. Greek Revival/Gable-front, c. 1860. Contributing

15 6<sup>th</sup> Street. Duplex/Italianate, c. 1880/1915. Contributing

5<sup>th</sup> Street, north side heading west

20 5<sup>th</sup> Street. Commercial Building, c. 1965. Non-contributing

36 5<sup>th</sup> Street. Commercial Building, c. 1975. Non-contributing

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58 5<sup>th</sup> Street. St. Charles Catholic Church, Gothic Revival, 1865.

Indiana State Register of Historic Places. Photo 07

The tall, gable-front church was constructed with brick and stone trim, but c. 1900 was covered with molded cement to form a rusticated stone appearance which is painted. The building has a stone foundation and tall, narrow buttresses that form bays between which are placed tall, narrow Gothic-arched wood windows composed of art glass in lancet-shaped mullions. The windows have a thin stone sill. The arch is covered with molded cement. The roof is covered with asphalt shingles.

The front façade is dominated by the tall, central entry tower flanked by buttresses angled outward from its corners. The buttresses step in as the tower climbs in height to just below the belfry. The entry is composed of a tall Gothic-arched surround flanked by pilasters that feature tall stone pinnacles. The Gothic arch is surmounted by a gabled pediment, stone, that features carvings and topped with a tall pinnacle. A large pair of wood doors with ornate iron strap work hinges is topped with a large wood transom with Gothic arch and art glass in a trefoil pattern. A large Gothic-arched window is located in the second story of the tower. The tower extends up from the roof with a room featuring two Gothic-arched windows in each wall. The windows have a carved stone sill that extends between corner pilasters. The church date and name stone is centered between the top of the two windows on the front façade. The top of this section features rows of corbels. The belfry rises above this section and features stone pinnacles that top the pilasters below and stone balconies on each side. Gothic blind arches are below the balconies and flying buttresses of stone support the octagonal-shaped belfry as it rises above the balconies. The belfry features Gothic-arched louvered openings in each of its eight walls. A carved stone frieze and cornice top the belfry from which springs the metal spire surmounted with a cross.

Flanking the entry tower on the façade are bays with similar composition to the tower's lower levels. Pairs of entry doors matching the center entry are in the first story, but are scaled much smaller. Their transoms are composed of lancets in Gothic arches and roundels rather than trefoil designs. Gothic-arched windows are in the second story, one over each entry. The façade is flanked by tall buttresses that angle outward from its corners. These step in and are topped by stone pinnacles that rise above the eaves. The rake is defined by rows of Gothic-arched corbels at the top of the wall. A carved wood frieze is under the eaves.

The Catholic Church was the first established in Peru. The denomination already had a presence in the region with missionaries who worked to convert members of the Miami tribe. Catholic priests, French mostly, offered mass for traders, also largely French, who worked posts along the Wabash River in the area. Father Badin, noted priest in Northern Indiana, had come to Peru by 1834. Two lots on the northwest corner of 5<sup>th</sup> and Miami Streets were donated to the Catholic Church in the town's original platting and a church was erected in 1835. The parish has been operating from the same location since that time. The church had several priests between that time and 1860 when Father Kroeger came to Peru. During his tenure, the priest's home and present church were constructed. The latter cost \$21,000 and was finished in 1865. The Catholic

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cemetery was also established during this time. Membership of the church had grown to 2000 by about 1910.<sup>1</sup>

58 5<sup>th</sup> Street. St. Charles Rectory, Free Classic, c. 1865/1890. Contributing  
Left of church in photo 07

The two-and-a-half story building is also covered with molded cement to give it a rusticated stone appearance. It features 6/6 replacement windows with stone sills. A stone belt course forms the lintels and wraps around a projecting section in the east half of the front façade's second story. The first story has a modern office addition which connects to the church on its east end. The addition, which takes the place of a historic porch, has walls composed of stone and features a low-pitched gabled roof. Pairs of brackets support the building's eaves. The hipped roof has lower cross gables and is covered with asphalt shingles. The front façade features three windows in the second story (projecting section) that rises above the modern addition. A gable tops this section and is enclosed at the bottom with a narrow section of roof/eave. A Palladian window is centered in the gable which is covered with vinyl siding. The west half of the façade features a three-sided, two-story bay with cutaway corners. It features a 6/6 window in each of its walls on both stories. The first and second stories are divided by several courses of wood shingles that flare out at the bottom of the second story. A dormer with hip roof supported by small brackets under the eaves is centered in the roof rising above the bay with cutaway corners. The dormer has vinyl siding and two 1/1 windows in its front wall.

80 5<sup>th</sup> Street. St. Charles Catholic School, Classical Revival, 1930. Contributing

The two-story auburn-colored brick building features a smooth-cut limestone foundation with a beltcourse of soldier brick at the bottom of the first story. The building has pairs of 1/1 wood windows with stone sills and lintels composed of soldier brick. The building has corners that are rusticated with projecting single courses of brick. The parapet steps up on the corners and in the center. The parapet is capped with stone. The front façade is divided into three sections with the flanking sections projecting forward from the middle section. The flanking sections feature three pairs of 1/1 windows in the first and second stories. The middle section features a projecting entry portico of stone. The portico is composed of three Doric columns at each corner that flank a recessed entry. The column support a tall entablature that is topped by a stone balustrade. The word "ST. CHARLES" is carved into the frieze over the entry. The entry is composed of two pairs of wood doors with full windows and transoms. The windows and transoms are composed of multiple panes. Two pairs of 1/1 windows flank the portico in the middle section. Five pairs of 1/1 windows are located in the second story of the middle section. The parapet features a gabled section with brick panel and date stone centered over the middle section. It is surmounted by a stone cross.

100 5<sup>th</sup> Street. Queen Anne, c. 1900. Contributing  
Right side of photo 08

This house is approximate to several George Barber pattern book designs. The boulder stone chimney was added after 1997.

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<sup>1</sup> Bodurtha, pg. 344-345



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108 5<sup>th</sup> Street. Queen Anne, c. 1900. Contributing  
Left side of photo 08

118 5<sup>th</sup> Street. Joseph Bergman House. Free Classic, 1901. Contributing

The two-and-a-half story house features a rusticated, cut limestone foundation and walls covered with wide clapboards. The house has 1/1 wood windows with tall cornice hoods and cornice at the top of the walls with rows of dentils under the eaves. The tall hipped roof has lower cross gables and is covered with asphalt shingles.

The front façade features a large porch that wraps around to the east side of the house. The porch has stone piers that support pairs of Scamozzi Ionic columns. The porch has a shed roof with curved southeast corner and a fully enclosed gabled pediment over the entry steps on its west half. Rows of dentils are below the porch eaves. The entry is centered in the back of the porch wall and features a large wood door with full window and transom. A projecting three-sided bay with cutaway corners is on the east half of the first story. It has a 1/1 window in each of the cutaway walls and a wide wood window with transom composed of art glass in its front wall. A projecting semicircular bay with two windows is west of the entry. It is raised and supported by a large wood bracket. The second story features a row of three 1/1 wood windows in its west half and a pair of 1/1 wood windows in its east half. A gabled section projects out over the east half of the second story. It is supported by wood brackets and features a pair of small wood windows divided into nine panes. A small dormer with gabled roof is in the west half of the roof. It features a flared bottom wall and a wood window divided into nine panes.

The house was constructed for Joseph and Catherine Bergman about 1901. In 1910, the family consisted of five children and the parents. Joseph Bergman owned and operated a restaurant in the city. Bergman was a native of Plymouth, Indiana and arrived in Peru in 1887, a year after his marriage to Catherine Andres. Joseph died in 1938 but his widow continued to live at the home until 1950 at the time of her death. They are buried at St. Charles Catholic Cemetery in Peru.

120 5<sup>th</sup> Street. Duplex/Queen Anne, c. 1900. Contributing

122 5<sup>th</sup> Street. American Four Square, c. 1910. Contributing

128 5<sup>th</sup> Street. Italianate, c. 1870. Contributing

134 5<sup>th</sup> Street. Deibert House, Queen Anne, c. 1890. Contributing

The one-and-a-half story house features a rubblestone foundation parged with cement and Dutch lap siding. The house has a lazy-T form with a longer east wing than its short west wing. The house has 1/1 wood windows with simple trim boards and wood shutters. The gables feature stick work and pickets in the top of the wall. The eaves are supported by large carved brackets on the gables and the roof is covered with asphalt shingles.

The front façade features a bay with cutaway corners on the first story in its west half. Each wall of the bay features a 1/1 window with panels in the wall below it. Large carved brackets extend over the cutaway corners to carry the second story. A drop finial terminates the brackets over the

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cutaway wall, which curves up and outward above the window and is covered with wood shingles. A carved wood spandrel tops the front window. A pair of 1/1 windows is centered in the gable over this front-facing leg of the T-plan. A porch with a gabled roof supported by turned posts is east of the cutaway bay. The porch gable is supported by carved brackets and features a wood-carved wall. The entry is composed of a wood door with side-lites and transom. A pair of 1/1 windows is east of the porch. The roof features a dormer with shed roof in the east half of the façade. The dormer has two windows with a panel below each. The windows are flanked by pilaster-like trim on the front/corners of the dormer. A semi-circular porch is located off the southwest corner of the house. It features turned posts and a balustrade and frieze of open, carved stick work.

Frank and Harriet (Smith) Deibert lived in the house by 1900. Deibert was a grocer in the city with a store located at 75 South Broadway that operated under the name "F. I. Deibert." In 1900, the couple, in their 50s, had a servant living in the home named Jennie Wilkinson. Frank died in 1912 and Harriet died in 1926. They are buried at Mt. Hope Cemetery in Peru.

204 5<sup>th</sup> Street. T-plan, c. 1900. Contributing

210 5<sup>th</sup> Street. Greek Revival/Gable-front, c. 1865. Contributing

The one-and-a-half story, gabled-front house has a rubble stone foundation topped with several courses of hand-cut limestone. The walls are covered with vinyl siding and the house has 4/4 wood windows with metal shutters. A tall frieze board is at the top of the walls. The roof, which features cornice returns on the front gable, is covered with asphalt shingles. The small house has a porch with concrete block foundation, concrete cap, and iron railings. The façade is symmetrical and features a wood door with window in its top half with transom (covered with plywood). Flanking the door are 4/4 wood windows. A 1/1 wood window is centered in the front gable. The house is likely one of the oldest/first constructed in the plat Shirk created from the Hood farm in 1863.

This home belonged to the Baldwan/Poldun (sp) family during the 1800s-1900s. Ferdinand and August (Kohls) Baldwan (sp) were living here with their four sons in 1900. The couple emigrated from Germany in 1873 and 1874 and were married in Miami County in 1876. The father performed general labor while the adult sons had occupations ranging from factory worker, cigar manufacturer, and dry goods salesman. One son, Fred, who was a cabinet maker, continued to live at the house into the 1900s.

216 5<sup>th</sup> Street. Gabled-ell, c. 1870. Non-contributing

218 5<sup>th</sup> Street. T-plan, c. 1880. Non-contributing

222 5<sup>th</sup> Street. Italianate/Colonial Revival/I-House, c. 1870/1920. Contributing

The two-story, side-gabled house has vinyl siding and 4/4 wood windows with pediment hoods. The roof is covered with asphalt shingles. The symmetrical front façade features an enclosed, projecting vestibule with gabled roof. The entry has a brick stoop and is flanked with Doric columns that support a segmental arch. The entry is composed of a wood door with fan-lite

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transom. The vestibule is flanked by 4/4 windows and the second story features three 4/4 windows.

The home belonged to the Gleason Family during the late 1800s and early 1900s. Thomas Gleason, who was born to Irish immigrants, was occupied as a railroad conductor. His wife, Margaret, emigrated from Ireland in 1872. The couple had six children and a boarder, John O'Reilly who worked as a locomotive engineer, living in the house in 1900. Thomas died in 1909 and Margaret died in 1913; they are buried at St. Charles Catholic Cemetery in Peru.

226 5<sup>th</sup> Street. American Four Square, c. 1910. Contributing

228 5<sup>th</sup> Street. Gable-front, c. 1900. Contributing

234 5<sup>th</sup> Street. Gabled-ell, c. 1900. Contributing

5<sup>th</sup> Street, south side heading east

235 5<sup>th</sup> Street. Bungalow, c. 1920. Contributing

225/227 5<sup>th</sup> Street. Duplex/Gable-front, c. 1900. Contributing

223 5<sup>th</sup> Street. Gable-front, c. 1865. Contributing

219 5<sup>th</sup> Street. Upright-and-Wing, c. 1890. Contributing

The one-story house has a foundation parged with cement and covered with metal siding. The 1/1 wood windows have wood shutters. The roof is covered with asphalt shingles. The upright, gabled section is on the east half of the front façade. It has a concrete porch with steps on the west half and railings around the east half of the porch. The entry is composed of a wide wood door with a surround composed of pilasters that support a tall entablature. A large 1/1 window is east of the entry. The front wall of the wing is the west half of the façade and it features a 1/1 window.

The house belonged to John R. and Mary Donaldson by 1908. John was employed as a fireman for the C. C. & L. Railroad and by 1910 was employed as a locomotive engineer for the railroad. The couple who were in their 20s and had two children in the household in 1910, rented this home. John grew up in the house across the street at 218 West Fifth Street where his parents, Leonidas and Emma Donaldson, lived in 1900. John divorced Mary and married Helen Coyle in 1930, about the time they purchased a house in the 500 block of West 5<sup>th</sup> Street. John retired from the railroad and died in 1949; Helen died in 1975. They are buried at Mt. Hope Cemetery in Logansport. Mary (Hale) Donaldson died in 1964 and was buried with her parents, Dr. Marcus and Minnie Hale in Wabash.

217 5<sup>th</sup> Street. Gable-front, c. 1890. Contributing

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213 5<sup>th</sup> Street. Gable-front, c. 1890. Contributing  
Third from left side of photo 09

209 5<sup>th</sup> Street. American Four Square, c. 1910. Contributing  
Middle of photo 09

135 5<sup>th</sup> Street. George C. Miller, Jr. House. Colonial Revival, c. 1915. Contributing  
Right side of photo 10

The two-story, side-gabled house has vinyl siding and 6/6 wood windows with metal shutters. A tall cornice board is at the top of the walls. The house has cornice returns on its gable wall and the roof is covered with asphalt shingles. The front façade features a gabled portico composed of pairs of thin, fluted columns and pilasters that carry the gabled pediment with cornice returns. The pediment features a full-round arched ceiling. The entry is composed of a wood door with side-lites and fan-lite transom. The portico is flanked by 6/6 windows. The second story has a short pair of 1/1 wood windows flanked by large 1/1 wood windows. A one-story sunroom is on the east end of the house and features rows of casement windows divided into eight panes. It has a low-pitched hipped roof.

The house was built for George C. Miller, Jr. and his wife, Ruth (Burton). Miller was the son of George C. Miller, Sr., who operated a large department store in downtown Peru at 71-73 S. Broadway under the name, George C. Miller & Sons. George, Jr., grew up in a home on West 6<sup>th</sup> Street prior to constructing this home for him and his wife, Ruth, about 1920. George C. Miller, Jr. was secretary of the Peru Trust Company Bank by 1930. George died in 1956 and Ruth died in 1977. They are buried at Mt. Hope Cemetery in Peru.

129 5<sup>th</sup> Street. American Four Square, c. 1920. Contributing  
Left side of photo 10

127 5<sup>th</sup> Street. Marburger House, Colonial Revival/American Four Square, c. 1918. Contributing  
The two-story house features a brick foundation and its walls are covered with clapboards. The house has 8/1 wood windows with wood shutters. The low-pitched hipped roof has wide overhanging eaves and an eyebrow dormer with vent centered in the front façade. The front façade features a brick porch with concrete floor and iron railings across its full width. The steps are located in its west half which also features a projecting, gabled vestibule that is enclosed. The vestibule has groupings of three thin Doric pilasters with lattice work between on its corners. They support an entablature and full pediment with cornice returns. The gable wall is covered with wood. The wood entry door has a short window in its top. A projecting, three-sided bay with a wide front wall is east of the vestibule. It features narrow wood casements divided into five panes that flank a wide wood window divided into fifteen panes. The bay has a metal roof that is flared at the eaves. The second story features two 8/1 wood windows.

The house was constructed for Joseph and Georgia (Redmon) Marburger c. 1918, after their marriage in 1917. Marburger owned a retail hardware store in Peru under the name Marburger Supply Company and was a member of First Baptist Church and the Peru Freemasons. By 1930, the couple had an adopted son named Joseph and Edward Marburger, a brother to the elder

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Joseph, living with them. The couple continued to live at the home into the 1950s, after which they retired to Florida. Joseph died in 1960 and Georgia died in 1968. They are buried at Mt. Hope Cemetery in Peru.

123 5<sup>th</sup> Street. Gable-front, c. 1880. Contributing

119 5<sup>th</sup> Street. Bungalow, c. 1920. Contributing

117 5<sup>th</sup> Street. Greek Revival, c. 1860. Non-contributing

115 5<sup>th</sup> Street. American Small House, c. 1940. Contributing

103 5<sup>th</sup> Street. Gable-front, c. 1900. Contributing

85 5<sup>th</sup> Street. Craftsman, c. 1915. Contributing

77 5<sup>th</sup> Street. Colonial Revival/American Four Square, c. 1900. Contributing

75 5<sup>th</sup> Street. Gable-front, c. 1860. Contributing

69 5<sup>th</sup> Street. T-plan, c. 1900. Contributing

67 5<sup>th</sup> Street. T-plan, c. 1900. Contributing

21 5<sup>th</sup> Street. Bank, c. 2000. Non-contributing

Main Street, north side heading west

24 Main. Duplex/Shop, Italianate, c. 1880/1910. Contributing  
Photo 11

26 Main. Commercial Building, c. 1970. Non-contributing  
Right side of photo 13

34 Main (front). Holy Trinity Episcopal/Anglican Church, Gothic Revival, 1913. Contributing  
Photo 13

The gable-front brick church features a massive tower on its southwest corner. The building has Gothic-arched windows composed of art glass in stone lancets and stone surrounds. The building has a gabled parapet, capped with stone, and roof covered with slates. The building features buttresses capped with stone on its corners.

The tower's buttresses step in as the tower rises and they are angled outward from the corners. The building's name/date stone is in the southwest-facing buttress of the tower. The entry, which is raised and has a tall set of stone steps flanked by a brick wall capped with stone, is composed

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of a large Gothic-arched splayed surround, stone, with engaged colonnettes and deeply-recessed entry doors. The doors are wood and feature metal strap work. The transom area is filled with a stone tympanum with cusped lancet carvings. The tower's belfry features tall pairs of Gothic-arched openings with louvers. The arches are stone and feature tabs into the brick and a pitched stone sill between the buttresses which terminate about halfway up the belfry. The belfry is capped with a thin stone beltcourse and gargoyles on each corner. The tower parapet continues up and is capped with stone. The southwest corner of the parapet is stepped upward. The front façade east of the tower features a large Gothic-arched window with tabbed stone surround. The window is divided into four vertical sections which are further divided by lancets and trefoil patterns in emulation of English Perpendicular Gothic. The window is composed of stained art glass. A basement entry with a Gothic arch, blind, is in the lower east end of the façade. This gabled parapet section is capped with stone and surmounted by a stone Celtic cross.

The Episcopal Church of Peru traces its history to an organizational meeting held on May 2, 1843 at which were several families and representatives from the denomination including Reverend Laird of Logansport and Jackson Kemper, Bishop of Northwest Indiana. The parish was organized under the name St. James and met in a variety of locations until 1871 when the first building, frame, was constructed for a house of worship. The lot on which the building was constructed was purchased and the cornerstone laid on September 19, 1871. The building served the congregation until 1913 when the present building was constructed. The cornerstone for this building was laid June 3, 1913 and the cost of construction was \$20,000. The Episcopal Guild House, located at the back of this property, was constructed c. 1896 under the direction of Reverend Edward Averill.<sup>2</sup>

34 Main (back). Holy Trinity Episcopal/Anglican Church Guild Hall, Gothic Revival, c. 1896. Contributing. Left of church in photo 13

The two-story, gable-front brick building features a limestone foundation. The 1/1 wood windows feature stone label lintels and stone sills supported by small stone corbels. The building has a gabled parapet trimmed with a simple cornice. The roof is covered with asphalt shingles. The front façade is symmetrically arranged with a wood entry door with transom flanked by 1/1 windows. The transom is divided into five pediment-shaped panes, matching windows on the second story. A brick belt course, composed of two projecting courses, is on the front façade; it steps up and over window and door lintels. The second story features three windows centered on the façade. The outer two 1/1 wood windows flank a wider window. Each has a triangular-shaped transom. The windows feature brick hoods with stone blocks and brick dentils. A Gothic-arched louvered opening is in the top of the gable. It features a stone sill and arch composed of rowlocks. The top corners of the façade step out to carry shoulders from the gabled parapet.

72 Main. Queen Anne, c. 1880. Contributing  
Photo 14

84 Main. Queen Anne, c. 1890. Non-contributing

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<sup>2</sup> Bodurtha, pg. 365

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102 Main. First Presbyterian Church, Gothic Revival, 1905. Contributing  
Photo 15

The building is composed of rusticated limestone with a raised base capped with a smooth stone belt course. There is a combination of large, Gothic-arched windows and rectangular windows, each with lancets and composed of stained art glass. The windows have pitched stone sills and arched hoods or label lintels. The center part of the building is capped with a steeply-pitched hipped roof from which large cross gables extend south, east, and west and feature massive Gothic-arched windows into the nave. The roof is covered with asphalt shingles.

The front façade is dominated by dual towers at the corners. The west tower is two stories and the east tower is three stories with the belfry in its third story. Both towers feature deeply-recessed entries in tall Gothic-arched surrounds. The surrounds are shaped with tapers at the bottom and top to support a gabled housing. The gable features a stylized trefoil carving in the top and is surmounted by a Celtic cross. The entry is composed of a pair of large wood doors with Gothic-arched transoms composed of art glass. The second story of the two towers also match. They feature a large Gothic-arched window in the front and outside-facing walls, though the east tower's window is higher on the façade. The west tower's window is flanked by pilasters on its corners, which extend into the parapet and are capped with crenellations. Gabled parapets are between the corner pilasters. The east tower continues upward with a tall belfry that features corner pilasters and two large Gothic-arched openings in each of its four walls. The openings feature stone tracery and pitched sills between the pilasters. Similar to the west tower, the pilasters extend into the parapet and are capped with crenellations. Gabled parapets are between the corner pilasters.

A three-sided bay with cutaway corners projects from between the towers on the first story. It has a window in each cutaway wall and two windows in its front wall. The windows are composed of tracery and art glass and are topped with stone hoods. The top of the bay features crenulations. The upper part of this middle section features a large Gothic-arched window composed of stone tracery and art glass. The top of the window extends into a steeply-pitched gable trimmed with a bronze cornice.

The Presbyterian Church in Peru traces its roots to an organizational meeting that occurred at the home of one of the town's founders, William Hood, on November 26, 1835. Thirteen individuals became the charter members of the church which held services in the log building William Smith used for school purposes. The founders of Peru, including Mr. Hood, donated a lot on West 3<sup>rd</sup> Street to the congregation in 1836. A building was constructed on the lot and occupied by 1837, becoming the first Protestant church constructed in the county. A new building, brick, was constructed in 1858 and served the congregation until the present building was built in 1905 at a cost of \$65,000. The cornerstone was laid on May 1 of that year under the pastorship of Reverend Harry Nyce. The former Presbyterian Church on 3<sup>rd</sup> Street was then used as a courthouse during the construction of the existing Miami County Courthouse.<sup>3</sup> The building is no longer extant.

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<sup>3</sup> Bodurtha, pg. 352-353

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114 Main. Queen Anne, c. 1890. Contributing  
Right side of photo 16

118 Main. Duplex, c. 1910. Contributing  
Left side of photo 16

122 Main. Van Mister House. Italianate, c. 1890. Contributing  
The tall, narrow two-story house has a rusticated stone foundation and brick walls. The 1/1 wood windows have stone sills and segmental arches of brick. The house has a gabled-ell form with a two-story, narrow ell on the northeast corner. The gabled roof is covered with asphalt shingles. An enclosed porch is on the east side of the front façade. It has a gabled roof and its walls are covered with metal siding. It has a wood door and side-lites off-centered to the west. The front façade features two bays of tall, narrow 1/1 windows, two in each story.

By 1900, the DeBolt family lived in the home. Like many of Peru's residents, Levi DeBolt was employed by the railroad. His employment with the railroad as a train dispatcher caused the family to move frequently, but in Miami County, Levi lived where he grew up on a farm. Levi married Elvira (Dale) and raised three children at this home before relocating again to Noblesville. Mary Dale, Elvira's mother, lived with them in the house in 1900. By 1908, Ella Hoban and her two children lived at the house. She was the widow of Joseph D. Hoban, who also was employed with the railroad.

128 Main. Italianate, c. 1870. Contributing

134 Main. Gabled-ell, c. 1870. Contributing

154 Main. Shirk-Cole House, Spanish Colonial/Mission Revival, 1911. Contributing  
Photo 17

The two-story house has a wainscot composed of dark-colored brick with stone cap and its walls are covered with stucco. The house has an L-shaped plan with a broad curving corner facing southeast. The house has rows of wood casement windows with wood sills. The low-pitched hipped roof is covered with red-colored Spanish tiles. The front-facing corner of the house features a large, one-story carport with large, full-round arched openings on its south and east walls and smaller opening in its southeast-facing corner. The carport has a low-pitched hipped roof, covered with tiles, and its eaves are supported by wood beam extensions. The entry is in the northwest wall of the carport. It also features a full-round arch for the wood door and side-lites.

The house was constructed in 1911 by a grandson to Elbert Shirk, the patriarch of the Shirk family who purchased the property in 1862. Albert Harvey Cole, a son to Charles and Elizabeth Shirk Cole, was a prominent attorney and judge in the city. He married Mildred Keyes in 1916 and the couple remained at the home into the 1950s. Albert died in 1964 and Mildred died in 1977; they are buried at Mt. Hope Cemetery in Peru.

202 Main. Office Building, c. 1970. Non-contributing



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208 Main. Queen Anne, c. 1900. Contributing

Given the home's proximity to the house at 210/212 Main and the distance it is set back from Main Street, it appears that this may have been a second residence on the property, or a residence created from a carriage house belonging to the house to the west. The style of this house matches 210/212 Main.

210/212 Main. Queen Anne, c. 1900. Contributing

214 Main. Queen Anne, c. 1900. Contributing

216 Main. Italianate (cube), c. 1890. Contributing

224/226 Main. Duplex, c. 1970. Non-contributing

228 Main. Dr. H. L. Bish Apartments. Prairie Style/Apartment Building, 1922. Contributing  
Photo 18

The two-story, H-shaped, brown-colored brick building features patterned brick that forms a Flemish bond appearance. The building has wood Prairie Style windows with brick sills and lintels composed of soldier brick. The upper sashes of each window have a large lower pane surrounded by narrow panes. Lower sashes are single light. The low-pitched hipped roof has wide-overhanging eaves, open, and supported by exposed rafter tails. The front façade is symmetrically-arranged with projecting east and west wings and a wide middle section that contains the entry. The entry is composed of a Prairie Style wood door and side-lites. A metal canopy is hung from chains over the entry. The entry is flanked by windows. The second story of the middle section features three Prairie Style windows. Each wing features a grouping of three 6/1 windows in the first and second story. A pair of windows face into the small courtyard created by the wings in their first and second story.

The building was constructed by Harley Larose Bish in 1922, about the time of his marriage to Oma Stewartson. Harley was raised on a farm in Richland Township and taught at township schools until he attended dentistry school and came back to Peru to open a dentist office. Dr. Bish operated the Bish Apple Orchard north of Chili, Indiana. He practiced dentistry for 48 years before relocating to Tennessee where he died in 1961. The apartment building had four families living in it in 1930 which includes the Bish family, William Lain family, Guy West family, and Sydney Gevirtz family.

234 Main. T-plan, c. 1900. Contributing

254 Main. Dr. William H. Wagner House, Craftsman Bungalow, c. 1915. Contributing  
Right side of photo 19

The one-and-a-half story, side-gabled house has a stone foundation and dark brown colored brick walls. The house has 6/1 wood windows with stone sills and lintels composed of soldier brick with keystones and shoulder stones. The low-pitched gabled roof, covered with asphalt shingles, has wood braces under the eaves. The front façade features a full-width porch with pent roof

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extension from the main roof. The porch roof is supported at the corners by wide, tapered brick columns with stone caps. The porch wall steps down from the columns and has a stone cap. A wide set of steps is centered on the façade. The wood entry door is centered in the back of the porch wall and features a full-round arched window divided into multiple panes. Pairs of 6/1 wood windows flank the entry. A dormer with a wide gabled roof is centered on the façade. The walls are covered with vinyl and three small 6/1 wood windows are centered in the wall.

The house was constructed for Dr. William Wagner and his wife, Anna Caroline (Kuch) about 1915. Anna's father, Jacob Kuch, a native of Germany, lived in the household in 1920, and other members were living at the house in 1930. Dr. Wagner conducted his medical practice from the Wallace Theatre Building. He died in 1938 and Anna died in 1935; they are buried at St. John's Lutheran Cemetery in Peru.

258 Main. Free Classic, c. 1910. Contributing  
Middle of photo 19

260 Main. Colonial Revival Cottage, c. 1930. Contributing

264 Main. Queen Anne, c. 1910. Contributing

268 Main. Gabled-ell, c. 1910. Non-contributing

272 Main. Gabled-ell, c. 1910. Contributing

Main, south side heading east

271 Main. American Four Square, c. 1910. Contributing

267 Main. Queen Anne Cottage, c. 1900. Contributing

263 Main. Bungalow, c. 1920. Contributing

257 Main. Gable-front, c. 1900. Contributing

255 Main. Gable-front, c. 1880. Non-contributing

251 Main. Italianate, c. 1890. Contributing

235 Main. Commercial Garage, c. 1960. Non-contributing

227 Main. Greek Revival/Gable-front, c. 1860/1910. Contributing

225 Main. Queen Anne, c. 1890. Non-contributing

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221 Main. Caruso-Catanzaro House. Colonial Revival, 1939. Contributing  
Right side of photo 20

The two-and-a-half story, side-gabled brick house features 1/1 wood windows with stone sills and metal shutters. The house has a cornice at the top of the walls which returns onto the side gables. The roof is covered with asphalt shingles. The front façade has a semi-circular porch with a pair of fluted Doric columns flanking the steps and a pair of Doric pilasters supporting the roof at the back wall. The roof, topping a wood entablature, is flat and features iron railings. The entry is composed of a wood door with window and side-lites flanked by narrow pilasters. Pairs of 1/1 windows flank the porch. They are topped by a blind segmental arch filled with headers and topped with a tall, thin keystone. The second story features three 1/1 windows. A tall chimney is centered in the west facing gable wall. The east side of the house features a one-story sunroom enclosed with rows of metal windows. The flat roof of the sunroom is supported by groupings of Doric columns, square, and features iron railings on the roof.

The home belonged to the Caruso and Catanzaro family during the 1940s-1950s. The family emigrated from Italy during the early 1900s and came to Peru in the early 1940s. They owned the Caruso Fruit Company located at 287 North Broadway. Guiseppa Caruso and Joseph Catanzaro occupied the house with their families. Mrs. Frances Catanzano was the treasurer of the company while her husband, Joseph Catanzaro was president during the 1950s.

217 Main. Free Classic, c. 1900. Contributing  
Left side of photo 20

213/215 Main. Craftsman/Duplex, c. 1910. Contributing

211 Main. Queen Anne, c. 1900. Contributing

181 Main. St. John Lutheran Church & School, Gothic Revival/International, 1875/1974.  
Contributing. Photo 21

The tall, gable-front church has walls composed of tan and brown-colored brick and tall, narrow Gothic arched wood windows composed of art glass. The windows have stone sills. A frieze board is at the top of the walls and the steeply-pitched gabled roof is covered with asphalt shingles. The front façade is dominated by its tall, central entry tower that rises to include a belfry and spire. Buttresses, stepped and capped with stone, project from the corners of the tower and front façade. Gothic arched windows flank the tower. The tower features a tall, Gothic arched entry composed of a pair of wood doors and transom divided into lancets and composed of art glass. The belfry, flanked by pilasters, features a tall Gothic arched opening with a row of wood windows at the bottom. The windows are composed of art glass with a stone sill that extends between the pilasters. The middle of the belfry's arched opening is filled with three tall, narrow louvered openings that are topped with Gothic arched transoms composed of art glass. The top of the arched opening features three wood windows (two large and one small) with quatrefoil design composed of art glass. The brick tower is topped with a metal cornice from which rises a tall octagonal chamber with pairs of Gothic arched louvers in each wall. Each pair of louvers falls under a blind Gothic arch with round medallion. Tall, thin columns are on the corners of each wall of the octagonal chamber. They continue upward to support a sawn frieze

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featuring pairs of tracery topped with a quatrefoil in the gable of each wall of the chamber. A tall spire covered with patterned slates rises from the chamber and is surmounted with a metal cross.

A one-story brick education annex is on the east side of the church (left side of photo 21). It is constructed in the International Style with bays of brick and rusticated limestone topped with rows of metal windows. The west end of the annex's front façade features a bay composed of six tall metal windows with a metal panel in the top and bottom of each window. A bay of brick divides the bay of windows from the raised entry to the east. It features three metal doors with full windows, side-lites, and transoms and is recessed into the façade.

The first meetings by the Evangelical Lutheran congregation began in 1849 with just a handful of members under Reverend Stuerken. A church was formerly organized in 1858 and by 1860 a small brick church on 2<sup>nd</sup> Street was erected for the congregation. Through the 1860s and into the early 1870s, the congregation's membership grew which required the construction of a new building, the present church, at the corner of Fremont and Main Streets. The cornerstone was laid on May 22, 1875 and the church was dedicated on April 2, 1876.<sup>4</sup> The Lutherans constructed a two-story brick schoolhouse at the site of the former church in 1905, which served until the present school wing was added to the church in 1974.

159 Main. Kraus-Thrush House. Free Classic, c. 1870/1900. Contributing  
Right side of photo 22

The two-and-a-half story upright and wing house features a stone foundation and clapboards. The house has 1/1 wood windows with simple trim boards and wood shutters. A tall entablature composed of a frieze board with moldings and cornice returns on the front gable is at the top of the second story walls. The roof has a steeply-pitched front gable (east half of façade) and a hipped roof on the west half of the façade which is set back from the upright portion. The roof is covered with asphalt shingles.

The front façade features a portico with gabled roof in the west half of the upright portion. The portico features a pair of fluted Doric columns on the front and pilasters on the back wall. The entry is composed of a wide wood door with side-lites and full-round arched transom. A large window with surround is in the east half of the upright portion. It features a panel in the bottom of the surround and the window is framed by pilasters that carry a large entablature. The second story has three windows: two 1/1 windows and a small square window in the west end. The gable features a Palladian window with blind arch. The flanking windows are 4/1 and the middle window is composed of casements divided into eight panes. The wing features a concrete terrace with stone corner piers. A wood door with full window and transom is in the east end of the wing's front wall. A window composed of four casement windows with art glass is in the west half of the wing's front wall. The second story features a large 1/1 window in the west half. Two dormers with hipped roofs are in the west-facing slope of the upright section and in the front of the wing section. The dormers features a pair of double-hung windows with a classical motif-divided upper sash over a single-pane in the lower sash.

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<sup>4</sup> Bodurtha, pg. 365-366

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The house was originally constructed c. 1870 but was significantly remodeled by the Charles Kraus family by 1900. Charles Kraus immigrated to the United States from Germany in 1860 and his wife, Hannah, came in 1862. The Kraus family operated a large flax and bagging mill in the city under the name Peru Bagging Mills. The home was later purchased by Homer and Georgia Thrush by the late 1930s. Thrush was an executive officer for a heating apparatus specialty manufacturing company under the name H. A. Thrush & Company located at 21-23 East Riverside Street in Peru.

155 Main. Queen Anne, c. 1890. Contributing  
Left side of photo 22

133 Main. Classical Revival, c. 1900. Contributing

127 Main. Queen Anne/Romanesque Revival, c. 1890. Contributing

123 Main. Italianate, c. 1880. Contributing

117 Main. Bungalow, c. 1920. Contributing

111 Main. Classical Revival/American Foursquare/Duplex, c. 1910. Contributing

109 Main. Italianate/Classical Revival, c. 1880/1910. Contributing

105 Main. Commercial Garage, c. 1950. Non-contributing

81 Main. Methodist Episcopal Church, Victorian Gothic, 1890/1974. Contributing  
Photo 23

The brick church features a raised base composed of rusticated limestone with smooth stone cap and trim. The original building is on the west half of the site and is joined by an addition with a connecting entry hall in the east half of the lot. The original building is constructed, generally, in cruciform plan with tall gables extending in each direction and a tower in the inside, northwest corner. The addition (1974) has a front façade, aside from the entry hall, nearly matching the original building's front gabled section. The original building features tall Gothic arched windows composed of art glass with stone sills and arches composed of three courses of brick (soldier brick trimmed by rowlocks) with keystones and a belt course of stone from which the arches spring. Square turrets of brick with stone trim are on the corners of each gabled wall; they feature stone caps. The building features gabled parapets topped with a metal cornice. The roof is covered with asphalt shingles.

The tower has a raised entry composed of a pair of metal doors with full windows and Gothic arched transom composed of art glass (front façade). The entry is deeply recessed in a projecting one-story vestibule that features a stepped buttress on its west corner and a gabled parapet that rises from a carved stone frieze. The tower features corner pilasters and stone belt courses at the top of each story. The second story features a Gothic arched window composed of art glass and a carved wood transom. Rows of brick corbels are at the top of the second story. The third story

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features the belfry that has a larger Gothic arched opening composed of a pair of louvers and quatrefoil panel in wood lancets. The top of the tower features a carved balustrade trimmed at the top and bottom with moldings and corner pier-like features with recessed, carved panels. The piers, capping the tower's corner pilasters, are topped with stone pinnacles. A tall, octagonal spire covered with patterned slates rises from the belfry's roof and is surmounted by a metal finial.

The façade of the front-facing gable is divided into three bays. The center bay is flanked by wide chimneys that extend well above the gabled parapet and capped with projecting brick coursing. A stone cap is just below the projecting coursework and a pair of tall, narrow recessed panels are below the stone cap. The incisions, though much shorter, are repeated in the top of the chimneys. A building stone is in the bottom of the middle bay. A large Gothic arched opening composed of four art glass windows divided by wood tracery occupies most of the middle bay. A row of three short Gothic arched openings is in the top of the gable; two are composed of louvers and the middle one is a window. The narrower bays flanking the middle bay feature a tall, narrow Gothic arched window composed of art glass. The top of the window is divided from the bottom by a wood spandrel, matching those of the middle bay. The upper, outer corners of the gable have bartizans.

The addition features a modern, all glass and metal entry vestibule with shed roof at the sidewalk. It fronts a two-story brick wall that forms a connection between the old building and its "twin" to the east. The east portion of the addition has a front façade smaller in scale than the original building, but is also divided into three bays by chimneys. The middle bay has a similar, large arched window but is not composed of art glass. The outer bays do not have windows.

The Methodist Church in Peru was organized about 1835 with services being held in homes until the first house of worship was constructed in 1836 on West 3<sup>rd</sup> Street on a lot donated by the town's founders. Circuit riding preachers filled the pulpits on Sundays until Peru was made its own station in 1849. A lot at the corner of Wabash and Main Streets was purchased and a building constructed. Divisions in the church led to the formation of two separate congregations until 1874 under Reverend John Mahin. Because of the steady growth in the congregation, the present building was constructed in 1890 at a cost of \$35,000.<sup>5</sup>

71 Main. Gabled-ell, c. 1880/1910. Non-contributing  
Fourth from left side of photo 12

67 Main. Queen Anne, c. 1890. Contributing  
Third from left side of photo 12

65 Main. Queen Anne, c. 1890. Contributing  
Second from left side of photo 12

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<sup>5</sup> Bodurtha, pgs. 345-346

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53 Main. First Christian Church, Classical Revival, 1916. Contributing  
Left side of photo 12

The two-story brick building is in the form of a rectangular temple. It features a raised basement trimmed with stone and tall nave walls crowned with an entablature trimmed with metal cornices (the top features rows of dentils) and a stepped parapet capped with a short metal cornice.

The front façade is divided into three bays. The wide middle bay projects slightly and features a distyle in antis composition. Two 2/2 wood windows are in the raised basement and a large, two-story, full-round arched window composed of art glass is in the recessed middle of the bay. It is flanked by tall stone Ionic columns. The antae are brick with stone moldings. The window is trimmed with soldier brick topped with rowlocks that form the arch. A large wood spandrel divides the window between the first story and second story. A name stone with FIRST CHRISTIAN CHURCH is centered in the entablature. The east bay features a projecting one-story vestibule capped with a stone cornice. The entry is composed of a pair of metal doors with full windows and tall transom. The entry has a stone surround with quoins and hood. A full round arched window matching the upper part of the middle bay's window is in the second story, rising from a wood spandrel. The west bay features a pair of 2/2 wood windows in the raised basement and a full-round arched window matching the middle bay.

The building's east façade carries the features of the front façade with narrow pilasters that divide it into six bays, four of which are wider and features full-round arched windows like the front façade (one with an entry matching the front façade near the south end). The other two bays are much narrower and feature narrow, rectangular windows, composed of art glass, in the first story.

The Christian Church congregation began in Peru with the formation of a Sunday School under Elder T. J. Legg, then later a church was organized by Reverend Charles Fillmore. The former Congregationalist Church on the southwest corner of Main and Miami Streets was purchased in for use by the new congregation and dedicated on October 15, 1894 as their house of worship. This served the congregation until their new building was completed in 1916.

3<sup>rd</sup> Street, north side heading west

52 3<sup>rd</sup> Street. Commercial Building, c. 1940. Contributing

64 3<sup>rd</sup> Street. Queen Anne Cottage, c. 1900. Contributing  
Right side of photo 24

68 3<sup>rd</sup> Street. I-House, c. 1865. Contributing  
Middle of photo 24

70 3<sup>rd</sup> Street. American Four Square, c. 1910. Contributing  
Left side of photo 24

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74 3<sup>rd</sup> Street. Gabled-ell, c. 1900. Contributing

108 3<sup>rd</sup> Street. Walker-Sterne House. Italianate, 1866. Contributing  
Photo 25

The large two-story brick house occupies a large corner lot and has a T-shaped plan with a shorter two-story ell on the back. The house has a cut limestone foundation parged with cement and segmental arched 1/1 wood windows with stone sills. The windows feature carved stone hoods. The walls are topped with a tall entablature composed of a frieze board trimmed with moldings, rows of dentils, and rows of scroll brackets under the eaves. The low-pitched gabled roof is covered with asphalt shingles.

The front façade features a two-story entry bay on its west side recessed back from the front-projecting leg of the T-plan. The bay has a flat roof that falls below the eaves of the gabled roof. The bay features a raised entry with a stone porch sheltered by a large, flat porch roof supported by large sawn brackets with piercings. The entry is composed of a wide wood door with a pair of narrow, full-round arched windows and a short transom. The second story of the bay features a full-round arched 1/1 window with carved stone hood. The front-gabled section of the T-plan features a tall, one-story three-sided bay with cutaway corners. The bay has a 1/1 window in each wall and is topped by a flat roof with wood cornice supported by rows of small scroll brackets. The second story features a pair of segmental arched 1/1 windows with carved stone hoods. A wood oculus window with stone surround trimmed at the top with a cartouche is in the top of the front gable. A narrow porch with a deeply recessed back wall (south wall of the east-facing leg of the T-plan) is on the east side of the façade. The porch has a carved balustrade and thin square columns, Doric, with chamfered edges, that support a flat roof. A carved frieze forms a segmental arched opening between the columns. Rows of dentils and small scroll brackets support the porch eaves.

The house was constructed for the Walkers, a family of physicians and merchants in Peru. Isaac Walker was a physician and his brother, Cyrus and brother-in-law, Mark Haines, were merchants. The house is clearly depicted in the 1868 Bird's Eye View of Peru. By 1880, the house belonged to Charles Sterne who was the proprietor of Peru's Woolen Mills. Both he and his wife, Eugenia, were born in Germany and immigrated to the United States by 1870. In 1880, the household consisted of the parents, three children and a nephew, a cousin, and two servants with German heritage. By 1900, Harry and Rosa Nyce lived at the home. He was the pastor of the Presbyterian Church.

120 3<sup>rd</sup> Street. Shaw-Pefferman House. Italianate/Gable-front, c. 1860. Contributing  
Photo 26

The gable-front brick house has a stone foundation parged with cement and 1/1 wood windows with stone sills and lintels. The windows have metal shutters. A tall entablature with a frieze board trimmed with raised panels topped with dentils is at the top of the walls. Pairs of carved brackets support the eaves. The roof is covered with asphalt shingles. The front façade features a full-width porch with fluted, square wood columns that support a flat roof. Sawn brackets with piercings flank the posts and support the roof. Rows of dentils and small scroll brackets are



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under the porch eaves. The entry, composed of a pair of wood doors with windows in the top half is in the east side of the porch's back wall. Two 1/1 windows are in the first story west of the entry. The second story features three 1/1 wood windows. A metal attic vent is centered in the top of the gable.

The home was likely constructed by George Pefferman for his family about 1860. The 1868 Bird's Eye View of the City of Peru appears to depict this house. By 1880, George Pefferman was a retired stone mason and contractor of the city. He and his wife, Amelia, both immigrants of Germany, lived in the house with their grandchildren Edward and Nellie. A servant girl named Mattie Price also lived in the home. By 1900, the house belonged to his grandson, Edward Pefferman, who was a lumberman in the city. Pefferman's sister, Nellie, also continued to live at the home and never married. A half-sister, Mary, also lived at the home. Their parents died in 1867 and 1873, in Peru. They are buried, along with the children, at Mt. Hope Cemetery in Peru.

126 3<sup>rd</sup> Street. Queen Anne, c. 1890. Contributing

128 3<sup>rd</sup> Street. Cross-gabled house, c. 1865. Contributing

134 3<sup>rd</sup> Street. G. A. Swartwout House. Queen Anne, c. 1895. Contributing  
Photo 27

The two-story house has a foundation composed of rusticated limestone and clapboard walls. The home's 1/1 wood windows have simple trim boards. The house has a built-up cornice with enclosed gutters around its low-pitched hipped roof. The porch wraps around the front and west side of the house. Its hipped roof is supported by fluted Doric columns. Four courses of clapboards are over the top of the porch. A gablet with full pediment and low relief carvings in its tympanum is in the east end of the porch over the porch steps. A large pair of wood doors with windows in the top half is in the east end of the porch's back wall. A wide window with transom is west of the entry.

A tall, narrow octagonal tower is in the southwest corner of the façade. It features a 1/1 window in each of its outward-facing three walls. Two narrow recessed panels are in the narrow tower walls facing east and north on the first story. Recessed panels are located in the frieze at the top of the tower's second story, and then again above the cornice with rows of dentils at the base of the tower's tall hipped roof. The front façade's second story features a three-sided bay with cutaway corners in its east end. The bay has 1/1 windows in each wall which are flanked by fluted pilasters. Panels with low relief carvings are in the frieze at the top of each wall. The bay roof is hipped. A bay topped with a pediment is in the west half of the second story. It has a 1/1 window and panels in the frieze at the top of the bay. The pediment is supported with brackets and spindles under its cornice returns. A fan-lite window is in its gable wall which is covered with wood shingles. A small eyebrow dormer with window is centered in the roof.

The house was constructed for the George Swarthwout family c. 1895. George and his wife, Luella, were natives of New York State and came to Peru about 1890. The family returned to New York by about 1905. Swartwout was engaged in the manufacturing of steel. The house then

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was sold to Milton P. and Addie Deniston by 1908. Milton was the superintendent of the L. E. & W. Railroad. They lived in the home into the 1940s.

152 3<sup>rd</sup> Street. Italianate, c. 1875. Contributing

160 3<sup>rd</sup> Street. Kreuton Apartments. Craftsman/Apartment Building, 1922. Contributing  
Photo 28

The two-story brown-colored brick building features a low-pitched hipped roof that is covered with asphalt shingles. The building has 4/4 wood windows, often grouped together, with sills of rowlocks and lintels composed of soldier brick. The front façade features two wings with a deeply recessed, narrow entry. Each wing features a group of three 4/4 windows in each story on the front wall and pairs of 4/4 windows facing inward to the courtyard created by the recessed entry. The entry is composed of a wood door with window. A pair of 4/4 windows are in the second story of the recessed section.

166 3<sup>rd</sup> Street. Classical Revival, c. 1900. Contributing  
Left side of photo 28

172 3<sup>rd</sup> Street. Queen Anne, c. 1900. Contributing

176 3<sup>rd</sup> Street. Gabled-ell, c. 1900. Contributing

178 3<sup>rd</sup> Street. Queen Anne, c. 1900. Contributing

184 3<sup>rd</sup> Street. Kramer House, Colonial Revival, c. 1925. Contributing  
Photo 29

The two-story brick house has a formal, symmetrical façade with vertical trim boards that form a tall frieze at the top of the second story walls. The house has wide-overhanging eaves and a low-pitched hipped roof covered with asphalt shingles. The front façade features a portico supported by Doric columns with an arched roof covered with metal. Sections of the roof flare out at the back wall and are carried by additional engaged Doric columns. The entry is composed of a wood door with window in the top half and side-lites. Groupings of windows composed of a wide 8/1 Craftsman style window flanked by narrow 4/1 casements, also Craftsman, flank the portico on the first story. The windows have wood shutters and sills of rowlocks. The second story features two balconies with pairs of French doors. The balcony is supported by long, tapered beams and the balustrade is composed of pickets and lattice-like stick work between corner piers. An eyebrow dormer with fan-lite window is centered in the roof. A sunporch is on the south side of the house and an open porch with trellis roof is on the north side of the house. The porches features Doric columns and sawn rafter tails. The sunporch is enclosed with rows of wood casement windows with transoms divided into three panes.

The house was constructed by the Kramer family about 1925. John and Mae Kramer likely constructed the home and Mae continued to live at the residence after John's death. Robert T. Kramer, his son, and wife, Aves, were residing in the home by 1940. Robert was vice-president of Vicord Manufacturing Company located in Peru.

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210 3<sup>rd</sup> Street. Queen Anne, c. 1900. Contributing

212 3<sup>rd</sup> Street. House, c. 1900. Non-contributing

216 3<sup>rd</sup> Street. Tudor Revival, c. 1920. Contributing

220 3<sup>rd</sup> Street. Italianate, c. 1890. Contributing

226 3<sup>rd</sup> Street. Bungalow, c. 1920. Contributing

228 3<sup>rd</sup> Street. American Four Square, c. 1910. Contributing

232 3<sup>rd</sup> Street. Gable-front, c. 1910. Contributing

3<sup>rd</sup> Street, south side heading east

231 3<sup>rd</sup> Street. Bungalow, c. 1910. Contributing

227 3<sup>rd</sup> Street. T-plan, c. 1900. Contributing

225 3<sup>rd</sup> Street. Gable-front, c. 1860. Contributing  
Right side of photo 30

223 3<sup>rd</sup> Street. Gable-front, c. 1860. Contributing  
Second from right side of photo 30

219 3<sup>rd</sup> Street. Gable-front, c. 1860. Contributing  
Second from left side of photo 30

The above three houses appear to be shown on the 1868 Bird's Eye View of the City of Peru.

217 3<sup>rd</sup> Street. American Four Square, c. 1910. Contributing  
Left side of photo 30

215 3<sup>rd</sup> Street. Free Classic, c. 1900. Contributing

211 3<sup>rd</sup> Street. Theobald House, Craftsman/American Foursquare, c. 1915. Contributing  
Photo 31

The two-and-a-half story tan-colored brick house features 6/1 wood windows with brick sills of rowlocks and hoods with brick key. The second story features a beltcourse of rowlocks at the top of the windows and a frieze trimmed by courses of projecting brick at the top of the walls. Pairs of brackets support the hipped roof's eaves. The roof is covered with asphalt shingles. The front façade, symmetrically-arranged, features a broad brick porch with wide brick columns that

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support a low-pitched hipped roof. The porch walls and columns are capped with stone; brackets extend between the columns to carry the beam on which the roof rests. Pairs of brackets support the porch roof.

The façade features flanking, two-story, three-sided bays that project slightly. Each bay has a grouping of three windows in each story. The middle 6/1 window is wider than the flanking 6/1 windows. The middle part of the façade features an entry composed of a wood door with side-lites on the first story and three 6/1 windows in the second story. A wide dormer with a hipped roof and vinyl siding is centered on the façade. It has three pairs of small windows divided into four panes.

The home was constructed for Ernest and Emma (Scheips) Theobald about 1915. Ernest Theobald was the owner of Standard Cabinet Manufacturing Company and vice-president of Hohmann Sewing Machine Company. They lived in the house into the early 1950s. Emma died in 1952 and Ernest died in 1956. They are buried at Mt. Hope Cemetery in Peru.

185 3<sup>rd</sup> Street. Bungalow, c. 1920. Contributing

183 3<sup>rd</sup> Street. Colonial Revival Cottage, c. 1920. Contributing

179 3<sup>rd</sup> Street. Greek Revival/Gable-front, c. 1850. Contributing

This house is likely one of the oldest extant/first houses constructed in Hood's addition to Peru, platted in 1849.

177 3<sup>rd</sup> Street. Queen Anne, c. 1900. Contributing

173 3<sup>rd</sup> Street. Colonial Revival, c. 1900. Contributing

169 3<sup>rd</sup> Street. House, c. 1900. Contributing

165 3<sup>rd</sup> Street. Queen Anne, c. 1900. Contributing

163 3<sup>rd</sup> Street. Queen Anne, c. 1900. Non-contributing

157 3<sup>rd</sup> Street. Wells House, Tudor Revival, c. 1935. Contributing

The one-and-a-half story house has a T-shaped plan with steeply-pitched gabled roofs. The walls are covered with stucco. The house has modern Craftsman style windows with brick sills. The roof is covered with large diamond-shaped asphalt shingles. The front façade (front gabled portion of the T-plan) has a tall chimney, stuccoed, with some brick exposed to mimic rustication. The chimney is centered on the wall and is flanked by large full-height windows with a single pane. The entry is located in the north corner of the east-facing leg of the T-plan. The entry is through a porch with a full-round arched opening (facing east) that is sheltered by a low-sloping extension of the gabled roof. The arch is trimmed and features a key. The entry is composed of a wood door with window. A pair of short, modern Craftsman windows is south of the porch (in the east-facing leg of the T-plan) and a row of three Craftsman windows are in the

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east-facing wall of the front-facing leg of the T-plan, north of the porch. The east-facing gable features a pair of modern Craftsman windows.

The house was constructed for the James O. Wells family about 1935. James and his wife, Dolly (Harmon) who he married in 1918, lived on West 5<sup>th</sup> Street prior to construction of this home. They had two sons at home in 1940. James owned his own real estate and insurance company that operated in the city under the name J. O. Wells Real Estate & Insurance. James died in 1966 and Dolly died in 1969; they are buried at Mt. Hope Cemetery in Peru.

153 3<sup>rd</sup> Street. Queen Anne, c. 1890. Contributing  
Possibly, this house is a variant of George Barber's "Beshears" design 91B, or of design 154 from *Cottage Souvenir No. 2*.

135 3<sup>rd</sup> Street. Queen Anne, 1903. Contributing

133 3<sup>rd</sup> Street. Queen Anne, c. 1900. Non-contributing

127 3<sup>rd</sup> Street. Queen Anne Cottage, c. 1890. Non-contributing

123 3<sup>rd</sup> Street. Queen Anne, c. 1900. Contributing

115 3<sup>rd</sup> Street. Levi-Andres House. Queen Anne/Free Classic, c. 1895. Contributing  
Seen in right side of photo 32

The two-and-a-half story house has a rusticated limestone foundation and clapboards. A wainscot of recessed panels is at the bottom of the first story walls; it is topped by a sill course. The house has 1/1 wood windows with simple trim boards; the first story windows have hoods with rows of dentils. A tall frieze and cornice with modillions is at the top of the second story walls. The steeply-pitched hipped roof is covered with patterned asphalt shingles. The house has a three-story octagonal tower on its northeast corner. The tower has a 1/1 window in each of its four outward-facing walls. This is repeated with shorter 1/1 windows in its third story as the tower rises above the continuous cornice on the eaves. The tower has a tall frieze composed of rows of dentils and small brackets that support flared eaves from the roof. The steeply-pitched hipped roof is covered with patterned slates and surmounted with a metal finial. A large brick chimney with stone-carved details is south of the tower on the east façade. A side-porch with interesting carved side-panel that supports the hipped roof is south of the chimney.

A wood porch with piers composed of rusticated limestone is on the west two-thirds of the façade. The piers are topped with carved stone that support pairs of smooth-turned posts, tapered near the top. The porch has a cornice with rows of dentils on its flat roof; the roof has a modern wood balcony balustrade. The porch's back wall is recessed slightly and features a pair of wood doors with window in the top half in its east half and a 1/1 window in its west half. A wide window with transom is east of the porch. The second story features a 1/1 window west of the tower. Two 1/1 windows are centered in the second story above the porch. A tall gable, enclosed with a section of roof, projects forward over the two windows. The gable has patterned wood

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shingles and an awning window centered in the gable. Rising from the center of the roof is a wall dormer with clipped gable. It has patterned slates covered its wall and features a fan-lite window.

The home was constructed for the William Levi family about 1895. Levi was born in Germany and immigrated to the United States in 1858. A banker and broker, William Levi accumulated considerable wealth. He married Francis Falk in 1867 who died prior to 1900. They had two daughters, Lilly and Lulu, living at the home in 1900. Levi remained in the home through the 1920s after which time it sold to the Edward and Nora Andres family. Andres was a woodworker for the Hausske-Harlan Company.

105 3<sup>rd</sup> Street. Colonial Revival, c. 1950. Contributing  
Foreground of photo 32

85 3<sup>rd</sup> Street. Bloomfield House, Italianate, c. 1870. Contributing  
Far right side of photo 33

The two-and-a-half story brick house has a stone foundation parged with cement and scored to look like block on the front façade. A limestone capstone is at the top of the foundation. The house has 1/1 wood windows with stone sills and lintels and wood shutters. The attic is defined by a tall frieze trimmed with moldings and features short frieze band windows between large brackets that support an enclosed gutter on the eaves. The front façade is divided into three bays with a window in each story, including the attic, except for the entry which is located in the east bay of the first story. The entry has a nicely-detailed wood porch composed of turned posts and carved panels in both the balustrade and frieze. The porch roof is a low-pitched hipped roof with exposed, sawn rafter tails. The entry is composed of a wood door with window in the top half, side-lites, and transom. A two-story ell is on the southwest corner of the house and features a window in each story, including the attic, in its narrow north-facing wall.

The house seems to have been depicted in the 1868 Bird's Eye View of the City of Peru. The home belonged to Dr. Edward M. Bloomfield by 1880. Bloomfield, a native of Ohio, served the Union Army in the Civil War. He became a medical physician and married to Helen Davenport in 1871 and moving to Peru by shortly after. They had four children by 1900. Dr. Bloomfield died in 1913 and Helen died in 1927; they are buried at Mt. Hope Cemetery in Peru.

79 3<sup>rd</sup> Street. Queen Anne, c. 1900. Contributing  
Second from right side of photo 33

75 3<sup>rd</sup> Street. Queen Anne, c. 1900. Contributing  
Second from left side of photo 33

71 3<sup>rd</sup> Street. Italianate, c. 1865. Contributing  
Foreground of photo 33

59 3<sup>rd</sup> Street. House, c. 1900. Non-contributing

55 3<sup>rd</sup> Street. T-plan, c. 1880. Contributing

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51 3<sup>rd</sup> Street. Queen Anne, c. 1900/1950. Contributing

Miami Street, west side heading north

12 Miami. Peru Fire Department, Queen Anne, 1888/c. 1905. Contributing  
Photo 34

The two-story brick building features two bays with false pairs of doors and an early addition with bay with false pair of doors on its south side. The original part features steel beams across the top of its two bay doors. The second story features a group of three modern 1/1 windows with stone sill and carved trim boards dividing the windows. The steeply-pitched hipped roof features a wide front gable that is supported by pairs of brackets under the eaves. The gable is covered with carved, picket-like trim boards and has a 1/1 window with gabled surround. The addition (left side of photo 34) features a steel beam over its bay doors and shaped stone stops to protect the brick jambs of the opening. The second story features two 1/1 replacement windows with stone sills and segmental arches composed of two courses of rowlocks. The addition has a low-pitched hipped roof. The roofs are covered with asphalt shingles.

Citizens petitioned the city of Peru to investigate the establishment of a fire department in 1860. A petition was filed with the city and by May 1860, a fire house was erected by Peru and a hand engine was purchased. At that time, a volunteer fire department was organized. A new department was organized and a new engine was purchased in 1872 which remained until a new formation of the department occurred in 1888 at which time this building was constructed. A fire boundary limit was then established taking in most of the corporate limits of the city. The first paid department was created the following year, in 1889, and by 1892, the city provided governing rules to the composition of the department and its employees. By 1913, the department purchased two automobile units (combustion engine units), but retained its horse-drawn apparatus for fighting fires.<sup>6</sup>

16 Miami. House, c. 1890. Non-contributing  
Seen in right side of photo 34

20 Miami. Commercial Building, c. 1970. Non-contributing

Miami Street, east side heading south

65 Miami. Kalbfleisch "Peru Sanitarium." Romanesque Revival, c. 1905. Contributing  
The two-story brick building features a raised basement and thick, rusticated limestone foundation and beltcourses at the top of each story. The building has modern 1/1 windows with stone sills and segmental arches on walls other than the front façade. The front façade's entry is located in its north end and is composed of a wood door with full window and side-lites, topped by a wood spandrel and a pair of tall wood transoms divided into multiple panes. Two basement

<sup>6</sup> Bodurtha, pgs. 166-167

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windows with tall rusticated stone lintels are south of the entry. The first story features three 1/1 windows (a wider window flanked by narrower ones) whose lintel is the belt course at the top of the first story. The second story features two pairs of 1/1 windows with stone sills supported by corbel tables and topped with lintels that are part of the belt course at the top of the second story. A tall corbel table-like panel with brick dentils are in the parapet above the pairs of windows. The parapet is divided by wide pilasters of brick that continue through the parapet to form crenellation-like features. They and the parapet are capped with clay tiles.

In 1908, the building was referred to as the Peru Sanitarium with Theodore Peter operating the radio electric sulphur bath which helped to cure rheumatism, lambago, ghout, nervousness and indigestion. Dr. Adam Kalbfleish, who owned the clinic, had his residence and physician's office in the house immediately north of this building. The services offered were x-rays and treatment of all facial blemishes as well as chronic ulcers and superfluous hair removal.

107 Miami. Gable-front, c. 1865. Non-contributing

115 Miami. Gable-front, c. 1910. Contributing

Cass Street, west side heading south

112 Cass (front). Side-gabled House, c. 1865. Contributing

112 Cass (back). Former Carriage House/House, c. 1880. Non-contributing

66 Cass. Craftsman, c. 1910. Contributing

14 N. Cass. American Foursquare/Duplex, c. 1910. Contributing  
Seen in the right side of photo 15

14 S. Cass. Italianate, c. 1900. Contributing

Hood Street, east side heading north

11 Hood. Italianate, c. 1880. Contributing

15 Hood. H. Miller House. Colonial Revival, c. 1900/1935. Contributing  
The two-story house has a molded concrete block foundation and vinyl siding. The house has 8/1 wood windows and the steeply-pitched hipped roof is covered with metal. The front façade features a stone terrace with iron railings. A broad chimney that is tapered and composed of random-coursed limestone is centered on the façade. It is flanked with pairs of French doors topped with a full-round blind arch carved panel. The panel is carved with a fan-lite pattern and topped with a scroll-key in the arch. The second story has 8/1 windows that flank the chimney.



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The entry is located in the west half of the north façade. It features a portico with gabled roof supported by a pair of Doric columns. A garage is attached on the northeast corner of the house.

69 Hood. Gabled-ell, c. 1900. Contributing

Hood Street, west side heading south

70 Hood. T-plan, c. 1900. Non-contributing

66 Hood. Queen Anne, c. 1900. Contributing

54 Hood. Milton Shirk House. Colonial Revival/Romanesque Revival, c. 1880. J. S. Hammer, builder. Contributing & Carriage House, Shingle Style, c. 1895. Photo 35

The large two-and-a-half story brick house features a rusticated limestone base topped with a smooth capstone and large 4/4 wood windows with stone sills and lintels composed of brick with scroll keystone and carved shoulder blocks. The house has a tall entablature composed of a frieze with moldings and egg-and-dart trim under the eaves. The cornice encloses the gutters. The roof is covered with slates and copper flashing. The hipped roof features a flat section with tall cornice on top that is encompassed by iron railings. A two-story semi-circular bay is on the northeast corner and has a conical roof and rows of windows in each story. The first story includes two small square stained art glass windows.

The front façade features a large projecting, two-story bay on its east side. The bay has cutaway corners and has large 4/4 windows in each story of its front three walls. The bay has a hipped roof. A concrete terrace is west of the bay. The entry is in the east half of the terrace's back wall. It features a shaped surround with wood door with full window, side-lites, and fan-lite transom. Iron railings top the entry surround. A 4/4 window is west of the entry and features a carved stone label lintel. The second story features two Palladian-like windows with iron balcony railings. The east window features a middle pair of tall casements, like balcony doors, with full-round arched transom. The west window features a simple full-round arched 1/1 middle window. Both Palladian windows feature diamond-patterned leaded art glass in their sashes are set into segmental arched openings with scroll-keys and milled wood spandrels between the windows and arches. West of the projecting bay's roof, the house features two dormers with gabled roofs and pediment-fronts supported by fluted pilasters. The dormers have full-round arched double-hung windows trimmed in their sashes with rows of small square panes around the perimeter.

Milton Shirk was the eldest son of Elbert Shirk who had purchased the property from William Hood in 1862. The elder Shirk significantly remodeled Hood's home (to the west) and had amassed great wealth from real estate investments and banking. Milton assumed the role his father had as president of Peru's First National Bank upon his father's death in 1886. Milton and his wife, Ellen Walker Shirk, constructed this home for their family about 1880. At the time of his death in 1903, his assets were estimated at between \$12 and \$15 million with banks, factories, forests, and other real estate investments as part of his portfolio. The Shirks are buried at Mt. Hope Cemetery in Peru.

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50 Hood. E. H. Shirk-Edwards House & Carriage House, Classical Revival, 1862/1921.

Contributing (house and carriage house). National Register of Historic Places.

Merritt Harrison, architect (1921 remodel). Photo 36

The two-story brick house features 4/4 wood windows with shaped stone sills, with brackets, and hoods. The low-pitched hipped roof is covered with asphalt. The house features a broad front (south) façade with a nearly full-width two-story porch. The porch has four two-story fluted columns with simplified Corinthian capitals that support an entablature trimmed with moldings and rows of dentils. Pairs of brackets support the flat porch roof's eaves. The front of the second story porch floor is detailed with recessed panels and iron railings form a balustrade between the columns. The back wall of the first story porch features a wide pair of wood doors centered in the wall. Its surround is carved with heavy moldings and large dentils. It is flanked by pairs of 2/2 windows with tall transoms divided into two panes. The second story porch features four 4/4 windows in the back wall. A porch door with full window is centered in the back wall. Its transom is missing.

The Shirk-Edwards House traces its history to William Hood, the original proprietor and founder of Peru. Hood had purchased the property in 1829. At some point during the 1830s-1840s, Hood constructed a brick house on the property that is thought to be incorporated into the current configuration of the house remodeled at least twice, in 1862 and 1921. The house is evident in the 1868 Bird's Eye View of the City of Peru. Hood created an addition to the plat of Peru in 1849, but set aside his farm, including this homestead property, until it sold to Elbert and Mary Shirk in 1862 at which time the house was expanded and in 1863, Shirk created an addition to Peru to plat what remained of Hood's farm. However, he retained the large central block on which the house stands which is often called "Shirk's Park." Shirk had amassed considerable wealth from real estate investments and in 1857, established what became the First National Bank in Peru. He also created a partnership with Kilgore to build a four-story department store building in Peru and donated half the amount needed for the new Baptist Church on the corner of Main and Wabash Streets. At the time of his death in 1886, he retained property investments in several states and banks in several towns in north-central Indiana.

Alice Shirk married Richard Edwards in 1880 and they made their home at her parents' residence. Edwards came from a prominent Illinois family and attended Princeton University. After his marriage to Alice, he worked at the Shirk family's bank. Richard Edwards died in 1947 and the couple's son, Richard Elbert Edwards, became the next resident of the house with his wife, Mary Stuart Edwards. Mary (Marie) Stuart Edwards was a prominent woman in Indiana politics, the women's suffrage movement, and state education. She helped found the League of Women Voters in 1920, which enjoyed a membership of over two million women by 1921. She traveled extensively across the United States giving lectures and speaking at rallies associated with women's rights. Other state positions she was appointed to include the State Board of Education, vice-president of the Indiana Board of Public Welfare, and the State Women's Prison Parole Board.<sup>7</sup> She died at the residence in 1970.

<sup>7</sup> <https://blog.library.in.gov/marie-stuart-edwards-suffragist-and-social-reformer/#:~:text=In%201937%2C%20she%20served%20as,parole%20board%20during%20the%201950s.>

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Freemont Street, west side heading north.

- 36 Freemont. Gable-front, c. 1900. Contributing
- 12 Freemont. House, c. 1900. Non-contributing
- 16 Freemont. Queen Anne, c. 1890. Contributing
- 20 Freemont. Side-gabled House, c. 1865. Non-contributing  
Left side of photo 09

Freemont Street, east side heading north

- 15 Freemont. Comerford House, Dutch Colonial Revival, 1965. Contributing  
Photo 37

The one-and-a-half story brick house features 6/6 wood windows and wood shutters. The gambrel roof features chimneys in either side gable and is covered with asphalt shingles. The house features an enclosed breezeway connected to a garage with gabled roof on its north end. The front façade features four 6/6 windows and a central entry with brick stoop. The entry is recessed and features a wood surround with narrow pilasters that support a pediment. The entry is composed of a four panel wood door and side-lite. The garage and breezeway are covered with wood shingles. The breezeway has a wide shaped opening with a door with window in its top half in the south end and 6/6 window in the north end. The front wall of the garage features two metal doors with shaped openings. A metal cupola is centered on the ridge of the garage.

Jack and Kathleen Comerford had this home constructed in 1965, moving from their residence on Main Street to the Freemont Street property. Jack was born in 1925 in Peru and enlisted in the draft and served in the military during World War II. Jack started a certified public accounting firm in Peru. He passed away in 1999 and is buried at St. Charles Catholic Cemetery.

- 21 Freemont. Colonial Revival, 1965. Contributing
- 53 Freemont. Colonial Revival, 1939. Contributing

Lafayette Street, east side heading south

- 65 Lafayette. Side-gabled House, c. 1900. Non-contributing
- 59 Lafayette. Queen Anne Cottage, c. 1900. Contributing
- 11 Lafayette. Queen Anne, c. 1900. Contributing

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13 Lafayette. Free Classic, c. 1900. Contributing

Lafayette Street, west side

12 Lafayette. Duplex, c. 1910. Contributing

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

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**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

EDUCATION

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

**Period of Significance**

c. 1850-1965

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

**Significant Dates**

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

**Significant Person**

(Complete only if Criterion B is marked above.)

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

**Cultural Affiliation**

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

**Architect/Builder**

Wolf, Henry C.

Cook, Oscar F.

Harrison, Merritt

Hammer, J. S.

**Period of Significance:**

The period of significance for the Peru Westside Historic District begins c. 1850 with the construction of a house located at 179 West 3<sup>rd</sup> Street, believed to be the oldest building in the

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district. The period ends in 1965 with the construction of two mid-century Colonial Revival homes at 15 and 21 Fremont Street located on the west side of “Shirk Park.”

**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.)

Peru Westside Historic District is eligible for listing on the National Register of Historic Places using criterion C under the area of architecture. The district’s architecture is its most dominant area of significance because of a concentration of exceptional examples of late 19<sup>th</sup> and early 20<sup>th</sup> century styles. Some of these are large buildings like several churches built in the Gothic Revival and Classical Revival styles. The district also includes the former Peru High School campus, bordered by 7<sup>th</sup>, 6<sup>th</sup>, Miami, and Cass Streets, that is composed of three buildings already listed on the National Register of Historic Places. Because of the former public school campus, as well as two other parochial schools, the district was the focal point of local educational efforts well into the 20<sup>th</sup> century. The district qualifies under criterion A using education as an area of significance.

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

#### ARCHITECTURE

The city of Peru traces its history to a plat recorded by William Hood on the north side of the Wabash & Erie Canal on land he purchased in 1829. The town of Holman had previously been established west of Hood’s property, but when county officials were contemplating relocating the county seat from its first location at Miamisport, Hood lured the officials away from establishing the seat at Holman by enticing Holman’s merchants and the county commissioners with the offer of free or inexpensive building lots. Peru was incorporated as a town in 1842, then incorporated as a city in 1867. Much of the district is located either in the west half of the original plat (Hood Street being the west boundary) or William Hood’s addition on the south side of Main Street with Lafayette Street as its west boundary. A Bird’s Eye View of Peru was created in 1868 and approximately two dozen buildings in the district are identifiable in this image. The district is also composed of smaller portions of Shirk’s First Addition (created in 1863 from the remaining Hood estate) between Lafayette and Hood Streets north of Main Street at its west end, and Ewing’s Partition Addition, c. 1880, at the district’s north end.

A few houses date to the earliest period of the original plat or town development, c. 1850-1865, and are, for the most part, simple gable-front, one-story Greek Revival houses. One of these is located at 210 5<sup>th</sup> Street built c. 1860. It has a simple, symmetrical front façade, tall cornice boards with return on the front gable.

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Greek Revival was the dominant style of American domestic architecture between about 1830-1850 during which its popularity led it to be called the “National Style.” The style was particularly common in areas of rapid development during the 1830s-1850s. There was increasing interest in classical buildings to the United States at the close of the 18<sup>th</sup> century thanks to archaeological investigations of Roman and earlier Greek ruins. Two factors enhanced the Greek influence in the United States: the Grecian war for independence during the 1820s and 1830s and the American War of 1812. The Grecian war found sympathetic citizens in the United States and our war with the British in 1812 lessened the interest in British architecture.<sup>8</sup> The Greek Revival style seemed only appropriate for a nation undergoing a new experiment in governing, democracy, that had philosophical roots based on Grecian models of governing.

The district grew substantially in the second half of the 19<sup>th</sup> century as the Italianate style emerged in house design. The district boasts more than two dozen examples of the style. The Italianate style was popular between 1850 and 1880, particularly in Midwestern towns where the expansion of railroads brought wealth to communities and created a building boom during the period. The style traces its roots to England as part of the Picturesque Movement; the movement rejected formal classical ideas of art and architecture that were popular for 200 years. The Picturesque Movement emphasized rambling informal Italian farmhouses, but as the style entered the United States it was often modified and embellished into a truly Americanized style. The first Italianate house was constructed in the United States in the late 1830s. The style was popularized by house pattern books by Andrew Jackson Downing during the middle part of the 1800s, but its popularity began to wane as it began to be replaced by the Queen Anne Style in the last decades of the 19<sup>th</sup> century.

Two examples of this style are adjacent to each other at 108 and 120 3<sup>rd</sup> Street. The Walker-Stearne House (108 3<sup>rd</sup> Street, 1866, photo 25) is a large, two-story brick example of the style built in a T-plan with low-pitched gabled roofs. The house has 1/1 windows with stone sills and carved stone hoods, the second story having segmental arches, and a nicely-detailed cornice with rows of scroll brackets and dentils. The Shaw-Pefferman House (120 3<sup>rd</sup> Street, c. 1860, photo 26) is a two story, gable-front brick house with a full-width front porch, 1/1 windows with stone sills and lintels, and a finely-detailed cornice with panels in the frieze, pairs of carved brackets, and rows of dentils. Another good example is also located on 3<sup>rd</sup> Street at 85 3<sup>rd</sup> Street. The two-story brick house was built c. 1865 with a tall frieze that features frieze band windows and rows of sawn brackets that support the eaves to the home’s low-pitched hipped roof.

While not represented by significant numbers, the district’s examples of Gothic Revival architecture are quite prominent along Main Street where five of the six churches located in the district were constructed between 1875 and 1916. Many of these congregations met decades earlier in now-gone buildings. William Hood, the town founder, had insured that Peru would have a number of churches; he offered free lots to congregations who wanted to build in Peru. All but one of the churches in the district were constructed in the Gothic Revival style. St. Charles Catholic Church (1865, 58 5<sup>th</sup> Street, photo 07) and St. John Lutheran Church (1875, 181 Main Street, photo 21) have tall front facades with towering central towers, steeply-pitched

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<sup>8</sup> McAlester, pg. 182



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roofs, and tall Gothic-arched windows. The Methodist Episcopal congregation followed in 1890 at 81 Main Street (photo 23). The building features a tall corner tower set in the inside corner back from the front gable, but includes tall, nicely-detailed chimneys that flank the nave's central window in the façade. Both the First Presbyterian Church (photo 15) and Holy Trinity Episcopal/Anglican Church (photo 13) built their houses of worship with 20<sup>th</sup> century interpretations of the style in 1905 and 1913, respectively. The buildings feature gabled parapets and corner towers with flat roofs. The Presbyterians constructed their building from rusticated limestone and the Anglicans' building is more English in its interpretation. It was built in front of their Guild Hall, also constructed in the style c. 1896, and features triangular-topped transoms with nicely-detailed brick and stone hoods (left of the church in photo 13).

The Gothic Revival style had been popularized in house design books in the middle part of the 1800s and became popular in Midwestern towns by the 1850s. The pattern books gave hints for other building types. A.J. Davis' *Rural Residences* (1837) included a design for a Gothic Revival "Village Church" as well as Gothic Revival houses. Andrew Jackson Downing's book *Victorian Cottage Residences* (1842 with later reprints) also included a design for a "Rural Church". A religious revival in Britain in the early 19<sup>th</sup> century renewed interest in church construction and in the English Gothic style, like the Anglican Church in Peru. In religious architecture, Gothic Revival reached full expression in the United States as is represented well in the district.

The district has more examples of the Queen Anne style than any other style. With more than sixty examples of the style including a number of Free Classic interpretations, which has many similar features of the style, the style gives the district much of its character. The Queen Anne style was popular between 1880 and 1910; it was named and popularized by a group of 19<sup>th</sup> century English architects led by Richard Norman Shaw. The historical precedents used had little to do with the Renaissance style popular during Queen Anne's reign; rather they borrowed from late medieval examples of the preceding Elizabethan and Jacobean eras. Spindework popularly used with the style and free classic subtypes are American interpretations and became the most dominant form of the style in the United States. Changes in taste and a rise in popularity of Colonial Revival led builders to simplify the Queen Anne style after the turn of the century. The district's examples of Queen Anne and Free Classic architecture date from c. 1885 to c. 1910.

There are large, side-by-side two-and-a-half story brick examples of the style at 14/16 and 28 6<sup>th</sup> Street built between about 1885 and 1895 (photo 02). The house at 14/16 6<sup>th</sup> Street is transitional between Italianate and Queen Anne, but certainly conveys that asymmetrical massing with hipped roof common of the style. It has gables that extend above the eaves that are covered with patterned shingles and rows of carved brackets that support the eaves. Carved stone label lintels form hoods over the 1/1 windows. The example at 28 6<sup>th</sup> Street features a large, three-story corner tower with conical roof and a second story bay with cutaway corners topped by a dormer with Palladian window.

Nearly across the street from each other on 3<sup>rd</sup> Street are two more examples that are tall, two-story frame houses built c. 1895. Both houses feature tall octagonal corner towers and interesting chimneys on their side elevation. The example at 134 3<sup>rd</sup> Street (photo 27) features a number of low-relief wood carvings in the tall frieze at the top of the second story. The example at 115 3<sup>rd</sup>

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Street has a three-story tower (seen in the right side of photo 32) and patterned shingle work in its gables. A simple example of the style is the Peru Fire Department building constructed in 1889 at 12 Miami Street (photo 34). The two-story brick building features a hipped roof with central gable that has cornice returns supported by pairs of carved brackets. Vertical boards, carved, cover the gable wall which features a 1/1 window with triangular-shaped top sash. A notable example of the Free Classic style is the Joseph Bergman House located at 118 5<sup>th</sup> Street. Similar to the Queen Anne style, the house has asymmetrical massing with a steeply-pitched hipped roof from which lower cross gables extend outward to the facades. The Bergman House, 1901, features a large wraparound porch, rounded on its southeast corner, with a roof supported by pairs of Ionic columns set atop rusticated stone piers. Both the porch roof and main roof feature simple entablatures with rows of dentils.

The district has a relatively large number of Classical Revival style examples of architecture, nearly a dozen. Oftentimes, the style found its largest use in commercial and civic design, as is the case in the district. This style emerged at the turn of the new century and continued into the 1930's in American cities. Several events and trends fed the movement toward Classicism. Planners of the World's Columbian Exposition of 1893 embraced classicism for most of the fair's major buildings. The Federal government adopted classicism for its expanding number of courthouses and post offices, beginning in the 1890s. While Americans had often chosen variants of classical-inspired architecture for civic projects, the new classicism was usually grander in scale. For the new classicism, architects often used detail that was "archaeologically" correct, meaning they most-closely followed precedents of ancient Greece that were being discovered in greater regularity in the 1800s. The style coincided with America's political and economic rise, as well as the coming of age of American cities. By the late 1910s and into the 1920's, as a robust American economy permitted, the style was being executed with greater attention to classical styling. However, in residential design, the popularity was more-or-less short-lived. Its popularity fell off by the 1920s.

With the presence of several civic buildings, the Classical Revival style is represented in the district in two education buildings and one church. The Peru Central Grade School was built in 1922 at 71 7<sup>th</sup> Street and St. Charles Catholic School was built in 1930 at 80 5<sup>th</sup> Street. Both buildings are brick, two-story with stone trim and simple bay configuration. The Peru Central Grade School features a large limestone entry surround with deeply-recessed entry while the Catholic school features a stone portico with balustrade on its roof. The First Christian Church at 53 Main Street (photo 12) turned to the style when it constructed its building in 1916. The building has bays of large, full-round arched windows, one being prominently framed on the front façade with pairs of wide pilasters and flanked with tall, stone Ionic columns. The most notable residence constructed in the style is the Shirk-Edwards House built at 50 Hood Street (photo 36). The house was constructed in 1867 and features a full-width, two-story porch with a row of tall, fluted Tuscan columns, added in 1921.

The Colonial Revival style gained popularity after the Bicentennial Exposition in Philadelphia in 1876 where it was heralded as an expression of the American identity. Planners of the World's Columbian Exposition of 1893 in Chicago also called for pavilions that emulated American colonial architecture. The style became increasingly popular in the early 1900s and remained a

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desired style through the first half of the twentieth century. This early 20<sup>th</sup> century revival of the style borrowed directly from Colonial America's buildings in form and ornamentation and there are about twenty examples of the style in the district. The district has a few exceptional examples of the style including a house at 184 3<sup>rd</sup> Street (c. 1920, photo 29) and the Caruso House at 221 Main Street (1939, photo 20). These large, two-story brick examples are similar in scale and both feature sunporches on one side of the house. The Caruso House is side-gabled with gabled dormers on the front façade and a chimney centered in its west side. The house features a semicircular portico with fluted, Doric columns. The house on 3<sup>rd</sup> Street has a low-pitched hipped roof and two balconies on the second story of the front façade. The house features a portico with arch-topped roof supported by Doric columns and an eyebrow dormer centered on the façade. A row of three mid-century interpretations of the style, built c. 1940-1950, are located on the east side of Freemont Street, north of Main Street. The one at 15 Freemont is built in the Dutch Colonial Revival style with gambrel side-gabled roof (photo 37).

Romantic ideals of European houses are evident in a handful of Tudor Revival houses found in the district which feature multiple, steeply-pitched gables, half-timbering with stucco, and prominent chimneys. The most impressive of these is a two-and-a-half story home at 27 6<sup>th</sup> Street (c. 1920, photo 03) which features half-timbering and stucco in its attic gables, large porch and porte cochere. The gables are supported by wood corbels. A simpler example, one-and-a-half stories, is located at 157 3<sup>rd</sup> Street (c. 1930) and features walls covered with stucco and a large central chimney on its front-gabled wall. The house at 218 3<sup>rd</sup> Street is a well-detailed mid-1920s Tudor Revival example, with stuccoed walls, cross-gabled massing, and front oriel window. The Peru Industrial School, c. 1920, is a one-story brick building that has an elaborate front façade built in the style at 65 7<sup>th</sup> Street (photo 01). The façade features stone quoins and an impressive, carved stone surround with Tudor-arched top and deeply recessed in the façade.

Another style found in the district is representative of the trend in residential design away from American or European precedents during the early 1900s. Craftsman-Bungalow architecture broke from revival styles. At the beginning of the 20<sup>th</sup> century, there was an emphasis on the craft of building, both in architecture and furniture. While the Craftsman movement had leaders such as Gustav Stickley, the movement in bungalow home design was promoted by the Greene brothers in California. Often, these movements acted in unison to create some of the most remarkable architecture of the early 20<sup>th</sup> century. The Craftsman style was inspired primarily by the work of brothers Charles and Henry Greene in California. Their work spanned from 1893 to 1914; in 1903 they began applying Craftsman details to simple bungalows that quickly became popularized by several home magazines of the period. The term bungalow originates in India where it refers to a low house surrounded by porches. The American form of the bungalow began with construction of simple seaside vacation cottages in New England in the 1880s and 1890s. California builders adopted the "bungalow" label and the simple house type spread quickly through the country as an acceptable and desirable style for the growing middle class in quickly developing suburbs. These homes were popularized in pattern books and other home magazines, again through the work of the Greene brothers of California.

Stickley featured "new" bungalow houses in his magazine. The Greene brothers included the philosophy in their work as well, which provides a certain variation on their bungalow form.

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While not all bungalows are Craftsman-styled, and not all Craftsman homes have a bungalow form, both find a home in the district. The only example of a true Craftsman Bungalow is located at 254 Main Street (photo 19). The side-gabled brick house was constructed c. 1920 and features a full-width porch with pent roof extended from the main roof. The porch features tapered square columns, chamfered, of brick. A broad, gabled dormer is on the front façade and features a row of three 6/1 windows. The eaves of the house are supported by wood brackets. There are two very similar apartment buildings in the district that were constructed in 1922 using the Craftsman and Prairie Styles. The one at 160 3<sup>rd</sup> Street (photo 28) is more Craftsman in its understated features while the one at 228 Main Street (photo 18) features a Flemish bond brick appearance and Prairie Style windows. Both have projecting bays that flank a courtyard-like central area with recessed entry. These “flats” buildings are more common in larger cities; Indianapolis and Chicago/Calumet for example. Their presence in Peru is unexpected. The only other example of Prairie Style architecture is a large, two-story house at 154 6<sup>th</sup> Street (photo 05) which features a brick wainscot that extends from its brick porch to form a terrace. The house has Prairie Style windows and a low-pitched hipped roof with wide-overhanging eaves.

The American Four Square type was also popular during the early 1900s. Two stories tall, rectangular in plan, and typically crowned with a hipped roof, most builders incorporated Craftsman or Colonial Revival-styled porches into their facades. The house offered more living space than most bungalows while having an Arts & Crafts feeling. It is thought to have grown out of the earlier Italianate cube-style house, but became more regulated in its floor plan with four rooms on the first floor and second floor. Because of its prevalence in the Midwest, it was also called the “cornbelt cube.” Over a dozen examples of the American Four Square were constructed in the district with identifiable Colonial Revival, Prairie, or Craftsman features. One notable example of this is a four square plan with Classical Revival features located at 233 6<sup>th</sup> Street built in 1905 with a full-width porch with large, fluted square columns and a pediment over the porch entry. A four square plan with Colonial Revival influence is located at 127 5<sup>th</sup> Street (c. 1920). It features 8/1 windows, an eyebrow dormer, and a gabled vestibule featuring thin Doric pilasters. A more traditional, but large, American Four Square is located at 184 6<sup>th</sup> Street (photo 06). Built c. 1910, the house features clapboards on its first story and wood shingles on its second story walls which flare out at the bottom. The house has a full-width front porch with brick corner columns and a hipped roof. The home’s main roof, also hipped, features dormers with hipped roofs in its south (front) and west facades. If 184 6<sup>th</sup> Street illustrates a classic Foursquare for a middle class family, the Theobalds showed Peru what a wealthy family could do with the house type (211 3<sup>rd</sup> Street, photo 31). A larger plan, brick construction, and finer execution of detail are obvious on this elaborate Craftsman-styled house.

A few other examples of architectural styles represented by just a single, though notable, example include the Milton Shirk House constructed in the Romanesque Revival style at 54 Hood Street (photo 35). Though it pairs with features of an early interpretation of the Colonial Revival style, such as its gabled dormers and hoods composed of brick and stone scroll-like keys, the house has both semicircular and octagonal bays with hipped roofs and segmental-arched openings under which Palladian windows are placed. Behind the home is a large carriage house, also brick with wood shingles in the gables, cornice returns, and a tall four-sided cupola. The Shirk-Cole House at 154 Main Street (photo 17) was built in 1911 using Spanish Colonial

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and Mission Revival influence with a broadly-rounded front corner from which a large carport extends with segmental-arched openings. The house has a low-pitched hipped roof covered in clay tiles. Breaking from all historical precedents is the Art Deco-designed Peru High School located at 80 6<sup>th</sup> Street (photo 04). The two-story brick building features bays of ribbon windows and tall entry bays heightened with the use of vertical stone bands that wrap its stepped parapet and terminate at the deeply-recessed entries, also stone.

## EDUCATION

The civic responsibility in educating Peru's children extends back into its early days with the creation of a subscription school, built of logs, by William Smith in 1834. Tuition was \$2.50 per pupil, approximately 10 attended, for a three-month term. This was considered the beginning of the city's school system. Over time, many of the community's public schools were built within the boundaries of the nominated district, a trend which eventually saw the creation of a substantial civic core of educational buildings that served the whole city. A significant number of these schools remain within the district. A second school building followed on the north side of 3<sup>rd</sup> Street between Miami and Cass Streets (an area within the Westside District). A third building, used only briefly, followed on Broadway Street. A building used exclusively as a high school was purchased by the city and renovated (formerly a livery building on the southwest corner of 6<sup>th</sup> and Broadway Streets). It was replaced by a new high school building on the northwest corner of 6<sup>th</sup> and Miami Streets in 1911 (the site is located in the district). The new building cost \$100,000 to construct and occupied a site where the city's former central graded school, combined with a high school, was located.<sup>9</sup>

In 1922, the city constructed a new Central Grade School northwest of the high school, fronting 7<sup>th</sup> Street. The city continued to expand its educational programs by constructing the Peru Industrial School in 1926 (photo 01). It was used for both industrial arts education and for housing a heating/mechanical plant for the growing school campus. By the 1930s, the school board realized the old high school was insufficient to provide all of the necessary space and programs for the city's children, so a new high school with large gymnasium was constructed through the Works Progress Administration in 1939 (photo 04). The inclusion of the gymnasium, named Tig-Arena, was particularly important for expanding physical recreation/education to Peru's students. In the 1960s, the complex of public schools in the Westside Historic District began to fall into disuse. The school district built a new Junior High and then a High School outside of the district. By 1971, the only educational use left in the nominated area was old Tig-Arena, which remained a public school sports facility until 1990.

Schools operated by religious institutions also date early in Peru's history. Several of these larger private schools were located within the nominated district, adding to the educational focus of the public and institutional facilities on the west side of the city. The Peru Collegiate Institute was established by 1837 by Reverend Stocker, a Presbyterian clergyman. It was short-lived,

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<sup>9</sup> Bodurtha, pg. 295-296

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however, closing after financial difficulties arose. By 1850, the Presbyterians opened a seminary on the north side of 3<sup>rd</sup> Street, west of the alley between Broadway and Miami Streets. Reverend Milton Starr and his wife, and later Reverend McCabe, administrated the school. It too was discontinued after several years.<sup>10</sup>

St. Charles Catholic Church traces its educational efforts to a school started by Reverend M. J. Clark prior to 1850 which served children of all denominations. It was discontinued when Reverend Clark left the parish. A new school was started by St. Charles just before Father Bernard Force located at the parish. Father Force underscored support for the school, which was taught in the church. After the new church was erected in 1865, the old building was exclusively used as a school.<sup>11</sup> The old building was replaced by the current two-story building in 1930.

The Lutheran congregation established its school in 1865 under F. Kohrs, its first teacher and administrator. Similar to the history of the Catholic school, when the Lutheran congregation constructed its new building at the corner of Freemont and Main Streets in 1876, the congregation's old building on 2<sup>nd</sup> Street was used exclusively for a school. In 1905, due to the growth of both the congregation and city of Peru, a new two-story brick building was erected on 2<sup>nd</sup> Street, just west of Hood Street (no longer extant).<sup>12</sup> This building was replaced by the current one-story wing added to the congregation's church in 1974 (photo 21).

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<sup>10</sup> Bodurtha, pg. 295

<sup>11</sup> Bodurtha, pg. 298

<sup>12</sup> Bodurtha, pg. 298

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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

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

**Historic Resources Survey Number (if assigned):** 103-507-33001-249

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**10. Geographical Data**

**Acree of Property** Approx. 61 acres

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |             |                 |                   |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 577736 | Northing: 4511737 |
| 2. Zone: 16 | Easting: 578304 | Northing: 4512066 |
| 3. Zone: 16 | Easting: 578580 | Northing: 4511605 |
| 4. Zone: 16 | Easting: 578017 | Northing: 4511272 |



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

Beginning on the northwest corner of the intersection of Miami and Main Streets, face south and follow a line with the west side of Miami Street to the north side of the east/west alley south of 3<sup>rd</sup> Street, then turn west and follow the north side of the alley, crossing Cass, Hood, and Fremont Streets, to the east side of Lafayette Street. Turn north and follow the east side of the street, crossing 3<sup>rd</sup> Street, to the north side of the east/west alley north of 3<sup>rd</sup> Street, then turn west and follow the north side of the alley to the west property line of 271 West Main Street. Turn north and follow the west property line of 271 West Main Street, crossing Main Street, and continuing with the west property line of 272 West Main Street to the south side of the east/west alley north of Main Street.

From the south side of the east/west alley north of Main Street, face east and follow a line, crossing to the east side of Lafayette Street then turn north and follow the east side of the street, crossing 5<sup>th</sup> Street, to the south side of West 6<sup>th</sup> Street. Turn east and follow the south side of the street to the east property line of 233 West 6<sup>th</sup> Street then turn south and follow the east property line to the south side of the east/west alley between 6<sup>th</sup> and 5<sup>th</sup> Streets. Turn east and follow the south side of the alley crossing to the east side of Fremont Street then turn north and follow the east side of the street, crossing 6<sup>th</sup> Street, to the south side of the east/west alley between 7<sup>th</sup> and 6<sup>th</sup> Streets. Follow the south side of the alley east, crossing Hood Street, to a point directly south of the west property line of 109 West 7<sup>th</sup> Street then turn north and follow the property line to the south side of 7<sup>th</sup> Street.

On the south side of 7<sup>th</sup> Street, face east and follow a line, crossing Cass and Miami Streets, to the west side of the north/south alley east of Miami Street, then turn south and follow the west side of the alley, crossing 6<sup>th</sup> and 5<sup>th</sup> Streets to the north side of Main Street. Turn west and follow the north side of Main Street to the west side of Miami Street, or the place of beginning.

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

The boundaries define a large concentration of historic housing, churches, and educational facilities on Peru's west side. This area is mostly composed of the original plat of Peru west of the historic commercial district and early additions by the town's founder. Beyond these boundaries, the character of the district begins to change both in terms of scale, architectural details, and styles of the buildings. The south side of 6<sup>th</sup> Street has had considerable modifications to the houses in the 200 block, rendering most non-contributing except for an impressive home located at 233 6<sup>th</sup> Street. This justifies extending the boundary to include this home. The remaining area extending north features homes of smaller scale and far more have been modified that results in a high concentration of non-contributing resources. The previously-listed Peru Commercial Historic District is immediately east of the district. The concentration of architecturally intact and significant resources declines quickly as one moves westward past Lafayette St.

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## 11. Form Prepared By

name/title: Kurt West Garner  
organization: Miami County EDC/City of Peru  
street & number: 12954 6<sup>th</sup> Road  
city or town: Plymouth state: IN zip code: 46563  
e-mail: kwgarner@kwgarner.com  
telephone: 574-780-1423  
date: November 18, 2021

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## Additional Documentation

Submit the following items with the completed form:

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

## Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

## Photo Log

Name of Property: Peru Westside Historic District

City or Vicinity: Peru

County: Miami

State: Indiana

Peru Westside Historic District  
Name of Property

Miami County, IN  
County and State

Photographer: Kurt West Garner

Date Photographed: July 21, 2021

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest on 7<sup>th</sup> Street at Peru Industrial (high) School

1 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest on 6<sup>th</sup> Street at east end of district

2 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest on 6<sup>th</sup> Street at east end of district

3 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest on 6<sup>th</sup> Street at Peru High School Gymnasium

4 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest from the intersection of 6<sup>th</sup> and Hood Streets

5 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast from the intersection of 6<sup>th</sup> and Fremont Streets

6 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest from the intersection of 5<sup>th</sup> and Cass Streets-St. Charles Catholic Church campus

7 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at 100 and 108 East 5<sup>th</sup> Street

Peru Westside Historic District

Name of Property

8 of 37.

Miami County, IN

County and State

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest on 5<sup>th</sup> Street from near Fremont Street

9 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast on 5<sup>th</sup> Street from Hood Street

10 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west along the north side of Main Street at the east end of the district

11 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest across the intersection of Main and Miami Streets

12 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast across the intersection of Main and Miami Streets

13 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at 72 West Main Street

14 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest on Main Street at the Presbyterian Church

15 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest along Main Street, mid-block between Cass and Hood Streets

16 of 37.

Peru Westside Historic District  
Name of Property

Miami County, IN  
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north at 154 West Main Street

17 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at 228 East Main Street

18 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest from the intersection of Main and Lafayette Streets

19 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast on Main Street mid-block between Lafayette and Freemont Streets

20 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest on Main Street at the Lutheran Church

21 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest near the intersection of Main and Hood Streets

22 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast across the intersection of Main and Cass Streets-Methodist Church

23 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest from the intersection of Miami and 3<sup>rd</sup> Streets

24 of 37.

Peru Westside Historic District  
Name of Property

Miami County, IN  
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest from the intersection of Cass and 3<sup>rd</sup> Streets

25 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest along 3<sup>rd</sup> Streets mid-block between Cass and Hood Streets

26 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east at 134 West 3<sup>rd</sup> Street

27 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at 160 West 3<sup>rd</sup> Street

28 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at 184 West 3<sup>rd</sup> Street

29 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast on 3<sup>rd</sup> Street at the west end of the district

30 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast at 211 West 3<sup>rd</sup> Street

31 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest along 3<sup>rd</sup> Street west of its intersection with Cass Street

32 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest along Main Street near the east end of the district

Peru Westside Historic District  
Name of Property  
33 of 37.

Miami County, IN  
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at former Peru Fire Station, Miami Street

34 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north at 54 Hood Street

35 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at 50 Hood Street

36 of 37.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast at 15 Fremont Street

37 of 37.

**Paperwork Reduction Act Statement:** This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

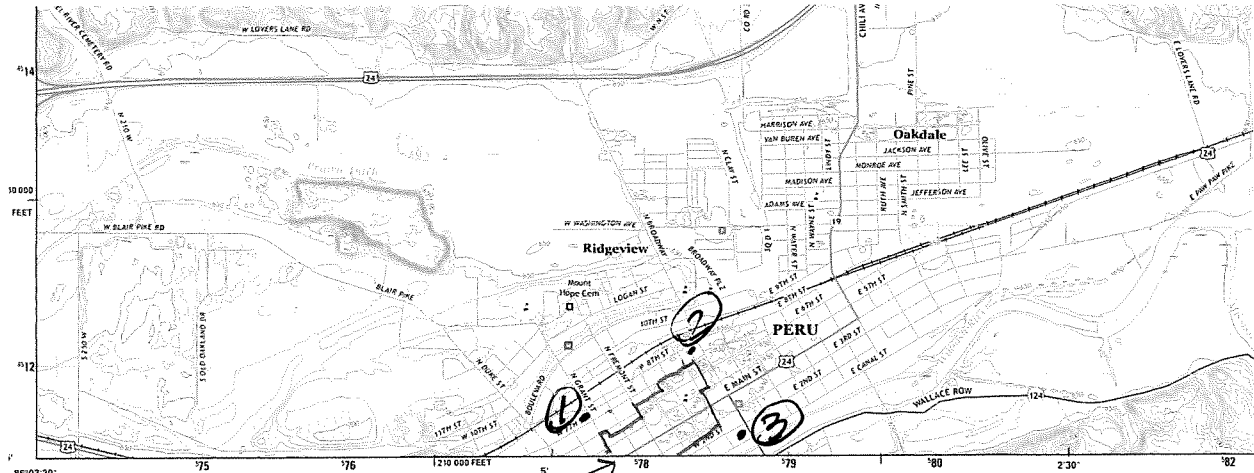
**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

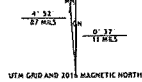




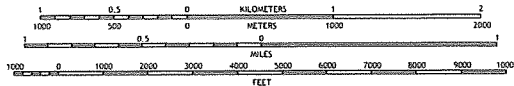


Produced by the United States Geological Survey  
 North American Datum of 1983 (NAD83)  
 World Geodetic System of 1984 (WGS84). Projection and  
 1:1000 meter grid; Universal Transverse Mercator. Zone 18T  
 10 000-foot ticks; Indiana Coordinate System of 1983 (east zone)

This map is not a legal document. Boundaries may be  
 generalized for this map scale. Private lands with government  
 reservations may not be shown. Obtain permission before  
 entering private lands.



SCALE 1:24 000



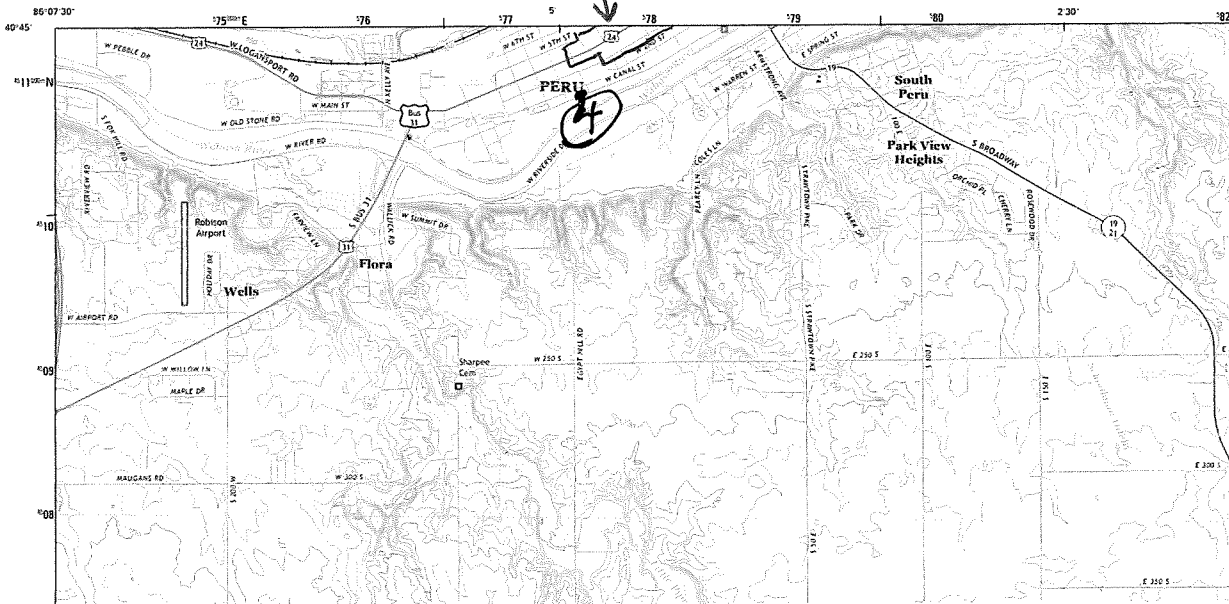
- NAD 83 UTM's
- ① 16 577 736 4511 737
  - ② 16 578 304 4512 066
  - ③ 16 578 580 4511 605
  - ④ 16 578 017 4511 272



U.S. DEPARTMENT OF THE INTERIOR  
 U.S. GEOLOGICAL SURVEY



PERU WEST SIDE HISTORIC DISTRICT  
 NATIONAL REGISTER OF HISTORIC PLACES  
 PERU, MIAMI CO., IN





IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0002



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0004



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0005



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0008



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0012



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0013



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0016



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0017



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0018



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0019



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0024



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0027



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0029



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0033





IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0034



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0035



IN\_MiamiCounty\_PeruWestsideHistoricDistrict\_0037