

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: First Friends Church

Other names/site number: Thomas Temple Church of God in Christ

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: 1501 South Adams Street

City or town: Marion State: IN County: Grant

Not For Publication: Vicinity: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>_____ Signature of certifying official/Title: <u>Indiana DNR-Division of Historic Preservation and Archaeology</u> State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
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<p>In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p>	<p>_____ Date</p>
<p>_____ Title :</p>	<p>_____ State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

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Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION: religious facility

Current Functions

(Enter categories from instructions.)

VACANT/NOT IN USE

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS: Late Gothic Revival

Materials: (enter categories from instructions.)

foundation: STONE: Limestone

walls: BRICK

STONE: Limestone

roof: ASPHALT

other: CONCRETE

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

The First Friends congregation of Marion contracted with architect Samuel Plato in 1914 to construct a new house of worship on the city's near south side. Plato, one of the first professional African American architects in Indiana, designed and built the building in a blend of Gothic and Tudor revival styles with light-brown-colored brick and stone trim, Tudor arched windows of art glass, and two crenellated entry towers. The design also incorporates use of the Akron plan in its large, two-story sanctuary with classrooms fronted by the balcony into the sanctuary.

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Narrative Description

SITE

First Friends Church is located on the southeast corner of South Adams and 15th Streets on Marion's near south side, several blocks south of its historic commercial center. The congregation had established a brick Gothic Revival style building, facing north, at this location in 1884 with a parsonage originally located on the northeast corner of the site. That parsonage was replaced by a brick parsonage south of the present building in 1931 and is extant (right side of photo 05), though it is not owned by the church and is not part of this nomination.

The area around the building is a raised lawn with minimal landscaping. A tall concrete curb is around the perimeter of the raised lawn (photo 01). Concrete sidewalks and steps lead to two entry towers, one on the northwest corner and one on the west facade of the building. There is an asphalt parking area in the southeast corner of the church site. This once accessed a garage owned by the church but is part of the former parsonage south of the church today (photos 06-07). An alley is east of the church site.

The present church building was designed and constructed between 1914-1915 by noted African American architect, Samuel M. Plato. Plato's design incorporated the 1884 brick church by making the new sanctuary the footprint of the 1884 building. This is evident on the interior of the building that has 19th century common brick exposed where plaster has deteriorated, as well as the most telling feature of the old church, the top of a Gothic arched window that is now filled in with brick from its nave's west wall (photo 25). The extent of brick wall reused from the 1884 building is difficult to know. Plato's new cross-gabled design expanded the building with classrooms to the south and an entry tower on the northwest corner, to address the intersection, and a shorter entry tower on the west.

In 1961, the congregation razed the wood-framed parsonage, which had already been replaced with a new brick parsonage in 1931. This made room for a two-story education wing addition on the northeast corner of the building (photos 07-08). The addition has a raised basement/first story and second story that is at the same level as the main level of the church building. The addition, while functionally important for classrooms and toilet rooms, adds no contributing significance to the architecture of the church building and is itself not architecturally significant. It has understated architecture, again, is partially below grade, and features flat brick and glass walls and a flat roof. Therefore, it also does not significantly impact the integrity or original design intent of the architect's 1914 creation. A description of the addition will be provided separately from the original building.

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EXTERIOR

The church's general plan features a wide gable that fronts 15th Street (photo 02) and a shorter cross gable that faces Adams Street (photo 04). A tall entry tower is on its northwest corner and a shorter entry tower is near the center of the west (Adams Street) façade (photo 03). The towers and gable walls feature corner buttresses composed of brick with pitched stone caps. The building has a raised basement composed of rusticated limestone capped with a smooth course of stone. The building's tall first and second story walls are composed of brick in variations of light to dark shades of brown with a slight rough-faced molded texture.

The building's windows are a combination of Tudor-arched and flat-topped double-hung windows. The windows have stone sills and stone tab work jambs and either stone lintels or stone arches. Most of the building's wood windows are composed of stained art glass, divided into ogee-arched lancets by wood mullions in its arched units. A two-story, flat-roofed section wraps the building's sanctuary/gable roofed area on its south and west sides (photos 04, 06). The gabled section has an asphalt shingled roof while the flat section has a modern rubber roof. Both sections feature parapets capped with metal. The crenellated towers feature stone coping. Two slender brick chimneys rise from the back of the building; one is on the southeast corner and the other is near the center of the east façade against the gabled sanctuary (photo 06).

15th Street/North Façade

The façade has a simple arrangement of a tall, projecting northwest corner entry tower and a wide, gabled wall (the sanctuary) to its east (photo 02). The tower has corner pilasters with stone caps at the top of the belfry. It is three stories with a tall crenelated parapet capped with stone. A set of concrete steps flanked by rusticated ashlar is in front (north) of the tower. The tower's entry is composed of a pair of wood doors (c. 1961) with small Gothic arched art glass windows in its first story (facing north) and a Tudor arched transom composed of art glass. The entry has a stone surround featuring tab work. The first story's west wall features a Tudor arched wood window divided into lancets composed of art glass. It features a stone sill, arch, and tab work.

The tower's second story features windows matching its first story's west wall, in both its north and west walls. The belfry features louvered openings with surrounds matching the windows on the second story. The louvers are divided into ogee lancets matching the profile of the windows on the second story. The belfry has a stone sill course and a small rectangular window in its south façade. The window is composed of art glass and features a stone sill, lintel, and tab work. The top of the tower features a stone belt course at the top of the belfry and bottom of the crenelated parapet.

The gabled wall features a wide Tudor arched wood window centered in the first story. The window is composed of multiple lancet sashes dividing the window into smaller sections as it rises into the arch. The lancets feature a combination of segmental and ogee arches and stained art glass. A rectangular attic vent with stone sill, lintel, and tab work is centered high in the gabled parapet wall. The northeast corner of the façade is covered by the projecting 1961 addition.

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Adams Street/West Façade

The building's west façade is divided into five sections (photo 01). The northernmost section is the west wall of the corner entry tower described above. The next section to the south is the west wall of the sanctuary and features a large Tudor arched window that matches the window in its north wall, described above. This window, however, was damaged by a falling tree and was removed and is awaiting restoration (left half of photo 01).

The middle section is a side entry tower that projects forward and has corner pilasters (photo 03). The tower's entry features a landing with concrete steps and metal railings on its west/front façade. The entry is composed of modern metal entry door and side-lites and a historic Tudor arched transom composed of art glass. The entry surround is composed of stone tab work and arch. A Tudor arched window divided into lancets is in the tower's first story north wall. It matches the windows in the corner tower. A building stone is above the entry and is covered with corner tabs and a recessed panel with raised letters "FIRST FRIENDS CHURCH 1914." The second story features windows that match the first story in its west and north walls. The corner pilasters rise to the middle of the belfry and are capped with stone. The belfry's north and west walls feature Tudor arched louvered openings divided into lancets, matching the louvers of the entry tower belfry. The louver surrounds are composed of stone arches and tab work and a stone sill course is at the bottom of the belfry.

The section south of the side entry tower is a gabled wall that projects forward from the tower (middle of photo 04). It features a modern metal door in the north end of its raised basement (modification from the Plato design made c. 1961). The wall is divided into three bays. The bays feature short basement windows (or door in lieu of the north window) and tall, Tudor arched windows in the first story. These windows rise into the classrooms of the balcony level (photo 29) and feature stone sills, arches, and tab work. The middle window is wider than the flanking windows. The windows are composed of multiple lancet sashes dividing them into smaller sections as they rise into the arch. The lancets feature a combination of segmental and ogee arches and stained art glass. A rectangular attic vent with stone sill, lintel, and tab work is centered high in the gabled parapet wall.

The south section of the façade (photo 04) steps in and features a bay of windows with a short basement window and double-hung first and second story windows composed of art glass. The second story window is slightly shorter than the first story window. The art glass window is set inside the building, but the opening is covered with protective glass. This section has windows that match the south façade and a flat parapet that wraps around to the south façade of the building.

South Façade

The south façade (right side of photo 04) features four bays of windows composed of short, basement level windows, and first and second story art glass windows with stone sills and lintels and stone tab work. The second story windows are slightly shorter than the first story. Each pair features a pair of windows except for the western-most bay which features just one window on each story. A steel exit door is between the east two pairs of first story windows. The door has a

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stone lintel and stone tab work and concrete steps with steel pipe railings. The 1884 gable rises from the back of the two-story section of the façade (seen in the middle of photo 05). Its wall is covered with asphalt shingles, and it features several metal attic vents. Its parapet is covered with pressed tin.

Alley/East Façade

The 1914-1915 building's east façade is divided into two sections. The north section projects forward and features a wood door that leads into the pastor's study in its south-facing wall (right side of photo 06). The door has a c. 1961 fiberglass awning and concrete steps with metal pipe railings. A pair of 1/1 wood windows composed of art glass is in the projecting section's south half. They have a stone sill and segmental brick arch and are covered by protective glass. The northeast corner of the projecting section is covered by the 1961 addition. A small cross gable from the sanctuary rises from behind the south half of the projecting section. This is the east transept from the 1884 building (right half of photo 06). A pair of 1/1 art glass windows with stone sill and lintel is in the north end of the second story of the sanctuary.

The south half of the east façade (left half of photo 06) features a two pairs of art glass windows with stone sills and lintels in the first story and one pair of art glass windows with stone sill and lintel in the south end of the second story. A small gable-fronted, wood-framed basement stairway enclosure is in the south half of the façade. It is covered with insulbrick and has a steel door in its east/front wall and a small wood window in its south wall. This was added to the building c. 1950 and covers the staircase that leads down to the church kitchen.

INTERIOR

The arrangement of the 1914-1915 building is fairly simple. The sanctuary is a large, two-story volume that extends north/south and is formed from the footprint of the 1884 church building (photos 09-10). It once had pews that radiated in six sections from the pulpit, but these have been removed. The choir loft (photo 13) is behind the main altar, recessed through a wide, segmental arch near the middle of the sanctuary's east wall and a door leading to the pastor's study is south of the choir loft. Two entry lobbies are located on the northwest corner of the sanctuary and near the middle of the west wall of the sanctuary. The corner lobby (photo 22) has entries leading from its south and east walls into the sanctuary (photo 23). The west lobby (photo 21) has two doorways leading into the sanctuary from its east wall (one of which is under the 1884 church entry transom, photo 25) and a doorway that leads to a lobby with staircase to the loft in its south wall. The stair lobby (photo 20) also has an entry into the sanctuary. Five wedge-shaped classrooms are off the sanctuary's south and southwest corner (photo 10). These have bi-folding doors to separate them from the sanctuary (photos 15, 17). This arrangement of classrooms and folding doors is repeated on the second story where the rooms have pitched floors and are fronted with a balcony walkway overlooking the sanctuary (photos 27-29). The walkway leads to the second story lobby with a staircase (photo 26). The second story of the west tower entry lobby features an audio-visual room that once acted as a lobby to a balcony in the north half of the sanctuary.

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Changes from Plato's design for the sanctuary occurred probably with the 1961 addition to the building. Plato's original design included a large, four-tiered balcony in the northwest corner of the sanctuary with an ogee cyma reversa floor plan. It stretched from the northeast corner of the sanctuary to the west entry tower's second story. The southwest corner of the balcony had access to a lobby in the west entry tower while the northwest corner of the balcony had access to a lobby and staircase in the northwest corner entry tower. The balcony and staircase in the northwest corner tower were removed. A faint line for the balcony can be seen in photo 09. The second story of the corner tower is sealed off. Other changes that occurred to the original plan include the southeast corner classroom on the first story, the opening into the sanctuary for which was closed off (seen in the left side of photo 10). This space also had a staircase that led down to the basement on its south side; this has been removed except for a newel post against the wall near the room's southeast corner (middle of photo 16).

Refinements of the sanctuary and classrooms include unpainted woodwork: simple base and trim boards, five-panel wood doors, and beaded boards that front the balcony and choir loft and platform (photos 13, 27-28). The windows typically feature pitched wood sills (photo 18). Wood pilasters with original brass sconces divide the classrooms on both stories (St. Louis Luminous Unit Company Brascolite). The pilasters support a flared ceiling that carries the balcony floor above (photo 15). The balcony has a simple handrail fixed to round posts (photos 27-28). The sanctuary ceiling features tall cove moldings and is coffered with beams that carry the same cove moldings (photos 09, 27-28). Most of the floors are wood, some are covered with carpets. Most of the walls and ceilings are plaster, though some ceilings feature acoustic tiles.

The choir loft's stage-like front platform wall (the altar area) projects slightly into the sanctuary and has a rounded northwest corner (photo 13). It connects on its southwest corner to a platform on which the pulpit was located. The choir loft features c. 1961 pews on a tiered floor with a pipe organ in the back wall of the loft. The wall supporting the organ's brass pipes features carved Gothic panels and fluted pilasters and columns. The arch over the loft is also trimmed with wood. The loft is fronted with a brass pipe railing. The platform on which the pulpit was located projects forward from the choir loft and has a staircase to the sanctuary floor on its northwest corner and south side. Its southwest corner is rounded. It fronts the entry to the pastor's study and features built-in cabinets with pairs of six-panel doors south of the study door (photo 14). A doorway is between the study and loft and features a small window in one of the top panels.

The entry tower lobbies feature two steps up into the sanctuary floor (photo 23). The lobby floors have patterned ceramic tiles with a border of tiles laid in a meander pattern (photos 21-22). The lobby with the staircase to the second story balcony and classrooms features a solid railing composed of beaded boards, simple handrails, and square newel posts. The newel posts feature two incised bands near the top of the post, which is capped with a pyramidal top (photos 20, 26). A tall chair rail trim board is in the stairwell. The stairs lead down to the basement fellowship hall as well (photo 38).

The basement level is largely composed of a large fellowship hall under the sanctuary (photo 35) with a staircase leading down from the lobby off the south side of the west entry tower. A kitchen is off the hall's southeast corner (photo 37) and an activity room/small dining room is off

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its southwest corner (photo 36). This room features a cutaway corner entry into the hall with a pair of tall wood doors that appear to come from the 1884 building. A mechanical room and toilet rooms, fronted by lobbies, are off the hall's east side. The toilet rooms are part of the 1961 addition. A cloak room is off the hall's northeast corner and leads into the lower level of the 1961 addition. A row of steel columns extends north/south through the fellowship hall and a serving window is west of the kitchen door in the hall's southeast corner.

Most of the basement's finishes date to a remodeling campaign undertaken about the time the addition was placed on the building in 1961. These include vinyl tile flooring and acoustic tile ceilings. The walls are mostly covered in original plaster. The basement features wood cabinetry and doors from c. 1961. A wainscot of c. 1961 paneling is in the small dining room (photo 36), which also features a doorway and pass-through window to the kitchen in its east wall. The staircase from the first story retains its original 1915 features (photo 38). A concrete staircase leads up from the southeast corner of the kitchen to the exterior.

ADDITION

The 1961 building addition, designed by Marion architects McConnaughey & Guy, wraps the northeast corner of the 1914-1915 church building. It features light brown colored brick walls and bays of 1/1 vinyl windows with stone spandrels between the raised basement and first story windows. The addition has a flat roof. The west façade (seen in the left side of photo 02) features a wide, slightly recessed entry bay in its south half composed of aluminum and glass with an entry door and side-lite in the north end of the bay. The north façade, along 15th Street (seen in the right side of photo 08), is 54' in length and features four bays of metal windows with stone spandrels between the basement and first story windows. Stone spandrels are above the first story windows and extend to the eave. The addition's east/alley façade (left side of photo 08) is 70' in length and features the same arrangement of four bays of windows. The addition's south façade (right side of photo 07) is 26' in length and composed of concrete block in the event the addition would need expanded to the south. A steel exit door is in the west end of the south façade and features concrete steps and steel pipe railings.

The interior is composed of a foyer/lobby area on both stories (photos 30, 32) with a metal staircase with pipe railings and a hallway connecting classrooms and toilet rooms (photo 34 shows the lower-level hallway). The upper story has a large foyer with an entry into the sanctuary in its southwest corner (left side of photo 30). Two classrooms are off the north side of the foyer (photo 31 is northeast classroom) and one classroom is off the east side of the foyer. A hallway leads to the south and has two additional classrooms on its east side. Men's and women's toilet rooms and a janitor's closet are on the west side of the hallway. A back entrance into the choir loft is at the south end of the hallway's west side.

The lower story (raised basement) has the same arrangement of foyer, hallway, toilet rooms, and classrooms except that the classrooms off the north side of the lower story feature one large room (photo 33) and a smaller room at the east end, accessed through the larger room. The lower story foyer has an opening into a cloak room in its southwest corner, between it and the fellowship hall

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under the sanctuary. The interior features concrete floors covered with plastic tile or carpeting. The walls are concrete blocks with a few locations where wood paneling fills in an opening between classrooms or drywall is veneered over block leading into the sanctuary on the upper story. The ceiling is covered with acoustic tiles. The addition's doors are flat panel wood doors, several with windows in the top half. These, as well as some minor casework such as shelving, are unpainted. The addition's toilet rooms have early fixtures and c. 1961 metal partitions.

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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

Period of Significance
1914-1915

Significant Dates

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

Cultural Affiliation

Architect/Builder (last name, first name)

Plato, Samuel M.
McConnaughey & Guy

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Period of Significance (justification)

The period of significance begins in 1914 when First Friends Church contracted with Samuel Plato to design and construct their new church building and concludes in 1915 with completion of construction of the same.

Criteria Considerations (explanation, if necessary)

The building was constructed for religious purposes and was owned by the First Friends congregation of Marion until the early 1980s. The current owner, Thomas Temple Church of God in Christ, has a local congregation but does not meet in the building, which has been vacant for more than 10 years. Consideration A is made due to the building's rich architecture, a blend of 20th Century Gothic Revival with Tudor features by a noted African American architect, Samuel M. Plato. These aspects, and its prominent position in the city make it eligible for the National Register of Historic Places.

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

The First Friends Church is eligible for the National Register of Historic Places under criterion C for its architectural significance. The building is an example of an early 20th century building constructed for religious purposes in a blend of Gothic Revival and Tudor Revival styles by an early professional African American architect, Samuel M. Plato. The building is the work of a master. Plato's extensive career was based on his successful early works in Marion. The First Friends Church commission was among his largest and most visible in Marion. Plato demonstrated his mastery of the Akron Plan concept by expanding it to three dimensions for the First Friends project. The interior was designed around the Akron Plan with Sunday School classrooms on two floors opening into the sanctuary.

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

ARCHITECTURE

Marion's First Friends Church marries late Gothic Revival design with an early 20th century interpretation in English Gothic and Tudor Revival influence, though the building still exhibits, in its most fundamental features, a strong influence of Gothic design. Plato had a canvas of high Victorian Gothic Revival style in the Friends' 1884 church building that he significantly altered in 1914-1915. That gable-fronted building (facing north) with its steeply pitched roof featured pilasters dividing the building into bays for tall, slender, Gothic arched lancet windows and entry way. The building had a shallow projecting cross transept near its back (south) end. Plato reorganized the building with crenelated entry towers, a large west-facing cross gable, and shallow arched windows probably better described as Tudor (photo 01). The stained art glass windows, and belfry louvers, feature lancets in ogee and segmental arch design and stone tabbed surrounds.

The overall result is a less formal Gothic-inspired church with asymmetry as opposed to the 1884 building's rigid symmetry. The building's 15th Street (north) façade features a large, front-gabled wall with a tall corner entry tower (photo 02). This is a change from its original central entry which is now consumed by the wide arched window into the sanctuary. Plato addressed the Adams Street façade with a second, shorter entry tower near the center (photo 03). It projects from the original nave wall of the 1884 church but is set into the corner of the nave and a lower cross gabled wall that projects west on the south half of the building. It also features the building stone carved with the church name and date. This west façade (photo 02) exhibits an informal composition placed in harmony with the more formal north façade. Both are made less formal by variegated brown brick walls, capped pilasters, and stone trim, particularly the use of tabbed window surrounds.

The interior of the building has some notable features. Its arrangement is significant in that the sanctuary is wider than it is long since Plato reoriented the seating arrangement to radiate to the west, with congregants facing eastward to the center of the east choir loft/altar rather than aligned north-south, as it was in the original layout of the 1884 building (photos 09-10). By using aspects of the Akron plan for spillover seating from the sanctuary, also used as classrooms, he significantly expanded seating in the south end of the building into wedge-shaped rooms on two floors (photo 10). Most of these rooms retain their bi-fold five panel wood doors (photos 11, 17). The second story rooms have pitched floors to allow viewing into the sanctuary over the balcony railing (photos 27-29). The rooms are visually divided on both stories by Doric wood pilasters that face into the sanctuary. The balcony walkway that connects the classrooms to the staircase is fronted with beaded boards. This creative interpretation of the Akron plan differs from most because of how the classrooms become wedge-shaped in plan and use the radiating plan concept on multiple levels rather than just one (photo 18). Unfortunately, Plato's large four-tiered

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balcony with a cyma reversa curved front wall was removed from the north half of the sanctuary about 1961.¹

The overall assemblage of recessed choir loft, fronted by a platform, and the platform on which the pulpit was placed is also of note. The platforms are fronted by beaded boards and have rounded outside corners. A brass railing is in front of the choir loft platform (photo 13). The loft is recessed into a large segmental arched opening, trimmed with wood, and features tiered seating and organ pipes that are mounted atop a carved wood wall. A door from the pastor's study to the pulpit platform terminates a row of built-in cabinets with pairs of six-panel doors on the north end (photo 14). While two staircases were removed from the original design along with the balcony, an original wood staircase with solid balustrade of beaded boards is extant and leads to the basement and second story from the first story off the west entry tower (photos 20, 26, 38). A tall arched window composed of art glass is positioned in the staircase at the landing. Finally, the flat ceiling of the sanctuary features cased beams and cove moldings for a coffered effect. While much of this is deteriorated, sufficient materials remain to convey the architect's intended design (photos 09, 27-28).

Unlike many other churches' stained art glass windows, the stained art glass windows of First Friends Church include little by way of pictorial representation and none include donor names. Centered in the sanctuary's large north window, in its lower half, is an urn with an Easter lily over which is a crown through which a cross is positioned (photo 09). This composition is in a wide Tudor arch on which a variety of birds are perched. Gothic arch designs flank the central composition and also feature pairs of birds. Repeating designs in most of the windows are pinnacle-like compositions, arches, and birds. The windows are generally composed of shades of green, amber, and gold glass, with some blue. While several of the windows are damaged, most of the sashes remain or are stored inside the building.

There are a number of examples of the Gothic Revival style in Marion and Grant County, mostly confined to religious buildings, into the early part of the 20th century. The style had been popularized in house design books in the middle part of the 1800s and became popular in Midwestern towns by the 1850s. At least one house in Grant County exhibits early Gothic Revival touches, probably derived from pattern books: a central-passage house in Liberty Township, built of brick c. 1850, features pointed-arch windows and a central gable. 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. A religious revival in Britain in the early 19th century renewed interest in church construction and in the English Gothic style. In religious architecture, Gothic Revival reached full expression in the United States.

The First Friends Church is an example of the use of English or Tudor-inspired design in the Gothic style. While Gothic Revival remained a popular choice with American congregations, toward the end of the century, architects were moving away from generic Gothic and the more recent Romanesque Revival. Interest in Tudor Gothic Revival was also capturing attention.

¹ Samuel Plato's original blueprints for the building were consulted: Marion Public Library History Center flat files

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Collegiate Gothic, inspired by Tudor Gothic architecture, took hold at places like Bryn Maur (Pembroke Hall, Stewardson & Cope, 1894). New churches by Medievalist Ralph Adams Cram helped set the trend. For example, All Saints, Ashmont, Dorchester, Massachusetts, 1893, was a purely English-inspired Gothic church. First Presbyterian Church in Marion, built in the style in 1903-04 at 216 West 6th Street, is early compared to these very first examples.

First Friends Church is also an example of the Akron Plan. Lewis Miller is credited with the development of the plan for his own church in Akron, Ohio in 1867. Miller was an amateur architect and Sunday School teacher. His church, First Methodist Church of Akron, was completed in 1872. Miller's plan placed the altar in one corner of the sanctuary with sections of pews that radiated out from that location. Children could also participate in services by the inclusion of large, movable screen walls at one end of the sanctuary. This provided the ability to close off classroom spaces as dictated by the flow of the service. Akron Plan floors are also often banked to provide better sightlines for congregants. Miller's plan was used with great regularity as Methodist congregations grew and included Sunday Schools in what they offered during worship services in the late 1800s and early 1900s. Other mainstream Protestant congregations adopted the Akron Plan between about 1890-1920. First Friends is a complex example due to its wedge-shaped classrooms with banked floors (on the second story) that continue radiating seating from the sanctuary, on both stories (photo 10). Plato's design included a drop curtain that was installed in the center of the sanctuary to close off the space further. This feature was removed c. 1961.

Marion experienced a significant boom in the last decades of the 19th century, into the first decade of the 20th century due to the development of the natural gas industry in Grant County. This resulted in the construction of several large public buildings, one of the first being the Grant County Courthouse built in 1881-1883, and the public library constructed in 1902. Both of these government-funded buildings used the Neoclassical style, but religious buildings of similar scale to First Friends turned to the Gothic Revival style. The Episcopalian congregation built its house of worship, Gethsemane Episcopal (111 E. 9th Street), in 1890. The limestone building features a cruciform plan with a corner tower. St. Paul's Catholic Church (915 S. Branson Street) was built 1895-1897 in a high version of the Late Gothic style. The brick building's front facade features tall twin towers and a steeply pitched front gable. Before the turn of the century, the federal government built a new chapel at the National Military Home located in Marion. The smaller-scaled brick building was built in 1899 with a cruciform plan but split into two sanctuaries for separate Catholic and Protestant use. The last large Gothic Revival church constructed in Marion was First Methodist Church (624 S. Adams), also built in an English Gothic version of the style in 1923. The large brick building features crenelated towers and is trimmed with limestone. Except for the chapel at the National Military Home, the other churches mentioned previously are within several blocks of First Friends Church. It should be noted that when the First Friends congregation left and constructed a new building on the north side of town, it was built in a Post-Modern interpretation of religious architecture.

Most of the other examples of Gothic Revival style in Grant County, as applied to churches, are smaller-scaled, gable-front rural churches constructed between about 1894-1910. Twelve examples of Gothic Revival churches are scattered throughout the county in small towns and

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rural township locations. The buildings typically feature facades with steeply pitched roofs and simple pointed-arch windows. Many are brick with corner entry towers, and a few have crenelated parapets on the towers.

ARCHITECT SAMUEL M. PLATO

When Marion's First Friends congregation began to study the possibility of expanding and remodeling their 1884 church building, they contracted with a Marion architect by the name of Samuel Plato, an African American, who had arrived in the city about 1902. Marion, and the broader region around Grant County, experienced a building boom in the late 19th and early 20th centuries related to the discovery and drilling of natural gas in this part of Indiana. While the natural resource was unknowingly in decline in the first decade of the 20th century, Marion's growth and need for new buildings continued into the early 1920s. This was fertile ground for an upstart architect/contractor.

Samuel Plato was born at Waugh, Montgomery County, Alabama in 1882 to James and Katie (Hendricks) Plato. Samuel was born in a one-room log cabin built during slavery, on a plantation. Samuel Plato bears the namesake of noted African American Samuel Carter, who tutored James Plato in his trade and bequeathed his tools to him at the time of his death. Samuel Plato learned carpentry work from his father and by the age of eight years old, built furniture that was exhibited at Mount Meigs Institute in Montgomery, Alabama. After he graduated with honors, he continued his education for one year at Winston-Salem, North Carolina before being accepted by State University at Louisville, Kentucky (Simmons College) in 1898. Plato needed \$12 for train fare to make it from Alabama to Louisville, so he cut timber to carve washboards he sold for 25 cents each. He worked for board and tuition by making repairs to campus buildings. Plato's work impressed university president Dr. C. L. Purce, who hired Plato to construct a home for him one summer on a farm near Bardstown, Kentucky. Plato's interest turned to architecture toward the end of his education at Louisville when he familiarized himself with the International Correspondence School of Scranton, Pennsylvania. Dr. Purce made accommodations for Plato to take architecture coursework from Scranton while finishing at Louisville.²

After his studies were completed, Plato moved to Marion, Indiana about 1902. In a May 1903 article, Samuel Plato is described as "from Alabama" when he delivered a dissertation at an African American Baptist church reception.³ He constructed a two-story house for Thomas Gaskin that was completed by July 1903, located on East 2nd Street.⁴ While it was difficult at first to find work, he found a job completing finish carpentry work in an eight-room house. The work won him contracts to build two houses in the city but work soon went into decline because the natural gas that fueled Marion's industry became exhausted. He found a carpentry job at a school building but was soon let go from the job because he was black. Plato protested because he had built a house in town and was being taxed on it to support the school yet was not allowed

² Wilson, Dreck S. *African American Architects 1865-1945*. Routledge: New York, 2003. Pgs. 325-326

³ "Colored Circles" *Marion News-Tribune*. 21 May 1903. Pg. 8, col. 6

⁴ "Colored Circles" *Marion News-Tribune*. 11 July 1903. Pg. 7, col. 2

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to work at the school. He is quoted as saying to the other men who complained about working with a black man and cost him the job “Those of you who would not work with me will work for me someday.”⁵

In 1905, Plato designed and constructed the “Colored” Second Baptist Church at 1824 South Branson Street in Marion (extant).⁶ Plato himself was raised in a Missionary Baptist home and the city had a substantial increase in its African American population due to industrial growth during the gas boom. About 1906, Plato received his first government contract when he was hired to construct a \$10,000 addition to the hospital at Marion’s Soldier’s Home (no longer extant). Other early work in Marion included a row of worker houses at the corner of 10th and Boots Streets about 1906 (four of five were demolished), and interior carpentry work for the United States Post Office in Marion in 1907.

By the early 1910s, Plato, who had entered into a partnership with a black contractor named Jasper Burden, began to receive a number of large contracts. These included the J. Woodrow Wilson House at 723 W. Adams Street (Hostess House, extant, NR) built in 1912, costing over \$130,000 to construct and First Baptist Church at 4th and Nebraska Streets (razed, portion of façade reused on new building) in 1913. Plato repeated his design for First Baptist in five other communities, including one in Louisville.⁷ Plato constructed his own home during this time, at 2308 South Boots Street (extant) and the Platonian Apartments in 1910 (extant) on the northeast corner of South Adams Street and 15th Street, across from the First Friends Church. Plato also designed Swallow-Robin Hall on the campus of Taylor University in nearby Upland, Indiana in 1916 (extant). All of these buildings were designed in the Colonial Revival style or used classical-inspired architectural features popular during the early 20th century. Plato’s only other known Indiana commission outside of Grant County is Bloomington’s Romanesque Revival style Second Baptist Church, a gabled, L-shaped limestone building with corner entry tower built in 1913 (NR).

In 1914, the building committee with Marion’s First Friends Church, located on the southeast corner of South Adams and 15th Streets, reported that they had contracted with Samuel Plato to design and construct a major remodeling of the congregation’s 1884 building. Plato wrapped the footprint of the original building with a two-story Sunday School classroom addition, choir loft and pastor’s study, and two entry towers. The original building’s volume became the sanctuary. Over the course of September 1914 through June 1915, Plato was paid approximately \$13,795. Since the total cost of the project was about \$20,000, Plato must have operated as both architect and general contractor on the building project, though his office also entertained bids for certain aspects of work. Sealed bids were taken for First Friends Church at Plato’s office, located in Rooms 20-21 in the Marion Block in August with a public opening and reading of the bids on August 17, 1914.⁸ The forty-three stained art glass windows were ordered from Indianapolis-based supplier, Edward Schurmann, dealer in the city for churches and other buildings since

⁵ *Indiana Preservation*, Indiana Landmarks. July 2015. Marion Public Library clippings file: Plato file

⁶ “Plato-designed church has new life” *Marion Chronicle-Tribune*, 7 July 2015.

⁷ “Friends Helped Him Succeed, Negro Contractor here Declares” *Louisville Courier-Journal*. 28 July 1941. Pg. 9, cols. 2-4

⁸ “Bids for Church” *Marion Leader-Tribune*. 8 Aug 1914. Pg. 9, col. 6

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1886. Plato's design included a large art glass skylight window centered in the south half of the sanctuary ceiling, lit by a gable window (presumably in the south gable, but no longer extant). The new church was dedicated in April 1915.

Plato's design of First Friends Church was somewhat dictated by the existing building footprint. Some 19th century brick walls and a former Gothic arched window of the nave can be seen in the building today, proving that indeed the old building was not demolished, but was incorporated into the new design. The 1884 building had clear Victorian Gothic influence and symmetry that Plato broke from in the new design. Plato designed the building with a softer, more informal interpretation of the Gothic style by using differing towers, Tudor arches, asymmetry on the facades, and understated brick tones with stone trim, such as stone tab work around the windows. The style is best categorized as English Gothic and is not unlike what is likely Plato's earliest surviving project in Marion, Second Baptist Church on Branson Street. That building features an asymmetrical front façade with tall gable wall and corner entry tower as well as cross gables near the back of the building that function as transepts. The building has more traditional, Gothic arched stained art glass windows with a large front window divided into lancets.

It appears that Plato's last work in Marion was a brick Craftsman style bungalow for David Lavengood at 722 South Washington Street about 1920-1921 (extant) that resulted in arbitration between the workers and Plato. Plato moved back to Louisville, Kentucky in 1921. In Louisville, Plato designed and constructed Broadway Temple African Methodist Episcopal Church, St. Augustine Catholic Church, James Lee Presbyterian Church, Green Street Baptist Church, and buildings on the campus of Simmons College. A Kentucky Historical Society marker honoring Plato's work was placed at the Temple AME Church in 2019. During his career, Plato constructed at least thirty-nine post offices across the United States.⁹ His federal contract work included large housing projects in or near Louisville, including Plato Terrace, Westover Subdivision (1945) which was marketed to black families, and an 88-unit civilian housing complex for Curtis Wright Defense Plant (1942). Plato also constructed housing projects and dormitories near Baltimore, Maryland and Washington, D. C.¹⁰ In total, over sixty of Plato's designs, in Alabama, Indiana, Kentucky, Ohio, Maryland, New Jersey, Pennsylvania, New York, and Colorado are extant.

Samuel Plato's legacy extends beyond the nation's built environment. Plato was a founding charter member of Marion's NAACP which he signed on January 9, 1919. Plato made a public statement when the question was posed what three things did African Americans in Marion most need. He stated industrial education, separation of schools, and the accumulation of property.¹¹ He was the first African American to receive a government contract for constructing a post office. He created non-segregated trade unions in Marion to permit blacks the ability to work on his jobsites.¹²

⁹ Kentucky Historical Society Marker: Samuel Plato/Temple AME, Louisville

¹⁰ Wilson, Dreck S. *African American Architects 1865-1945*. Routledge: New York, 2003. Pgs. 325-326

¹¹ "The Three Things the Most Needed" *Marion Leader-Tribune*. 22 March 1904. Pg. 2, col. 5

¹² "Building a Lasting Legacy" Marion Public Library clippings files: Samuel Plato folder

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Plato married Nettie Lusby of Marion in October 1903. She died in 1924 and is buried in Marion. He remarried Elenora (Davis) Lucas of Alexandria, Indiana who died in 1975. Both women assisted Plato in his work. Samuel Plato died in 1957 and is buried in Louisville.

Plato in the Press

Samuel Plato addressed the National Negro Business League in New York in 1910 while still a resident of Marion. A newspaper article covering the event, chaired by Booker T. Washington, identified Plato as “The Philosophic Plato” when he spoke before Washington at the event. Plato stated, “Fill yourselves up with the invigorating conception of success.”¹³

Plato was featured in a 1913 article in Indianapolis’ *The Freeman, An Illustrated Colored Newspaper*. The article calls Plato the most successful contractor in Grant County, never having to beg for a chance to bid on contracts and the very best jobs in Marion were open to his participation. The article predicted that Plato was “destined to be one of our greatest lights in the field of architecture.”¹⁴

Louisville’s *Courier-Journal* carried a feature story on Plato in July 1941 that highlighted his work across the country, particularly related to post offices. Plato’s construction of housing at Camp Taylor prompted the article which called him a “conspicuously successful Negro contractor (and) the only Negro contractor to receive post office contracts.”¹⁵ Plato credited much of his success to the encouragement of friends and clients during his budding career.

A *Negro History Bulletin* article written in 1946, during Plato’s life, includes this statement about the architect “Hurdling the usual barrier placed in the path of those who possesses a black skin, Samuel Plato today stands at the top on the field of constructions.”¹⁶ The article called Plato’s Phillipsburg (New Jersey) Post Office the opportunity to use his creative ability to the fullest. The Gothic Revival style building was constructed in 1933, though the architecture firm of Hopkins & Dentz are credited with the design on the cornerstone, several photos in the article are of the post office. The article states that Plato was known as one of the most versatile construction engineers and had successfully employed over 1500 persons, both white and black, at one time. His work on federal housing projects earned him praise from Eleanor Roosevelt in 1943.¹⁷

¹³ “Negroes Make Progress” New York Daily Tribune. 18 Aug 1910. Pg. 4, col. 3. According to Ray, Plato designed Mt. Meigs School in Alabama; Booker T. Washington was on the board, therefore, Plato and Mr. Washington were well acquainted. Plato delivered a eulogy to Booker T. Washington at a public event in Marion in 1915, following Booker T. Washington’s death.

¹⁴ “Samuel M. Plato” *The Freeman*. 9 Aug 1913. Marion Public Library clippings file: Plato file.

¹⁵ “Friends Helped Him Succeed, Negro Contractor here Declares” *Louisville Courier-Journal*. 28 July 1941. Pg. 9, cols. 2-4

¹⁶ Ray, Amalia. “Samuel Plato” *Negro History Bulletin*, December 1946. Pgs. 51-54, 71

¹⁷ Indiana Historic Bureau Marker: Samuel Plato-Hostess House, Marion

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The following is a list of Plato's extant works in Marion, Indiana. A complete list of Plato's known work in the United States has been compiled by Louisville architect, Steve Wiser.¹⁸

723 W. 4 th Street	Hostess House; National Register of Historic Places
809 W. 4 th Street	Sutter Residence
722 S. Washington	Lavengood Bungalow
1327 W. Euclid	Plato's Personal Residence
1824 S. Branson	Second Baptist Church
1415 S. Adams	Platonian Apartments
1501 S. Adams	First Friends Church
917 S. Adams	Stephenson Residence; National Register of Historic Places
613 S. Branson	Residence
1302 Nebraska	Waldron Residence
Boots & 10 th Streets	Worker Housing (one of five cottages are extant)

Developmental History/Additional historic context information

First Friends Church History

The early development of Grant County is closely tied to the migration of members of a religious organization known as the Society of Friends, or Quakers, from Ohio, Virginia, and the Carolinas through entry points of Wayne and Randolph Counties in Indiana as early as 1806. Quaker David Hoover arrived in Wayne County in 1806 to seek new lands for North Carolinians, many of whom were led by his father Andrew Hoover to the new Whitewater settlement of Friends. Many of these were leaving North Carolina in search of areas not counted among states where slavery was legal. With the Indiana Territory soon to become a state, Friends began to pour into the state through Wayne County and their voting and political opinions ultimately deflected efforts by some to legalize slavery in Indiana, despite the non-slavery edicts of the Northwest Ordinance of 1787. During the first half of the 19th century, the Friends were probably best known for their anti-slavery stance, which included a number of abolitionists who engaged in aiding escaping slaves find freedom in the north.

One of the first three white settlers in Grant County was a member of the Society of Friends, John Ballenger, who came in 1825.¹⁹ The first reference to Quakers practicing in Grant County is a group of its members who met in the Eli Auerman (Overman) residence, a mile south of Marion in 1828. After the first school in the county was constructed, the small congregation met at that location; this site became known as the Foster burial ground. It is approximately two blocks east of South Adams Street on 23rd Street, about eight blocks south of First Friends Church.²⁰ The congregation constructed their first meetinghouse one mile southeast of Marion about 1828-1830 at a cemetery site previously established by members of the Quaker community

¹⁸ Wiser, Steve. AIA. Wiser Designs, Louisville.

¹⁹ "Dedicate New Church Today" *Marion Leader-Tribune*. 18 April 1915. Pg. 5, col. 1

²⁰ "Grant County-1877" Marion Public Library clippings file-Quaker Churches

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in 1827; one source states that this was the first church building constructed in Grant County.²¹ This was at the present location of Estates of Serenity Cemetery, on South Lincoln Boulevard several blocks southeast of First Friends Church. One year later, Grant County was organized and Marion, settled near the center of the county on the banks of the Mississinewa River, was named the county seat.

In 1832, the Mississinewa Monthly Meeting of Friends was established by the New Garden Quarterly Meeting of Friends located in Wayne County. The Society of Friends had a hierarchy of meetings under which congregations organized and operated. The Mississinewa Monthly Meeting was a newly established region that included Grant County congregants, many of whom met weekly in individual meetinghouses. On a quarterly basis, leaders from the monthly meeting would meet under the larger regionally established quarterly meeting of the Society of Friends.

As the congregation in Marion continued to grow, the Marion Monthly Meeting was established, and a frame meetinghouse was constructed. One source states that it was on the southwest corner of Branson and 16th Streets in 1870 and was converted to a house after the Friends constructed a new building (no longer extant).²² However, the 1877 Grant County, Indiana Atlas shows the Friends Church on lot 6 on the southeast corner of Adams and 15th Street. The section on churches in this atlas states that the Marion congregation was established in 1871, and they constructed a frame building, 30' x 36' seating 200 persons at the corner of Adams and 15th Streets. The church was valued at \$1300 and was "in a good condition, with good interest manifest."²³ It is likely that building was relocated to the 16th and Branson Street lot and converted into a house.

As the Marion Monthly Meeting continued to grow, a new brick meetinghouse was constructed in 1884 on the southeast corner of 15th and Adams Streets, north of the 1870 building. The brick building had the appearance of a more traditional Christian church than what had been simple, one-story, oblong gabled buildings, often with two entries, that Quakers had built. The Gothic Revival style church had a tall front gabled wall and central entry facing north to 15th Street. It also had side transepts, but these also functioned as secondary entries.²⁴ The building was very similar to the South Marion Meetinghouse constructed in 1893 on the southeast corner of Harmon and 38th Streets but that building included a corner tower. The South Marion congregation constructed a new building at 5308 South Harmon in 1967, and their old building was razed in 2010.²⁵ The Marion (First Friends) congregation called its first fulltime pastor in 1895, Edward Woodard, and a frame parsonage was constructed east of the meetinghouse in 1898.

With an increased interest in Sunday School across Christian denominations, generally, and a congregation that continued to grow, the Marion congregation of Friends undertook a massive remodeling project of the meetinghouse, by then called a church, between 1914-1915 under

²¹ "Plan Friends' Centennial" *Marion Chronicle-Tribune*. 3 Oct 1970. Marion Public Library-Quaker Churches File

²² *First Friends Centennial Brochure-First Hundred Years*, Marion Public Library, clippings file-Quaker Churches

²³ Kingman Brothers Atlas of Grant County, Indiana. 1877. Pg. 19

²⁴ Photographs of the building are located in the Marion Public Library clippings file for Quaker Churches

²⁵ "South Marion Friends to Dedicate New Church" Marion Public Library clippings file-Quaker Churches

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Pastor Charles Hiatt. The building committee reported to the Marion Monthly Meeting on September 10, 1914, that they had selected Samuel Plato, a Marion-based African American architect and contractor, to design and reconstruct the building and addition. Monthly meeting minutes include entries for payment to Plato from October 1914 through final payment in June 1915. Construction on the building was started on August 21, 1914.²⁶

Plato used the entire volume of the 1884 building as the sanctuary of the new building, retaining its exterior walls but significantly altering openings, refacing the building with brick, and making two-story additions and entry towers to wrap the old structure. An exterior sketch of Plato's design was included in the Marion *Chronicle-Tribune* in 1915.²⁷ The design included a balcony that wrapped the north and northwest sides of the sanctuary, which now was oriented with radiating sections of pews that faced east. This allowed classrooms in the south and southwest addition to open to the sanctuary, following principles of the Akron plan for churches. During construction of the building, a temporary wood tabernacle was erected on a vacant lot immediately south of the building by August 29, 1914.²⁸

The newly remodeled building had little resemblance to its 1884 structure when it was dedicated on April 18, 1915. The cost of the new building was approximately \$20,000 and the dedicatory sermon was given by Reverend M. C. Pearson of Indianapolis to a large crowd. The newspaper article about the dedication included in its historical record of the church that "Friends of this city were instrumental in aiding many Negroes who escaped to Canada during the Civil War days, and many homes of Quaker families were 'underground railroad stations.'"²⁹ The church held revival services during May and June 1915 which resulted in full-capacity seating during many of the services. Capacity was given at between 1000-1200 people.

A pipe organ was installed in 1923, and while the organ itself was replaced, the historic pipes and the wood wall with carved panels and features from 1923 remain at the back wall of the choir loft (photo 13). A new brick parsonage was constructed between 1930-1931 south of the church building (right side of photo 05). This allowed for demolition of the frame parsonage from 1898 and construction of a two-story educational wing that wrapped the northeast corner of the building in 1960-1961 (photo 08).³⁰ In 1970, the congregation celebrated its centennial and had over 700 members. During the 1970s, church growth and demographics of the congregation were studied which resulted in a search for land on the north side of Marion for the construction of a new church. In 1979, the congregation broke ground on a new building north of the city at 2211 North Wabash Avenue with dedication services that followed in September 1980.³¹ The location was thought to ease safety concerns of the congregation due to theft in the area of the building on South Adams.³² The Wabash Avenue site is the present home of First Friends Church.

²⁶ "Dedicate New First Friends' Church Sunday" *Marion Leader-Tribune*. 15 April 1915. Pg. 1, cols. 3-5

²⁷ "New First Friends Church" Marion Public Library Clippings File-Quaker Churches

²⁸ "First Friends Church" *Marion Chronicle-Tribune*. 29 Aug 1914. Pg. 4, col. 4

²⁹ "New First Friends' Church at Marion Dedicated" *Indianapolis News*. 19 April 1915. Pg. 3, cols. 6-7

³⁰ "First Friends Church Gets Building Bids" *Marion Chronicle-Tribune*. 12 June 1960. Pg. 12, col. 1

³¹ "Heritage" Marion Public Library clippings file-Quaker Churches

³² First Friends-Small interview. Marion Public Library clippings file-Quaker Churches

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9. Major Bibliographical References

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Indiana Preservation, Indiana Landmarks. July 2015. Marion Public Library clippings file: Plato file

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Kentucky Historical Society Marker: Samuel Plato/Temple AME, Louisville

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“Negroes Make Progress” *New York Daily Tribune*. 18 Aug 1910. Pg. 4, col. 3

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“New First Friends’ Church at Marion Dedicated” *Indianapolis News*. 19 April 1915. Pg. 3, cols. 6-7

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Wiser, Steve. AIA. Wiser Designs, Louisville.

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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): 053-384-37356

10. Geographical Data

Acreeage of Property Less than one acre

Use the UTM system

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 613615 | Northing: 4489358 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

Beginning at the southeast corner of the intersection of South Adams Street and 15th Street, on the south curb of 15th Street, face east and follow a line approximately 150' to the west edge of the north/south alley east of South Adams Street. Turn south and follow the west edge of the alley approximately 180' to the south property line of 1501 South Adams Street, then turn west and follow the property line approximately 150' to the east curb of South Adams Street. Turn north and follow the east curb of South Adams Street approximately 180' to the south curb of 15th Street, or the place of beginning. These are lots 5 & 6 of Wilcutt's 2nd Addition to the city of Marion.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries provided are the lots purchased for construction of First Friends Church in 1884 on which the building was reconstructed between 1914-1915. The congregation also owned property immediately south of this site and constructed a personage in 1931, however, it is no longer owned by the current congregation and is not part of this nomination.

11. Form Prepared By

name/title: Kurt West Garner
organization: Thomas Temple Church of God in Christ/Indiana Landmarks
street & number: 12954 6th Road
city or town: Plymouth state: IN zip code: 46563
e-mail: kwgarner@kwgarner.com
telephone: 574-780-1423
date: September 3, 2024

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.)
-

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Photographs

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

Photo Log

Name of Property: First Friends Church

City or Vicinity: Marion

County: Grant State: Indiana

Photographer: Kurt West Garner

Date Photographed: August 24, 2024

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast at west/Adams Street façade of the building

1 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking south at north/15th Street façade of the building

2 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east at west entry tower

3 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at west/Adams Street façade of building

4 of 38.

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County and State

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast past former parsonage at west façade of building

5 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at back/alley façade of building

6 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at back/alley façade of building toward 1961 addition

7 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest at 1961 addition, alley on left

8 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast in sanctuary

9 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest in sanctuary

10 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest in sanctuary

11 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west in sanctuary

12 of 38.

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Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east at choir loft

13 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east at pastor's study entry from sanctuary

14 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast at classrooms under balcony

15 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast in first story southeast corner classroom

16 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest in first story classroom toward sanctuary

17 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest in first story southwest corner classroom

18 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest in first story west classroom

19 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west in first story landing of stairway lobby

20 of 38.

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Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest in west entry tower lobby

21 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest in northwest corner entry tower lobby

22 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast toward sanctuary in northwest corner entry tower lobby

23 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north in pastor's study toward choir loft

24 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west/up at infilled window arch of 1884 church, west wall of sanctuary

25 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west in west entry tower's second story landing/lobby

26 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast on second story balcony toward classrooms

27 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest on second story balcony toward classrooms and stairway

28 of 38.

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Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west in second story west classroom

29 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west in 1961 upper story lobby

30 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast in 1961 addition upper story northeast corner classroom

31 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north in 1961 addition lower story lobby

32 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west in 1961 addition, lower story north classroom

33 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking south in 1961 addition, lower story corridor

34 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking south in church basement fellowship hall

35 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast in church basement activity room/small dining room

36 of 38.

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Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest in church basement kitchen

37 of 38.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest in church basement's west entry tower stairway

38 of 38.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

08

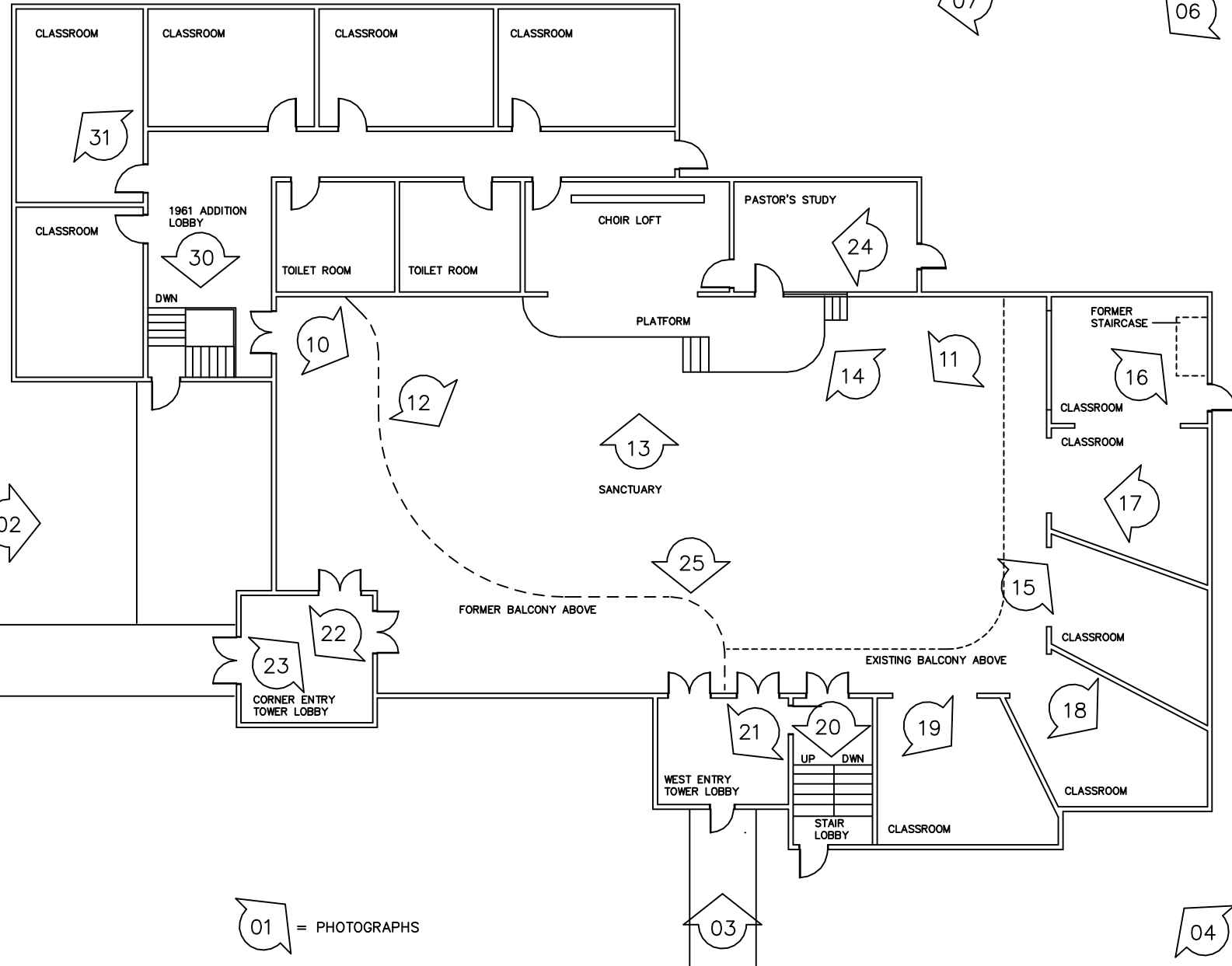
ALLEY

07

06

15TH STREET

PROPERTY LINE = BOUNDARY



02

30

10

12

13

SANCTUARY

25

14

11

16

CLASSROOM

CLASSROOM

17

15

CLASSROOM

18

CLASSROOM

19

CLASSROOM

01 = PHOTOGRAPHS

03

04

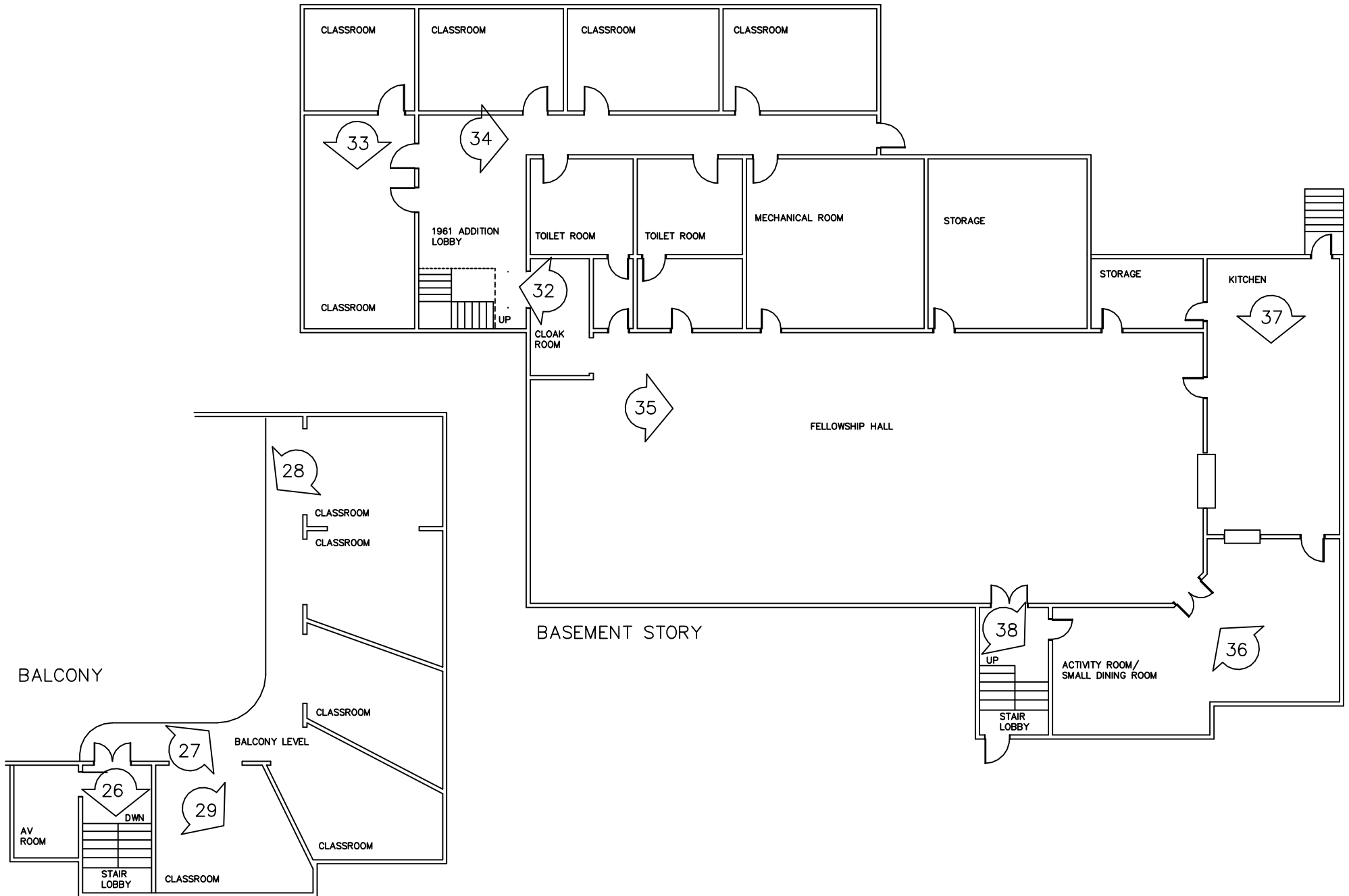
05

SIDEWALK

ADAMS STREET

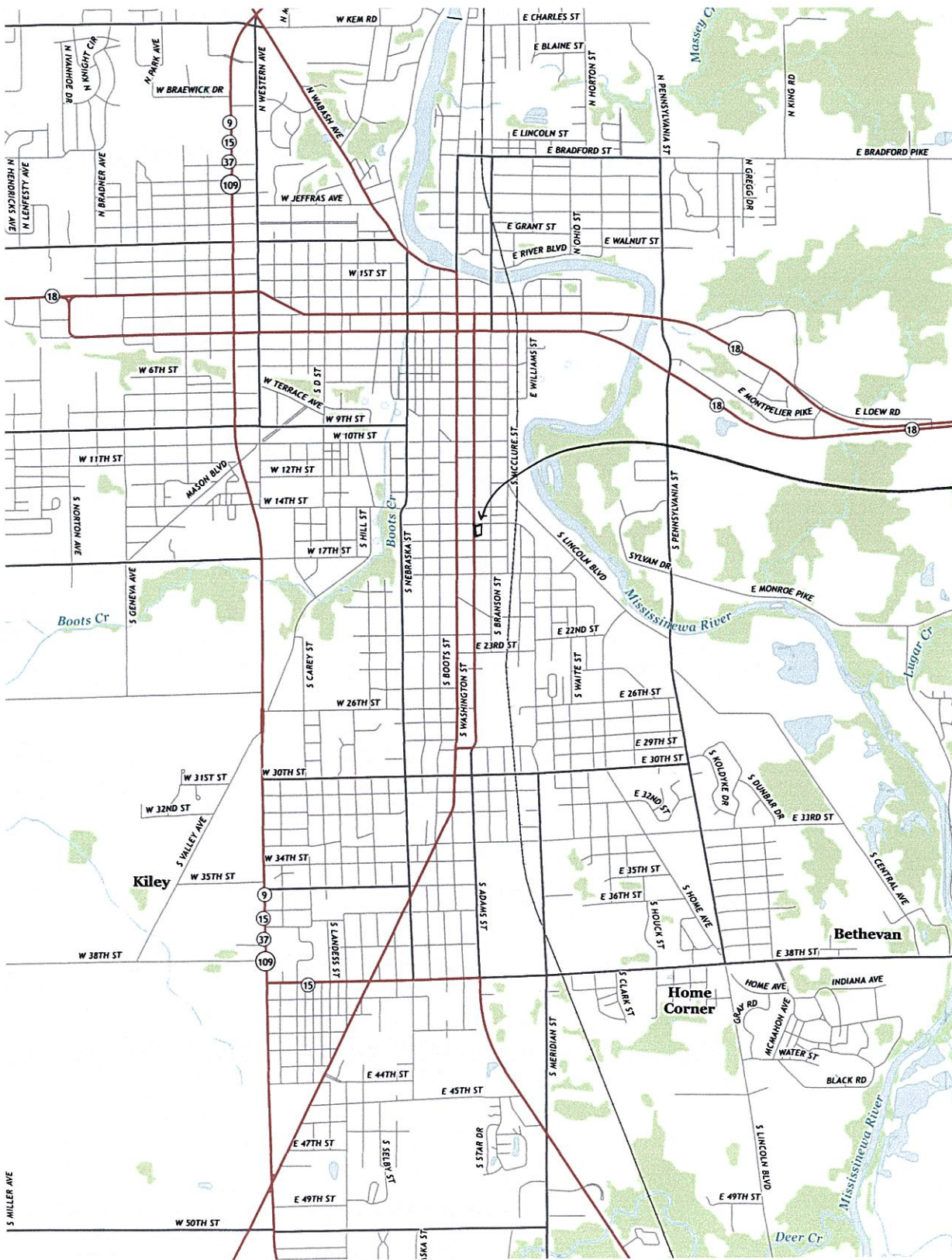
FIRST FRIENDS CHURCH – 1501 S. ADAMS, MARION – GRANT CO. IN
 NATIONAL REGISTER OF HISTORIC PLACES
 SITE PLAN/MAIN-FIRST STORY PLAN





FIRST FRIENDS CHURCH – 1501 S. ADAMS, MARION – GRANT CO. IN
 NATIONAL REGISTER OF HISTORIC PLACES
 BALCONY & BASEMENT STORY PLAN





First Friends Church
 NATIONAL REGISTION
 OF HISTORIC
 PLACES
 MARION,
 GRANT CO. IN
 NAD 83
 UTM:
 16 613615
 4489358



IN_GrantCounty_FirstFriendsChurch_0001



IN_GrantCounty_FirstFriendsChurch_0002



IN_GrantCounty_FirstFriendsChurch_0004



IN_GrantCounty_FirstFriendsChurch_0006



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IN_GrantCounty_FirstFriendsChurch_0009



IN_GrantCounty_FirstFriendsChurch_0011



IN_GrantCounty_FirstFriendsChurch_0014



IN_GrantCounty_FirstFriendsChurch_0017



IN_GrantCounty_FirstFriendsChurch_0019



IN_GrantCounty_FirstFriendsChurch_0023



IN_GrantCounty_FirstFriendsChurch_0028



IN_GrantCounty_FirstFriendsChurch_0034



IN_GrantCounty_FirstFriendsChurch_0038