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: Browne-Rafert House

Other names/site number: Browne-Rafert House, Rafert-Anderson House, Brown House

Name of related multiple property listing**:**

_____

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

2. Location

Street & number: 534 North Merrill Street

City or town: Fortville State: Indiana County: Hancock

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

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

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

___national ___statewide _x_local

Applicable National Register Criteria:

___A ___B _x_C ___D

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

Indiana DNR-Division of Historic Preservation and Archaeology

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

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

Contributing	Noncontributing	
3	2	buildings
1	0	sites
0	0	structures
0	0	objects
4	2	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC/single dwelling
DOMESTIC/secondary structure
AGRICULTURE/SUBSISTENCE/animal facility

Current Functions
(Enter categories from instructions.)
DOMESTIC/single dwelling
DOMESTIC/secondary structure
AGRICULTURE/SUBSISTENCE/animal facility

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE 19TH AND 20TH CENTURY AMERICAN MOVEMENTS

Materials: (enter categories from instructions.)

foundation:	STONE/limestone
walls:	STONE/limestone
roof:	METAL
other:	WOOD
	STUCCO

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 Browne-Rafert House (photo 0001) is a two-story, single family home at 534 North Merrill Street in Fortville, Vernon Township, Hancock County, Indiana. Constructed in 1914, the Browne-Rafert House is associated with both the Browne family, which occupied the structure from 1914 to 1921, and the Rafert family, which occupied the structure from 1926 until 2013. The house is asymmetrical, made of Indiana limestone with a quarry-faced ashlar finish, has a hipped roof with widely over-hanging eaves and is stylistically a variant of the Arts and Crafts movement. In addition to the main house, there are four other buildings on the property: a carriage house and small utility building both resembling the style of the main house, noncontributing English, wooden barn moved to the property in 1956, and a small, noncontributing, corrugated metal outbuilding situated north of the barn. Additionally, the entire site is considered a contributing resource to include the perimeter fence posts, entrance gate, and garden features (photo 0002).

Narrative Description

House, site, 1914. Contributing.

The Browne-Rafert House sits on 5.76 acres flanked at the northern and eastern boundaries by the curve of North Merrill Street. The drive can be accessed at two different points. The eastern-most entry point off of North Merrill Street is flanked by two original wrought iron gates attached to two large, rectangular concrete posts with ornamental red-painted globes (photo 0003). The wide, concrete drive circles around the house, starting at the east of the house, traveling to the rear (south) of the home and continuing along the west side of the house. The western-most entry off of North Merrill Street is similarly flanked by two concrete posts with two wrought iron gates that stand open to visitors. A walk leading to the home's front door is marked by wrought iron gates and concrete posts. Denoting the northern and eastern boundaries of the lot are twenty-four rectangular concrete posts on top of which are red-painted ornamental globes. The western portion of the lot is divided by a split post, wood fence that separates the homestead from the English barn.

The expansive yard is dotted with native, mature evergreens and deciduous trees as well as a Chinese weeping mulberry that is evidence of the Japanese garden that the Raferts planted during the 1920s and 1930s. The Chinese weeping mulberry is a vestige of a landscape that once featured Lombardy poplars that lined the south side yard.[1]

Leading up to the front of the house, which sits approximately 100 feet back from the road, is a concrete sidewalk. Breaking halfway between the house and North Merrill Street, the sidewalk becomes circular, featuring a small, round flower bed. The sidewalk then continues onto a straight path toward the wide, concrete front steps of the home's front entrance. A similar layout is found at the home's eastern façade.

Beyond the driveway and curb to the rear (south) portion of the house, the yard gently slopes down. Three concrete steps allow access to cleared land that once featured a fruit tree grove and the Rafert family garden plot. Today, only a couple of the mature fruit trees remain.[2]

To the west of the residence is a large carriage house that mirrors the design of the house. Traveling to the southwest portion of the lot is a smaller, stuccoed structure that was originally intended as an office and has most recently been converted and used as a potting shed. Further west of the residence and past the split-rail fence is an English barn, and to the north is a smaller, more modern frame shed. If one travels to the northwest portion of the property, one can see evidence of the clay tennis courts that graced the property from 1929 until the early 1940s.[3] Today, the northwestern portion of the property is an open field.

House, 1914. Contributing.

Exterior Summary

The main house (photo 0004) sits at the center of the u-shaped drive with a network of walkways surrounding the primary residence. Constructed of rock-faced ashlar limestone, the

[1] Stewart Rafert, "Rafert-Anderson House: Historic and Architectural Report," 19.
[2] Ibid., 19.
[3] Ibid., 8.

two-story house features a four-square shape, symmetrically balanced on all four sides by hipped dormers. Close to the foundation line is a heavy limestone band that travels the circumference of the house. Several basement lights are located on the east, west, and south elevations. Three of the four sides feature original porches/porte-cochere that give the home a low-slung feel, attesting to Arts and Crafts-style architectural influences. Each porch extrusion features limestone piers and is topped with a wood balustrade supported by two heavy wood newel posts (photo 0005). A typical window presentation is a one-over-one double-hung wood window, either paired or tripled together, with strong smooth dressed limestone lintels and sills.

The pyramidal style roof is topped with reproduction tile shingles that mimic the home's original clay tile roof. Distributed among all four façades of the residence are four identical shed style dormers that feature fixed, diamond paned windows, indicative of the home's slight Tudor Revival influence. Also topping the roof are two chimneys found at the northeast and southwest corners of the roof. The chimneys stand tall above the roof, and are constructed of the same rough cut stone used on the body of the house.

The **north elevation** of the structure is the residence's front façade (photo 0004). Featured at the northeast portion of the house is a two-story rectangular bay topped with castellations. The bay breaks the main roofline and rises five stone courses above it. Both stories contain two sets of three, one over one sashes apiece. The first floor narrow flanks of the bay have slit windows. All sashes are topped with smooth-cut limestone lintels. It is in this castellated feature along with the diamond-paned windows that the home's Tudor influence is evident. To mark the differentiation between the second and first stories is a smooth cut band of limestone that doubles as window sills. Marking the central section of the home's first story and the main entrance of the structure is a one story, flat roofed porch, one of the three extrusions which contribute to its Arts and Crafts character. The porch's roof covers a wide concrete pad, and serves as the landing for the front door. The painted front door features a leaded glass panel with a tulip design and matching sidelights. The front door is protected by an aluminum storm door, painted a similar brown to complement the front door. Stretching out from either side of the covered porch are terraces that extend just beyond the full length of the home's front façade. Boxed in by a low wall laid with coursed stone, the walls are topped with smooth-cut limestone coping that provides horizontal emphasis, and adds to the structure's overt Arts and Crafts quality. On either corner of the uncovered patios are slightly elevated limestone piers topped with smooth-cut limestone coping. Four wide, concrete steps are flanked by two rough cut, coursed limestone piers topped with planters. Centered over the main doors on the second floor is window pair with sash like those of the bay. Traveling west along the northern façade, the corner section of this elevation has a pair of wooden French doors. Their lintel has a slight label lintel shape, another subtle Tudor touch. Above and aligned with the French doors is a pair of one over one windows. The second floor window pairs are set directly underneath the roof's wide eaves. The eaves about two feet deep, are closed, and are surfaced with wood. Large, cyma-profiled gutters mark the eaves' edge; downspouts have sheet metal leader heads attached to the wall toward the top.

Moving toward the **east façade**, the house exhibits similar and asymmetrical features to the north (front) façade (photo 0005). This elevation has a section that appears to project forward (in essence, it is contained within the front rectangular mass, as seen from above), and a section to the south that steps back (westward) about four or five feet. On the first floor, the knee-wall-enclosed patio wraps around to this elevation.

One may enter this side of the house through two multi-paned wood French doors. The terrace and accompanying low, horizontal wall stop at the porch pier. Close to the northeast corner, there is a set of French doors that open to the terrace, with one tall fixed window to the north and a pair of horizontal diamond-paned fixed windows to the south. The open patio on this elevation abuts a projecting, flat-roofed porch/sunroom. The south side of the porch is enclosed and consists of a set of French doors accompanied by matching, multi-paned sidelights on its north face, adjacent the patio. Today, the opened portion of the porch has been enclosed by screens. The sunroom to the south has triple windows on its east and south faces; each set of triple window includes twenty pane fixed, original wood window on each side of a one-over-one double hung original wood sash. A fixed transom is above each window on this enclosed porch, with original five panes of glass. The second level is demarcated from the first by a band of smooth cut limestone. Meeting the limestone band is the roof of the one-story porch and an adjoining sunroom, which is attached to the southeast corner of the house. The flat roof of the sunroom acts as a terrace, and is encircled by a wood balustrade with solid panel railing. The porch mirrors the north façade porch. Originally this smaller porch mirrored the north façade porch. On the second story of the east façade, there is a full-size double-hung window toward the north corner. Over the porch, there is a multi-light wood door and two smaller, one-over-one windows to the south. Over the sunroom, after the wall jogs back as described early, the second floor includes a multi-light wood door and a full window is placed toward the south corner. The main roof has varying slopes and masses to follow the changes in footprint of the house. The eaves are about two feet deep, are closed, and are surfaced with wood. Large, cyma-profiled gutters mark the eaves' edge; downspouts have sheet metal leader heads attached to the wall toward the top. Atop the main roof stands a narrow, rough cut, coursed limestone chimney, beneath which is a typically presented hipped dormer.

The **south façade** is the only portion of the house that does not contain an entrance. Serving as a point for which the east and west wings connect, the south façade contains a one-story hipped-roofed bay that contains a fixed, diamond pane window (photo 0005). The bay includes a hipped roof covered with the same roofing material as the original house. The soffit and fascia are original wood and project out approximately one foot from the house. Single one-over-one wood, double-hung windows flank either side of the center bay. The southeast corner is dominated by the eastern enclosed porch, which has a set of triple windows along its south face. The second level is demarcated from the first by a band of smooth cut limestone. Above the projecting bay with diamond-paned window are two double-hung windows, placed symmetrically in relation to the bay below. Moving to the west, the footprint of the house projects one bay's width forward, creating a short wall facing east. The short wall has window on each level; with a window opening which has been converted to a door. The ground floor opening had been converted to doorway, but is being restored as a window. The south face of the projecting section has a set of four fixed, 9-light windows on the first floor with a strong limestone lintel and sill; a set of three paired windows in a typical presentation are located on the second story above the ribbon windows. The main roof above this section has a hipped dormer window. The eaves about two feet deep, are closed, and are surfaced with wood. Large, cyma-profiled gutters mark the eaves' edge; downspouts have sheet metal leader heads attached to the wall toward the top.

The **western façade** of the home includes a one-story porte-cochère that balances the structure, making the house appear symmetrical when the house is viewed from the north (front) façade. Once connected by a Japanese-style pergola, which was removed during the late

1950s/early 1960s, the western façade acted as a gateway to the rest of the property.[4] Unlike the eastern façade, the western façade contains a porte-cochère and no enclosed porch (photo 0006). As in the eastern wing of the house, the porte-cochère is topped with a flat roof and is encircled by a heavy, wood balustrade (photo 0007). Under the porte-cochère, engaged piers flank the doorway, square limestone piers are placed identical to complete the porte-cochère opening. A glazed, wooden door is set to the south and a high-set small window just north of the door shares the same lintel. There is a similar high-set of three windows just outside of the engaged piers, to the south. A doorway to the kitchen is located in the southwest corner of the house, accessed by a set of three concrete stairs. A paired set of windows are located on the second story centered above the porte-cochère. Paired sets of windows are located on the northwest corner of the first and second stories of the western façade. A set of three paired windows in a typical presentation are located on the first story, southern bay, while the second story features two, single one-over-one wood windows. One, single small one-over-one wood window is found at the roofline on the second story, placed in the center of the façade, and provides light to the interior staircase. The eaves about two feet deep, are closed, and are surfaced with wood. Large, cyma-profiled gutters mark the eaves' edge; downspouts have sheet metal leader heads attached to the wall toward the top. The main roof above this section has a hipped dormer window which includes a pair of windows. A small, square limestone chimney rises above the roofline adjacent to this dormer.

Interior

The interior is planned around a central stair hall core that features generous hallways around the stairs on both main levels. Because of the spacious flanking halls, the stairs and stair void on the second floor appear to be suspended. Typical finishes include hardwood floors and plaster ceilings. Openings are cased with simple boards with backbanded outside molding, and baseboards have simple profile with tall, flat shoe mold, and flat baseboard with angled upper surface. Most moldings have been painted.

The entrance hall is remarkably well-preserved and abounds with Arts and Crafts elements. The front door and sidelights feature a tulip pattern in leaded glass (photo 0011), bringing light into the airy foyer, which illuminates the detailed murals (photo 0013 and 0014). Created by an unknown artist, these murals sit above wood paneling and wainscoting and depict the English countryside: full of cottages, lakes and picturesque ruins. Partially marred in a small fire in 1931, the murals were retouched. The marble staircase (photo 0013), built by H. T. Disborough, is a light gray color and is offset by dark wood newel posts, originally topped by gas lamps, cylindrical dark wood rails and bright white balusters. The stairs have a few cracks and some of the marble steps have already been replaced by like stones, but they maintain their integrity.[5] An original light fixture hangs in the middle of the entryway (photo 0013).

To the right of the entryway, a large, three-centered archway opens into the northwest living room (photo 0015). The smaller living room of the two includes French doors that open up to the front porch and a brief continuation of the entry hall murals. To the left of the stairs, a larger living room is accessed through a set of French doors (photo 0013). This northeast living room features a fireplace, several sets of French doors and faux beams (photo 0012). The two horizontal fixed windows along the eastern wall include Tudor-inspired diamond panes. The

[4] Rafert, 18.
[5] Stewart Rafert, "Rafert – Anderson House: Historic and Architectural Report," 23.

fireplace, built by the same Indianapolis craftsman who built the stairs, H. T. Disborough, is made of dark blue glazed tile. The fireplace includes a rounded opening with a large keystone and a white mantel supported by large, oversized brackets that are clearly attributable to Arts & Crafts influence.

Access to the screened-in porch on the east elevation is through a set of French doors in the southeast corner of the northeast living room. An enclosed sunroom is located southeast of the northeast living room. The sunroom is accessed through two sets of French doors, one through the living room and another through the dining room. Windows on the south and east walls allow light to flood into the enclosed sun room.

Adjacent to the sunroom, on the south side of the house is the dining room and kitchen. The dining room is characterized by its built-in shelves and plate rails (photo 0016). The plate rails include evenly spaced brackets. Strong, painted woodwork is prevalent throughout the dining space, including a faux beamed ceiling. The adjacent kitchen is contemporary, but fits within the footprint of the original kitchen space. Close to the kitchen and western entrance is a small bathroom and back set of stairs.

Climbing the marble staircase to the second story, one lands at the upstairs hall which is centered on a walkway bordered by the same banisters, rails and newel posts as the grand staircase (photo 0017). The four bedrooms surround this hall in each corner of the house. The master bedroom is in the northeast corner, connected to the balcony, and has a built in vanity, mirrors, walk-in closet and a fireplace over the downstairs fireplace. Additionally, the bathroom connecting to the master bedroom retains all its original features, including sink, tub, and toilet (photo 0019). Original finishes include hexagonal tile, subway wainscoting tile, and original wood trim around the windows.

The room at the southeast corner also connects to the balcony has a walk-in closet and features a small “writing niche” meant to fit a writing desk. The southwest bedroom has built-in shelving beneath the ribbon of windows and between it and the northwest bedroom (photo 0018) is the back stair, not only leading down to the kitchen and basement, but up to the finished attic as well. The attic gets its light from the four dormers and is used as storage space.

The basement has several rooms, space enough for three furnaces, coal, wood and dry good storage rooms and a recreation room. The furnaces originally meant for use with coal have not been in use since the 1950s after gas furnaces were added to the house. The wood burning furnace is still in use and is made by an Indianapolis company called Peerless.

Alterations

While the house maintains many of its original construction and artistic details, there have been a few changes over time. Downstairs, the dark oak finish of the woodwork was painted white in 1943 to brighten the space (photos 0012, 0013, 0014, 0016), the open porch on the east side of the house was screened-in in the early 1950s, and some of the interior French doors connecting rooms have been removed. Outside, the two Japanese arches were removed, the clay tennis court was removed in the early 1940s, the original clay tile roof was removed in 1957, and after that, the wooden trim painted brown and small storage building in the driveway were taken out. When the resurfacing and widening of SR 238 (previously North Merrill Street) was proposed, preservation groups fought to keep the project from impinging on the integrity of the property, as the original road expansion design called for the elimination of the cement posts, which would

have adversely affected the feel of the house. Thanks to the preservationists' efforts, the posts remain and the Browne-Rafert house maintains its historic integrity.

Carriage House, 1914. Contributing.

To the west of the house sits the rectangular, limestone carriage house (photos 0006 and 0009) that mimics the design of the main house. Constructed with a wide, overhanging hipped roof clad in red asphalt shingle, four hipped dormers a small chimney and brown painted trim, the carriage house has room enough for one car and may have also served as a place to stable horses. The original, sliding doors include twelve fixed glass panes on the upper half of each panel.

Office, 1926. Contributing.

South of the carriage house is a small, square building (photo 0008) that mirrors both the carriage house and the main house. Completed by George Rafert in 1926, this small building is stuccoed with a red pressed zinc roof. The north side contains a door that was constructed when the structure was converted into a shed. The east and south facades include ribbons of windows. The south side of the building contains a red brick chimney.

Barn, 1830s (relocated 1950s). Non-Contributing.

Approximately 75 feet west of the main house is a circa 1830s English barn (photo 0010) that was moved to the property in the 1950s. Painted dark brown with a red metal roof, the barn includes openings under the east and west gables. Three windows on either side of the building complete the design of the structure.

Shed, undated. Non-Contributing.

North of the barn is a small, corrugated metal structure (photo 0010).

8. Statement of Significance

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

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

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

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

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance
1914-c.1930

Significant Dates
1914
1926

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

Cultural Affiliation
N/A

Architect/Builder (last name, first name)
Unknown

Period of Significance (justification)
The period of significance is 1914-c.1930, as the Browne-Rafert House was constructed in 1914, and the small office building was completed in 1926. Other improvements to the property, made in the Arts & Crafts spirit include the addition of windows to enclose an open porch and construction of a clay surface tennis court. These occurred before about 1930. After this date, most of the alterations were focused toward changing the Arts & Crafts character of the property.

Criteria Considerations (explanation, if necessary)
N/A

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 Browne-Rafert House is significant under Criterion C as an excellent example of an Arts and Crafts residence. The Browne-Rafert House's period of significance is 1914-c.1930, making it one of the best examples of Arts and Crafts influenced residential design within the Town of Fortville.[6] It qualifies under architecture at the local level of significance as the best example of the style in Vernon Township, although this property should be considered within an Indianapolis context due to its high level of individual craftsmanship and lack of notable local comparisons. The Browne-Rafert House exemplifies the variety of architectural influences in an Arts and Crafts residence, drawing from Prairie and Tudor styles to create an eclectic individual design.

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

ARCHITECTURE
The Browne-Rafert House is an exemplary instance of an Arts and Crafts residential design that combines other stylistic influences, common to the moment. Because the Arts and Crafts philosophy celebrated individual craftsmanship and invention, it naturally permitted a diverse range of aesthetic expressions.[7] Similarly, because the movement valued local materials and place-specific design, it lent itself to a variety of regional interpretations.[8] Thus, the movement was broad enough to embrace the Prairie Style practiced by Frank Lloyd Wright and the Chicago School, and the massive timber-frame houses built by Greene and Greene in California. It is not a contradiction, then, that Indianapolis' own stock of Arts and Crafts homes is essentially eclectic, both in the aggregate and at the level of individual properties. Indeed, while Indianapolis boasts two exceptional examples of pure Prairie architecture, most of its Arts and Crafts homes are Bungalows; Four Squares; or larger, high style houses with asymmetrical massing. Among these, there is much variation, and many examples of Indianapolis' Arts and Crafts houses also draw from the influences of neighboring styles, such as Tudor Revival or Colonial Revival.[9]

Both the exterior and the interior contribute to the Arts and Crafts character of the Browne-Rafert House. On the outside, the Browne-Rafert House presents the following Arts and Crafts features: a hipped roof with red clay tile shingles, widely overhanging eaves, and dormers with hipped gables; a deep front porch supported on robust square piers; balconies over front and side porches bounded by simple, rectilinear balustrades with square corner posts, balusters,

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[6] It should be noted that after an exhaustive search of newspaper articles from both Greenfield/Hancock County and Indianapolis from 1914 and 1915, the architect of the Browne-Rafert House was not identified. The design has been attributed to Faye Browne.
[7] Hudziak, 99.
[8] Ibid., 20.
[9] Ibid., 103, 106, 115.

and rails; and facades dressed in natural, local materials (in this case, Indiana Limestone) (photos 0001, 0002, 0004, 0005, 0007). Furthermore, the house's massing is an adaptation of the American Foursquare typology (photos 0004, 0007), which, while not exclusive to the Arts and Crafts movement, served as a popular armature for Arts and Crafts detailing.

In addition, the Browne-Rafert House's exterior boasts a number of features identified with the Prairie-style subset of the Arts and Crafts movement. These include characteristics that emphasize the horizontality of the house and its surrounding landscape, such as the wide stone terrace spanning the north elevation of the house (0004); the flat-roofed side porches that extend the house's breadth (0004); the coupling and tripling of windows in horizontal bands, or "ribbons" (0001, 0004, 0005); the continuous string course at the level of the upstairs window sill (0007); and a complex, low-pitched hip roof with deep eaves.

The exterior of the Browne-Rafert House thus combines features of various subsidiary fashions within the broader Arts and Crafts movement. At the same time, the house also exemplifies the Arts and Crafts tendency to borrow elements from outside styles. Given the movement's early allusions to medieval England, it was especially typical for Arts and Crafts houses in both the U.S. and Great Britain to draw from Tudor influences. Thus, the Browne-Rafert House is no less an example of Arts and Crafts architecture for its crenellated bay (0004) or diamond-paned windows (0007), taken from medieval precedent.

On the inside, the house unequivocally announces its Arts and Crafts influence. The foyer, in particular, is an exemplary work of Arts and Crafts design, boasting an original mural of English pastures that wraps continuously around all walls of the hall above high, simple wainscoting (0013, 0014, 0015). The mural-over-wainscoting motif was an innovation of Harvey Ellis during his time on the staff of Gustav Stickley's magazine, *The Craftsman*, and quickly became a common feature of more luxurious Arts and Crafts residences. The custom staircase in the foyer is yet another mark of the style (0013, 0014, 0015), with its simple cylindrical balusters and newel posts – a variant of the typical Craftsman staircase with square balusters and newels. Other Arts and Crafts features appear elsewhere on the first floor. As noted earlier in this nomination, the east living room's fireplace (0012) is typical of the style, with its glazed tile surround and heavy mantelpiece supported by geometric brackets. Indeed, the tiles resemble those produced by the Grueby Pottery Company for so many Craftsman homes. The east living room also includes a typical Craftsman-style beamed ceiling. Next, in the adjacent dining room (0016), all of the woodwork evinces Arts and Crafts influence. Note especially the continuous band of simple molding at the level of the window and door heads; the continuous plate rails resting on simple brackets; the beamed ceiling; and the articulated interior corners between the baseboards and the plate rails. The dining room also includes a buffet recess (0012) with a high window -- another typical Craftsman feature.

Arts and Crafts elements appear on the second floor of the Browne-Rafert House as well. Particularly noteworthy are the two alcoves adjacent to other, larger spaces: a sitting nook attached to the upstairs hallway, with built-in wooden benches (0017); and a "writing nook" attached to the southeast bedroom. Additionally, as in the dining room, the upstairs bathroom includes a continuous molding joining nonadjacent window heads (0019).

On a more general level, the Browne-Rafert House exemplifies the Arts and Crafts principle of the 'totally designed interior' (discussed more thoroughly in the section on Developmental History/Additional historic context information) inasmuch as many of its rooms share similar detailing. Examples of total design in this house include the use of similar ceiling beams in the

contiguous dining room and east living room and the repeated application of continuous horizontal moldings at the window-head level in both the dining room and the upstairs bathroom.

Comparable Properties

The Browne-Rafert House was rated "Outstanding" in the 1983 *Hancock County Interim Report.* Throughout Vernon Township, there are two other sites described as Arts and Crafts and/or Prairie. On Fortville Pike, site #10022 is described as Prairie style but does not exhibit many features of the style except a four square massing. Heavily altered, it includes vinyl siding and does not appear to meet the threshold for architectural significance. Within the Town of Fortville, site #12015 at 115 North Main Street is the former Fortville Public Library. This Carnegie library dates from 1918 and features an Arts and Crafts design. Outstanding rated, this Arts and Crafts library certainly compares to the Browne-Rafert House with features such as the arched entryway with a bracketed surround. However, the Arts and Crafts detailing is minimal in comparison to the Browne-Rafert House, not to mention its function as a library versus a residential use.

The Browne-Rafert House stands as the best example of the Arts and Crafts movement as tied to a residential property within Vernon Township and the Town of Fortville. Although Fortville was a rural satellite of Indianapolis in 1914, it was still closely linked to the city -- not only in terms of physical proximity, but also in terms of culture, politics, and economics.

Because of this, it is appropriate to consider the Browne-Rafert House in the context of homes in Marion County that exhibit a similar blend of stylistic influences. Identified as an outstanding example of Arts and Crafts/Tudor Revival architecture, the two-story home at 3840 N. Delaware St. (c. 1910) is essentially an American Foursquare with a combination of Craftsman and Tudor Revival details. Indeed, while the house has the basic massing of a foursquare, its exterior includes the following Arts and Crafts elements: a deep front porch with a low-pitched gabled roof and tapered supports resting on heavy square pedestals; sash windows arranged in pairs or groups of four; a hipped roof with broad, open eaves and exposed rafter tails; gables projecting over second floor bay windows; and a simple stringcourse at the level of the second-story window sills, emphasizing horizontality. Tudor Revival influences are evident in the combination of stucco and half-timbering above the stringcourse, as well as in the overall asymmetry of the massing achieved by the off-center gabled bay window on the second floor of the front elevation.[10]

A grander example stands at 2845 Sutherland Avenue. Also listed as an outstanding Tudor Revival/Craftsman, the c.1915 two-story includes many quintessential features of Arts and Crafts residential design: a deep full front porch with bold, square masonry piers, masonry parapet walls topped with simple stone coping, and a shallow shed roof with red clay tile and open eaves with wide overhangs and exposed rafter tails; a centered front door approached by wide steps; a side gabled roof over the second story with red clay tiles, wide overhangs with exposed rafter tails, and a shed dormer; numerous coupled windows, and a second-floor bay window housed under the projection of a front gable at the attic level. Tudor Revival influence is expressed in the steeply pitched second story roof pierced by multiple masonry chimneys; cases of local asymmetry, such as the off-center projecting attic gable spanning a bay window and another pair of windows on the second floor of the front elevation; stucco cladding and half-timbering at the level of the second story and the attic gables; and instances of additive

[10] Hudziak, 109.

composition, such as a porte-cochere supporting a second-story room projecting from one of the home's side elevations.[11]

Although the above two homes share many features with each other and with the Browne-Rafert House, perhaps the most striking observation to be made here is that all three of these houses are still completely unique. This is to be expected, for, as noted elsewhere in this nomination, the Arts and Crafts style was inherently adaptable to different regions, sites, and clients, its basic features permitting endless interpretations and permutations. Accordingly, while certain parts of the Browne-Rafert House appear to have no analog among other Craftsman-influenced homes in the Indianapolis area (consider, e.g., the crenellated front bay), this only enhances the Arts and Crafts spirit of the house.

These two specific examples show that the Browne-Rafert House compares well to similar Arts & Crafts houses in nearby Indianapolis. A further comparison can be made to some of the city's grandest houses in the style. For example, the Arthur Wolf House, a 1920s exercise in emulation of Wright's Prairie Style (Fermor Spencer Cannon, architect) and the Walk House, a massive Four Square designed by Adolph Scherrer in c.1911 both stand on prestigious Meridian Street. While the Browne-Rafert House is smaller in square footage, it is equal in quality of finish to these houses. The same could be said for the James Allison Mansion, now on the campus of Marian University. Designed by Herbert Bass in 1911 for the auto innovator and his family, the Allison Mansion and its Prairie Style estate would dwarf the Browne-Rafert House. Yet, the Fortville home includes features and finishes that rival those of the Allison Mansion.

Conclusion

Although the interior of the Browne-Rafert House is arguably purer than the exterior in its embodiment of Arts and Crafts features, this should not undermine the significance of the house as a whole with respect to the American Arts and Crafts movement. After all, Stickley himself, the patriarch of the movement, is known to have focused primarily on interiors, as it was the inside of a house that served as a stage for his furniture and housewares. Thus, in the house plans offered through *The Craftsman*, the exterior was generally of secondary concern. Indeed, when Stickley remodeled his own home in Syracuse, New York according to Craftsman principles, he scarcely altered the Queen Anne exterior, instead focusing almost exclusively on the inside of the house. Accordingly, it seems likely that even Stickley would have recognized the Browne-Rafert House as a laudable example of the American Arts and Crafts style, regardless of the fact that its exterior may be missing a few quintessential Arts and Crafts features, such as open eaves with exposed rafter tails.

Developmental History/Additional historic context information

Browne-Rafert Families

When Louis A. and Faye E. Browne designed and built their home in 1914, Fortville, Indiana was experiencing an economic boom. Situated on the Cleveland, Cincinnati and Chicago railroad line, and the newly constructed Highway 67, Fortville's placement between Indianapolis and Anderson made it a convenient place to live for those wanting a country life with a city job. The main intersection of town (Broadway and Main Streets) bustled with residents and passers-through, newly installed electric streetlights guided motorists after sundown, and a variety of

[11] Marion County Interim Report, Center Township, p. 67.

shops catered to local and commuting patrons.[12] The placement of such a grand home so far from Indianapolis represented a shift in residential patterns found in the early 20th century. This shift occurred because advancements in transportation made the countryside a viable place to live for those wanting, and capable of affording, to leave downtown Indianapolis at the end of the workday and return home to the country. With easy access to Indianapolis or Anderson via train or automobile, residents of Fortville could commute to work in around an hour.[13]

In 1914, the Browne–Rafert house and outbuildings cost $49,000 to build on 3 acres of land purchased in 1912. The house stands on what was the site of Mrs. Browne's parents' home, which was moved across the street and has since been destroyed by fire. The house originally sat on 5.2 acres of land, two acres of which lay on the opposite side of present-day Highway 238. The property's landscaping consisted of multiple gardens, a small orchard and two rare Chinese mulberry trees, with driveways and walkways marked by decorative stone piers and wrought iron gates.[14] According to the 1920 US Census, Mr. Browne was a "business promoter" and must have suffered financial losses, forcing him to sell the house to Iva L. D. Kindig in 1921.[15] After the sale of their home, the Browne's moved across the street to live with Mrs. Browne's parents, Mr. and Mrs. Crull. By 1924, the Brownes were divorced. Faye E. Browne retained her married name and remained at her parents' home; Louis A. Browne moved to Hillsborough County, Florida.[16]

After a short occupation by Iva L. D. Kindig and her husband John, George Otis Rafert purchased the house and grounds for $23,500. The Rafert family moved into the Fortville home on June 12, 1926. Rafert, a businessman and native Hoosier, grew up in Indianapolis. His father Christopher Rafert (b.1839) was a second generation German-American. Christopher Rafert was a carpenter, property developer and manager who built and maintained apartment buildings around the city. One of his last projects was the Rafert Flats apartment building, built c.1908 at 1014-1020 North Alabama Street, Indianapolis, which still operates as an apartment building today.[17]

After graduating from Indianapolis' Shortridge High School in 1902, George Rafert became the first to attend college in his family. George attended Indiana University, and there became one of the founders of the Phi Kappa Psi and president of his junior class. In 1910, the US Census lists Rafert's occupation as grocer, and it was in this year that he married Ethel Stewart, daughter of Indianapolis physician, Frank Stewart. Soon after his marriage, Rafert took up the family business and began managing his father's properties while developing other small apartment complexes around the city. In 1926, he bought the house in Fortville from Iva L.D. Kindig and her husband, John, moving out of Indianapolis with his wife and five children. After a year of commuting to Indianapolis for work, Rafert moved his office to a small outbuilding behind the house so that he could spend more time with his family.[18]

In Fortville, Rafert became involved in the community and took up farming and feeder cattle distributing. In 1928, he bought the Pendleton Grain elevator (formerly located at the northwest

[12] Rudy Hinshaw, "History of Fortville," *Centennial Souvenir Program*, 1949, 24.
[13] George Rafert, *Business Diary*, Vol. III, 12/24/1926.
[14] Stewart Rafert, 19.
[15] US Census Records for Louis A. and Faye E. Browne, 1920.
[16] US Census Records for Louis A. and Faye E. Browne, 1930.
[17] Stewart Rafert, 3.
[18] Stewart Rafert, 3-4.

corner of State Street and Pendleton Avenue near the railroad tracks) and over 200 acres of land around his current property for farming. He rehabilitated the barn on the property, built new barns and silos, and erected fences. [19] He added a clay tennis court (no longer extant) to the property in 1929.

During the Great Depression in the 1930s, products from the grain elevator and his cattle business allowed Rafert to save all of his city properties from sale or foreclosure. In the 1940s, George Rafert unsuccessfully ran for the Republican Party's nomination for Lieutenant Governor of Indiana, though he had support from his wealthy and influential college friend, Eli Lilly.[20] Despite George's failed foray into politics, during this time the Rafert farm prospered and became a showcase property. After a visit by the dean of Agriculture from Purdue University, the farm was featured in *The Breeder's Gazette* in an article on farming during WWII entitled, "A Farmer and His Troubles: How Labor Shortage, Government Restrictions are Cutting Output".[21]

After George Rafert died in 1955, Ethel Rafert moved a block away on property carved out of the Rafert farmland and lived there with her sister, Jeanne Stewart. Ownership of the house stayed in the family, and Ethel and George's married daughter, Harriet (Rafert) Anderson and her husband Dick, moved to the house. The large dairy barn that used to be on the property burned down in 1956 and over the years other buildings related to the cattle trade were disassembled. The Rafert farm transitioned into a producer of corn and soybeans, retaining only a few heads of cattle for family use. In 1956, barn was relocated to the property from the Charles Cooper Farm located a mile away from the Raferts' land.[22]

Throughout the ownership by the Rafert family, the Browne-Rafert house acted as a meeting place for the extended family and the Fortville community. In his extremely detailed diaries and account books, George Rafert kept documentation of the management and daily goings-on of the house and property, noting changes made and family gathering held. In 2002, a government-funded project to widen SR 238 would have cut into Rafert property and necessitated the repositioning of the historic cement fence posts, threatening the historic integrity of the property. However, the Division of Historic Preservation and Archaeology and other consulting parties deemed the house eligible for the National Register of Historic Places. Through negotiations with the Indiana Department of Transportation, the Section 106 process mitigated the potential damage to the property. The road was moved further away from the fence posts.[23] Today, the house continues to be a Fortville landmark and an excellent example of an Arts and Crafts property locally.

Arts and Crafts Movement

Originating in England, the Arts and Crafts movement in the U.S. owed much to its British counterpart while taking on a distinct identity as it evolved.[24] To be sure, the American Arts and Crafts philosophy was premised largely on the works of William Morris (1834-96), a British designer, artist, poet, and politician who drew many of his own aesthetic and ethical ideals from

[19] Ibid., 4-5.
[20] "The Right Man for Lieutenant-Governor," George O. Rafert Campaign Ad, 1940.
[21] Stewart Rafert, 6-7.
[22] Ibid., 22.
[23] Indiana Division of Historic Preservation and Archaeology, Section 106 Report for Project Number STP-332-9, SR 238, 2002.
[24] Mary Ann Smith, *Gustav Stickley, the Craftsman* (Dover Publications, 1992), 48.

the works of eminent art critic and Oxford professor John Ruskin (1819-1900).[25] In accord with Ruskin, Morris asserted that the arts and trades had lost much of their integrity with the advent of industrial production. Likewise, labor itself had been stripped of its intrinsic rewards since creative expression and hand craftsmanship had given way to division of labor and repetitive mechanical tasks. The Arts and Crafts movement in England thus called for a return to simple, handmade goods and works of art – both for the benefit of the producer and the consumer. In keeping with his populist political agenda, Morris focused his message on art forms that were accessible to all: the so-called lesser arts, or crafts, such as carpentry, masonry, pottery, weaving, and metalwork.[26] With respect to the craft of architecture, the Arts and Crafts philosophy emphasized the virtues of handcraftsmanship, creativity (as opposed to mere duplication of precedent), and rational, honest construction that expressed the nature of the materials employed. It also promoted the use of local materials and region-specific design.[27] In its reaction against industrialism, the Arts and Crafts movement identified itself with the pre-industrial medieval world, looking to the middle ages not only for its aesthetics but also for its social structure. The movement duly adopted the medieval guild system as a model for its early institutions in Great Britain, resulting in the formation of organizations such as The Century Guild, the Art Workers' Guild, and the Arts and Crafts Exhibition society during the 1880s. These were instrumental in disseminating the theory and practice of the movement throughout and beyond England.[28]

The Arts and Crafts philosophy spread to the U.S. through the widely published works of Morris and Ruskin,[29] and through British periodicals such as *The Hobby Horse*, issued by the aforementioned Century Guild.[30] Soon, America formed corresponding institutions, beginning with the Society of Arts and Crafts founded in Boston in 1897.[31] Other cities quickly followed suit, including Chicago in 1898.[32] Influential magazines promptly emerged in the 1890s as well, such as *International Studio* and *The House Beautiful*. These societies and publications did much to promote and direct the movement in America. On a national scale, however, the American Arts and Crafts found its dean in the person of Gustav Stickley (1858-1942), a Wisconsin-born furniture-maker and former stonemason who espoused the ideals of Ruskin and Morris and dedicated himself fully to the Arts and Crafts ideology following a transformative trip to England and Continental Europe in 1898. Upon his return, Stickley gained substantial fame in 1900 through a widely publicized exhibition of simple, bold, medieval-inspired wood furniture in Grand Rapids, Michigan. Soon thereafter, in 1901, Stickley adopted the guild model for his own Syracuse-based furniture company, renaming it United Crafts. And in October of that same year, Stickley debuted his magazine *The Craftsman* -- a pivotal contribution to the Arts and Crafts movement in America. Indeed, *The Craftsman*, which remained in print until 1916, emerged as an authoritative voice on all aspects of the Arts and Crafts movement in America, from design, to domestic life, to politics.[33]

[25] Candace Hudziak, *"Fearless Rest and Hopeful Work": A History of the Arts and Crafts Movement in Indianapolis, 1890-1920* (Master's Thesis, Indiana University-Purdue University Indianapolis), 9.
[26] Smith, 11.
[27] Hudziak, 11.
[28] Ibid., 14-16.
[29] Smith, 11.
[30] Hudziak, 16.
[31] Ibid., 24.
[32] Ibid., 40.
[33] Smith, xiv, 5, 9, 23, 33, 43-44.

Although Stickley was not originally an architect, his magazine had a prodigious impact on American residential architecture beginning in 1904, with the addition of "The Craftsman Home Builders' Club," a new component of *The Craftsman* which offered at least one new Craftsman home design in each issue of the magazine; free construction documents were available to subscribers. Devised in collaboration with architect Harvey Ellis (1852-1904), the "Home Builders' Club" reflected Stickley's conviction that his furniture needed a complementary architectural backdrop -- a belief stemming from the broader Arts and Crafts virtue of 'total design,' according to which all contents of a building (and especially a home) should be aesthetically coordinated with each other and with their surroundings.[34]

It was with Stickley's foray into architecture, assisted by Ellis, that many typical features of the American Arts and Crafts home were established. Thus, the exteriors of designs from *The Craftsman* often included low-pitched hipped roofs clad in red or green clay tile, with wide overhangs, open eaves and exposed rafter ends; deep front porches with square or tapered piers; ribbon windows; and walls faced in natural, local materials. Interiors tended to include inglenooks and other alcoves with built-in seating; open floor plans; walls with high wainscoting surmounted by continuous bands of molding (sometimes capped by a continuous shelf supported by brackets) with plaster on the remaining height of the wall (sometimes embellished with murals); built-in servers in dining rooms; and prominent fireplaces (sometimes of brick or stone but often tiled).[35]

Although it is not known how many homes were built from Stickley's magazine plans between 1904 and 1916, it is documented that more than 20 million dollars were spent on building houses from *Craftsman* plans in 1915 alone -- a staggering number given the cost of a typical home in that year.[36] The Craftsman Home Builders' Club thus undoubtedly exerted a significant influence on the architecture of the American Arts and Crafts movement -- especially given the vast number of additional houses that took inspiration from Stickley's catalog.

Arts and Crafts in Indianapolis

In Indianapolis, there is only one extant home known to have been built directly according to a plan from *The Craftsman*: the Carlos and Anne Recker House located at 59 North Hawthorne Lane in the Irvington neighborhood[37]; but this anecdotal fact should not be taken to indicate a void of Arts and Crafts activity in Indianapolis, or Indiana at large, for Indiana was in fact home to a lively Arts and Crafts community between the turn of the century and World War I.

As early as 1892, the Old Hickory Company in Martinsville, Indiana produced rustic wood furniture that was later featured in *The Craftsman*. Likewise, Cambridge City, Indiana was home to the Overbeck sisters -- Arts and Crafts potters who rivaled Cincinnati-based Rookwood Pottery in the quality of their products, and eventually formed The Overbeck Potters in 1911.[38] As for the capital city, public historian Candace Hudziak has noted that the Arts and Crafts movement in Indianapolis was fueled in particular by three influential figures who lived in the city during critical years: Rembrandt ("Brandt") Steele, fine pottery-maker and son of Hoosier-group painter T.C. Steele; landscape painter Richard Gruelle; and fine arts publisher Joseph M.

[34] Ibid., 16, 77.
[35] Smith, 47-49, 67-69, 78, 96; Hudziak, 96.
[36] Smith, 77.
[37] Hudziak. 104.
[38] Ibid., 29-32.

Bowles who headed the journal *Fine Art*, a revered national art magazine that promoted the Arts and Crafts movement in Indianapolis and across the country.[39]

With an impetus from such leading figures, Indianapolis developed Arts and Crafts organizations that were somewhat akin to those in Boston and Chicago, including a Portfolio Club premised on the principles of William Morris (1895), and the Arts and Crafts Society of Indianapolis (1905). The movement gained commercial exposure in Indianapolis when the newly-formed Arts and Crafts Society opened a sales room at 21 E. Ohio Street in 1905.[40]

The schools in Indianapolis were also essential to the Arts and Crafts Movement in the city. Particularly noteworthy was Shortridge High School, which held Indianapolis' first Arts and Crafts exhibit in 1898. Shortridge also employed as art educators some of Indiana's most prominent Arts and Crafts artists, such as renowned jewelry designer Janet Payne Bowles and potter Roda Selleck. The influence of these teachers was evident in the enthusiasm of their students. More generally, the Indianapolis Public School system advanced Arts and Crafts ideology by enriching its curriculum with manual training in numerous crafts and practical arts, especially at the Industrial Training School (opened 1894) -- a progressive innovation at the time, intended to augment socio-economic mobility by empowering students from working class families.[41]

[39] Ibid., 42-48.
[40] Ibid., 49-50, 56-59.
[41] Hudziak, 30-33, 71-72, 81-83.

9. Major Bibliographical References

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"The Right Man for Lieutenant-Governor." George O. Rafert Campaign Ad. 1940.

US Census Records for George and Ethel Rafert and for Louis A. and Faye E. Browne. 1900, 1910, 1920, 1930.

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:
_X_ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): 12001-020-003

10. Geographical Data

Acreage of Property 4.201

Use the UTM system

UTM References
Datum (indicated on USGS map):

[ ] NAD 1927 or [X] NAD 1983

1. Zone: 16	Easting: 597916	Northing: 4421597
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

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

The boundary encompasses all structures nominated and occupies 4.201 acres of land bordered on the north and east sides by a bend in North Merrill Street. Refer to attached scale map for exact boundaries.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was chosen because it is the current boundary of the property and contains all significant historic resources that make this property eligible for the National Register.

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11. Form Prepared By

name/title: Lillian Green, Rebecca Smith, Sam Burgess
organization: Indiana Landmarks
street & number: 1201 Central Avenue
city or town: Indianapolis state: IN zip code: 46025
e-mail central@indianalandmarks.org
telephone: 317-639-4534
date: November 20, 2014

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Browne-Rafert House
City or Vicinity: Fortville
County: Hancock State: Indiana
(The above applies to all photographs)

1 of 19
Photographer: Raina Regan Date: December 3, 2014
Description: View of the northwest corner of the main house

2 of 19
Photographer: Lillian Green Date: January 21, 2011
Description: View from the middle of North Merrill Street facing southwest to include main house, carriage house and barn

3 of 19
Photographer: Raina Regan Date: December 3, 2014
Description: View of the southern driveway from the east property line, including site details such as the concrete posts with wrought iron gates.

4 of 19
Photographer: Raina Regan Date: December 3, 2014
Description: View of the north façade

5 of 19
Photographer: Raina Regan Date: December 3, 2014
Description: View of the northeast corner of the main house

6 of 19
Photographer: Raina Regan Date: December 3, 2014
Description: Camera facing northeast to view - from foreground to background - office, carriage house, and main house.

7 of 19
Photographer: Lillian Green Date: January 21, 2011
Description: Camera facing southeast to view façade and western elevation

8 of 19
Photographer: Raina Regan Date: December 3, 2014
Description: Camera facing northwest to view office and barn.

9 of 19
Photographer: Lillian Green Date: January 21, 2011
Description: Camera facing southwest to view northern and eastern sides of the carriage house

10 of 19
Photographer: Lillian Green Date: January 21, 2011
Description: Camera facing northwest to view the eastern and southern sides of the barn

11 of 19
Photographer: Lillian Green Date: January 21, 2011
Description: Detail of glass panels on front door, taken from inside the foyer

12 of 19
Photographer: Raina Regan Date: December 3, 2014
Description: Camera facing southwest in northeast living room

13 of 19
Photographer: Raina Regan Date: December 3, 2014
Description: Camera facing southeast to illustrate staircase, murals, wainscot panels, and center hallway.

14 of 19
Photographer: Lillian Green Date: January 21, 2011
Description: Partial view of the foyer, including the marble staircase and the murals to the left of the photographer

15 of 19
Photographer: Raina Regan Date: December 3, 2014
Description: Camera facing west viewing staircase and northwest living room

16 of 19
Photographer: Raina Regan Date: December 3, 2014
Description: Camera facing east in dining room

17 of 19
Photographer: Raina Regan Date: December 3, 2014
Description: Camera viewing northwest on the second floor hallway with balustrade surrounding stair opening.

18 of 19
Photographer: Raina Regan Date: December 3, 2014
Description: Camera viewing northwest in the second floor, northwest bedroom.

19 of 19
Photographer: Raina Regan Date: December 3, 2014
Description: Camera viewing east in second floor master bathroom, showing original fixtures and finishes

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.

Browne-Rafert House, Hancock Co., Photo 0001

Browne-Rafert House, Hancock Co., Photo 0002

Browne-Rafert House, Hancock Co., Photo 0004

Browne-Rafert House, Hancock Co., Photo 0006

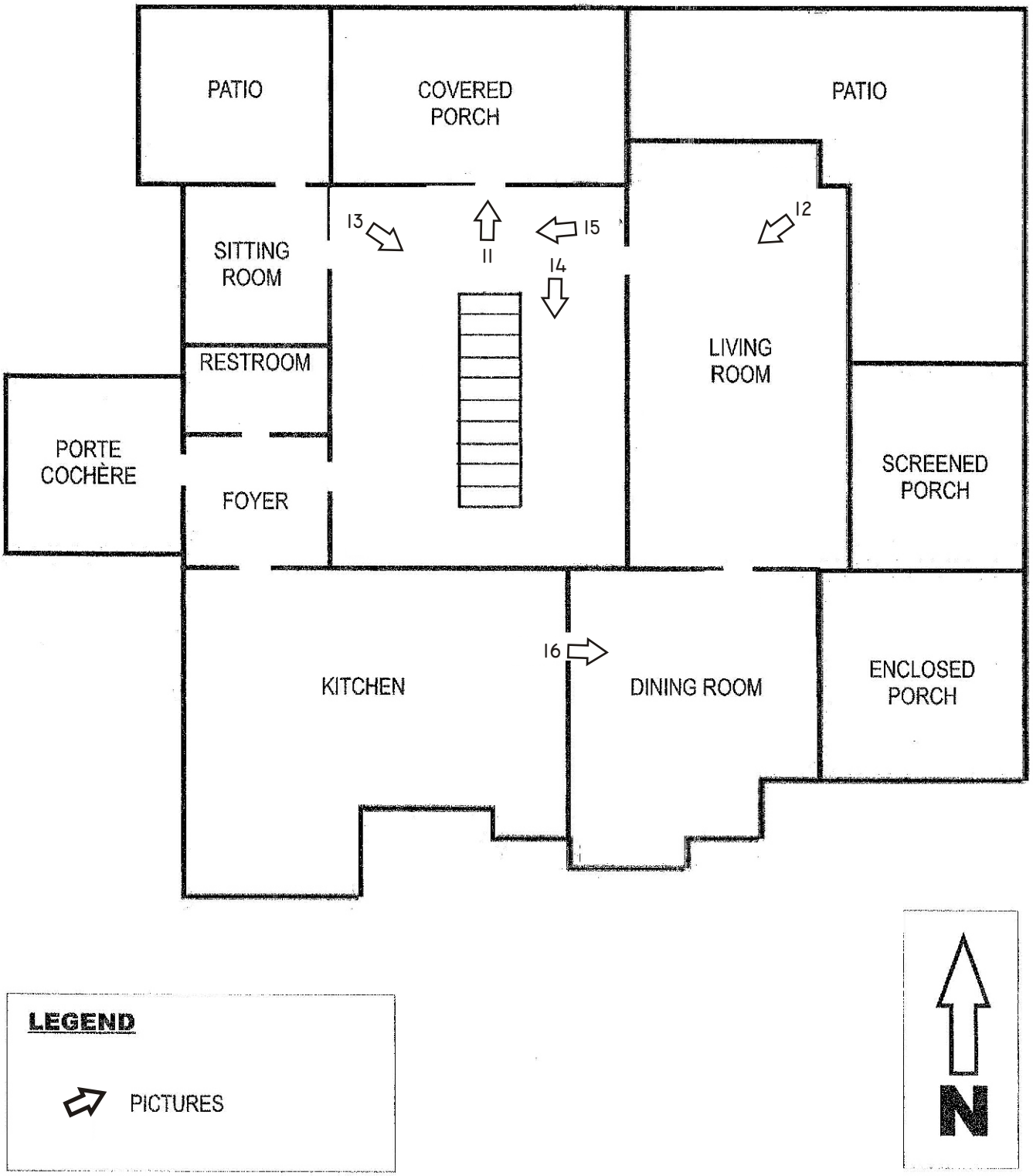
Browne-Rafert House, Hancock Co., Photo 0012

Browne-Rafert House, Hancock Co., Photo 0013

Browne-Rafert House, Hancock Co., Photo 0016

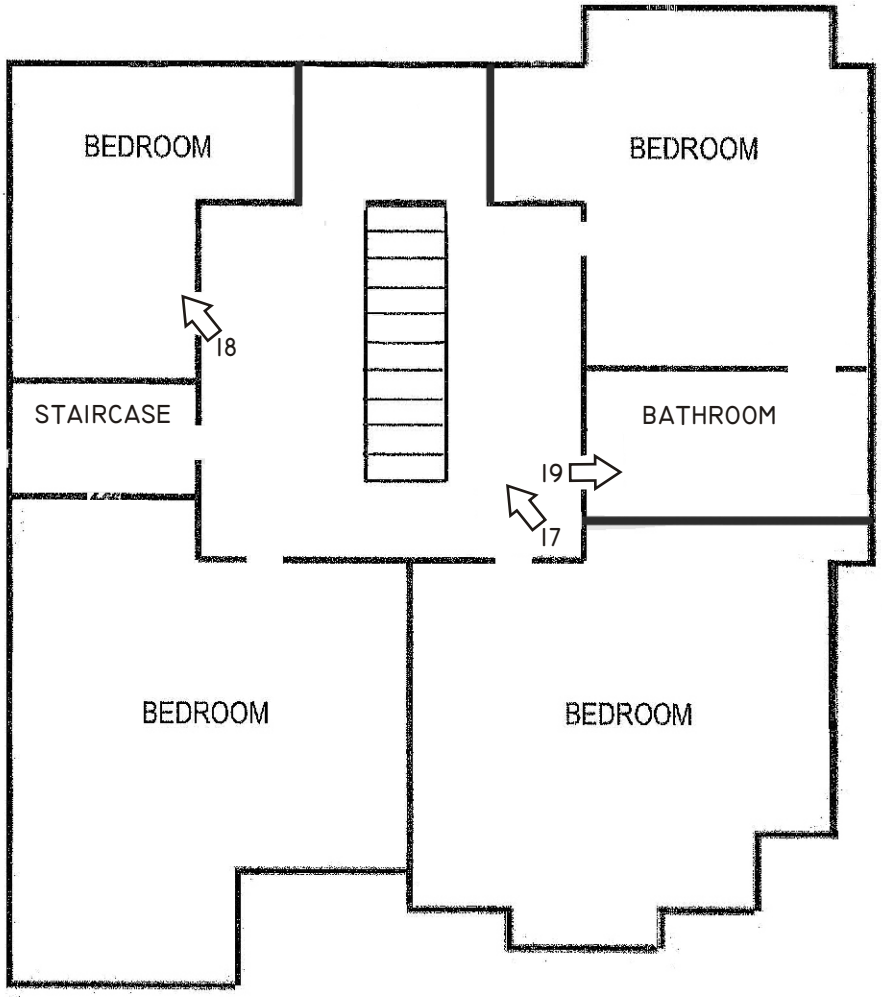
Louis Alfred Browne House

534 North Merrill Street Fortville, Indiana, Hancock County



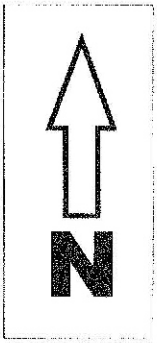
Louis Alfred Browne House

534 North Merrill Street Fortville, Indiana, Hancock County



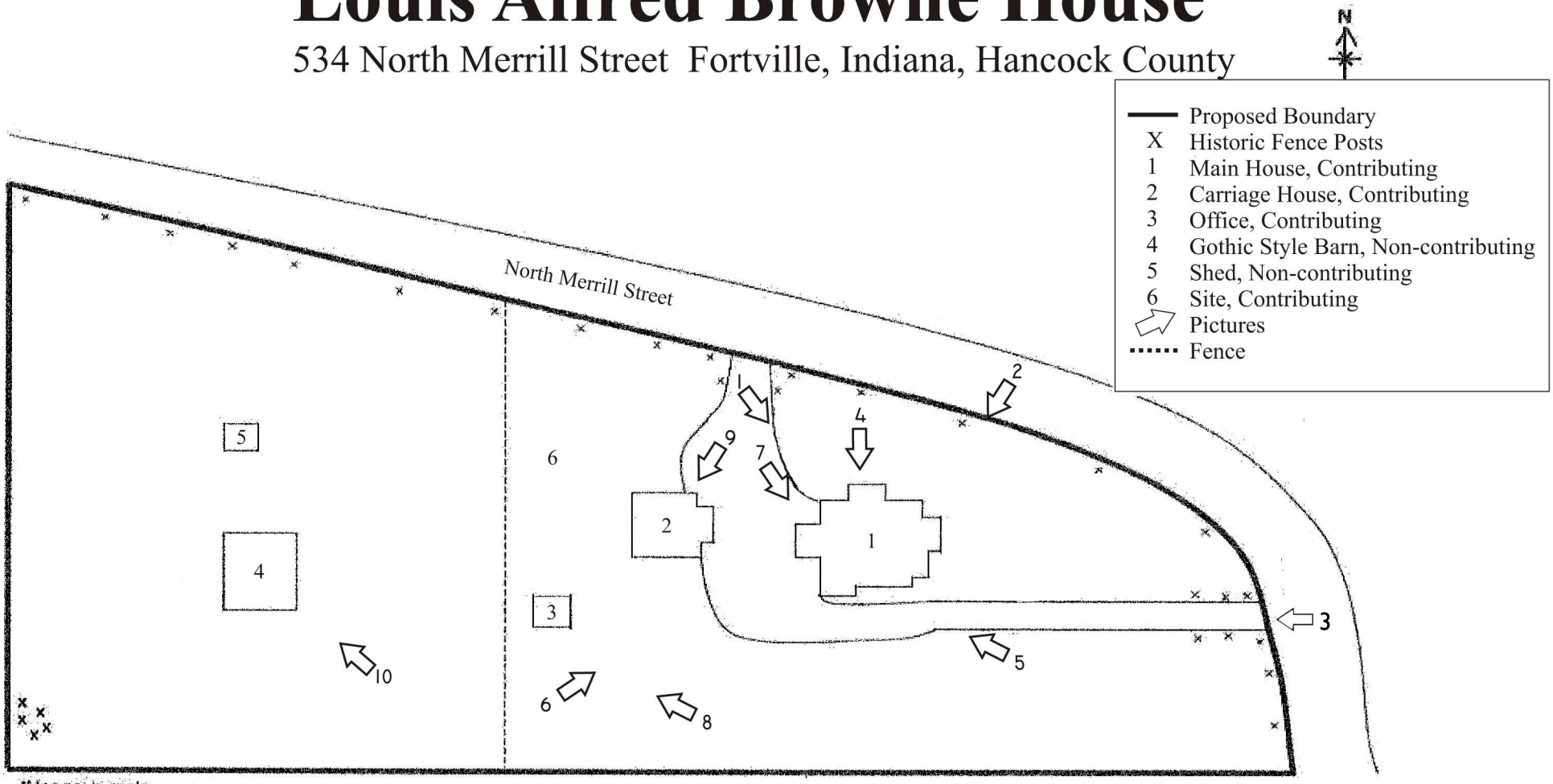
LEGEND

PICTURES



Louis Alfred Browne House

534 North Merrill Street Fortville, Indiana, Hancock County



*Map not to scale
*Proposed boundary same as property boundary

Browne-Rafert House
Fortville, Hancock
County, IN
1" = 200'