

FINAL
11/2011

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Minnetrsta Boulevard Historic District

other names/site number N/A

2. Location

street & number 400 - 650 Minnetrista Boulevard

N/A	not for publication
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city or town Muncie

N/A	vicinity
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state Indiana code IN county Delaware code 035 zip code 47303

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 x statewide local

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 _____

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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only one box.)

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

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
8	2	buildings
0	0	sites
0	2	structures
3	2	objects
11	6	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

RECREATION & CULTURE: museum

7. Description

Architectural Classification
 (Enter categories from instructions.)

Single Style

Tudor Revival

Colonial Revival

LATE VICTORIAN

Materials
 (Enter categories from instructions.)

foundation: STONE; limestone

walls: STONE: limestone

BRICK

roof: STONE: slate

other: WOOD: shingle

TERRA COTTA

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Narrative Description

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

Summary Paragraph

The Minnetrista Boulevard Historic District is a collection of five distinguished homes and their associated secondary structures. The homes, located in Muncie (Delaware County), Indiana, are situated along the northeast side of Minnetrista Boulevard running adjacent to a large bend in the White River about a mile north of downtown. Each home faces the boulevard and the White River. The district is also bordered by Wheeling Avenue to the west and Minnetrista Parkway to the north. The largest three homes in the district are set back from the Boulevard and enjoy spacious lawns. The two other homes sit near the sidewalk. The homes are spread out and are set among both wooded and cleared areas. These single-family residences were completed in the late nineteenth and early twentieth century and all contribute to the district. Today, this area is a cultural attraction for the community of Muncie and East Central Indiana. Thus, certain amenities such as modern flower gardens, brick pathways, and historically sensitive lights have been introduced into the district. The buildings, however, have changed little and appear today much as they did during their period of significance.

Narrative Description

The exterior and interior of each home will be described. One exception, the William C. and Emma Ball Home, will not have an interior description. This is a private company guest house, and lack of interior access precludes a discussion of significant interior features. The exterior of the contributing garages and noncontributing buildings are described in brief.

Edmund B. and Bertha C. Ball Home (400 West Minnetrista Boulevard): contributing

The Edmund B. and Bertha Ball home, also known as "Nebosham," is located at the northeast end of the Minnetrista Boulevard Historic District (photos 1 and 2). Construction of this three-story Tudor Revival home, designed by architect Marshall S. Mahurin of the Fort Wayne, Indiana firm Wing and Mahurin, was completed in 1907. The home is in excellent condition. The modern alterations made to accommodate its continued use do not detract from the design and are not visible from the front façade. Today, the home appears much as it did when constructed in 1907.

The southward-oriented building has a side gabled roof with two major cross gables at the east and west ends of the building, creating an "H" plan. The roof is supported by steel trusses and finished with "Akron vitrified plain red Spanish tile."¹ The parapeted cross gables and stone face are an indication that this building falls into the "parapeted gables" subtype of the Tudor Revival style.² The eaves feature modillions, interrupted by the parapeted cross gables' castellated wall dormers and decorative stone battlements. The rock-faced limestone face of the building covers brick exterior walls that are integrated with a metal structural system within the house. The front façade is somewhat symmetrical, composed of three primary sections with a central entry dominated by a wide-arched, one-story stone entry porch. A short, curved stone wall encloses a front terrace and terminates at the central stone stairway. The east and west elevations each feature a one-story pavilion consisting of a porte-cochère on the west side and an enclosed porch on the east. On the north (rear) elevation, the west gable end adjoins a two-story stone square service wing. Groups of one-over-one, double-

¹ Thomas A. Sargent, *The House and Its History; The E. B. and Bertha C. Ball Center For University and Community Programs* (Muncie, IN: Ball State University, 1989), 17.

² Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, Inc., 1984), 356, 370-371.

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hung sash windows with both flat-headed and Tudor arches and white painted sashes are common throughout the house. Special accents are provided by stained and art glass windows. Limestone dripstone moldings typical of the Tudor period and intricate stone carvings are present on the front façade and side elevations. The E. B. Ball home has a stone foundation.

The interior reflects English Tudor influences with the use of Tudor arches in doors and cased openings, wainscoting, and bookcases; the large stained glass bay window over the main stairway divided by stone mullions; carved oak stairs; dark oak paneling and wood beams; and patterned ceilings. It exhibits some Classical influences with the use of modillions and egg and dart molding. The open flow of space on the first floor, particularly between the library and living room, reflects Prairie School influences. The leaded stained glass panels found within the dining room cabinetry, the front door, and other areas of the home echo the Wrightian angular geometric glass patterns typical of Prairie school decorative detail. The Rookwood Potteries tiles of the library fireplace exhibit Art Nouveau influence.

South façade

The composition of the front façade, or south elevation, features three primary elements and several secondary ones. Primary are the central entry porch, east gable and bay window, and west gable and bay window. Secondary elements are the central gable and windows above the central porch and side bay windows. Wide stone pilasters separate each section. They flank the center section and are incorporated into both the left and right sections of the front façade.

A dominant feature of the façade is the stone entry porch with its imposing basket handle arch opening. The porch projects fifteen feet beyond the rest of the façade. Ornamental details on the porch include a central banderole ornament, modillions, castellated parapet, and heavy stone pilasters capped by ovum ornament on each side of the arch. Within the porch, wood double casement windows with arched transoms flank the arched, glazed front door. An oaken ceiling over the porch resembles ribbed vaulting from a French Gothic cathedral. Over the entry porch, the second floor features central paired wood doors flanked by single one-over-one windows. Each window has dripstone molding. On the third floor, two one-over-one double-hung wood sash windows are located within a castellated wall dormer.

The east section of the facade features a two-story three-sided bay window below a pointed gable. Within the bay window are five one-over-one double-hung wood sash windows on each floor, separated horizontally by decorative stone ornament panels. On the third floor, above the bay window, a one-over-one double-hung Tudor arched window has dripstone molding, culminating in the parapeted gable adorned with coping and flat brackets with sculpted bases. Stone volutes flank the ends of the gable.

Below the west gable, a one-story three-sided projecting stone bay with five wood sash windows is capped by stone ornament that matches the east projecting bay's three-sided bay window ornament. The west bay window contains five one-over-one double-hung wood sash windows. Above the bay window, three arched windows capped by single limestone dripstone molding are located on the second floor. A group of three smaller windows capped by dripstone ornament is within the gable end on the third floor. The front façade is set back just west of the west bay. West of the west bay's three facets, the first floor features a glazed wooden French door with arched transom, capped by a heavy Tudor arch lintel, which provides secondary access to the front terrace. Originally, the room adjacent to the French door was an open porch, but has been enclosed to form a reception room. Above this door, two small one-over-one arched windows are located on the second floor. A shaped dormer with one small one-over-one arched window is above on the third floor.

One-story porches with matching south elevations are located at the east and west ends of the south façade. The porch roof material is Akron vitrified, plain red Spanish tile. Wood modillions line the shallow eave. Stone piers rise above each corner of the porch, reinforced by projecting buttresses at their bases. Stepped

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limestone voussoirs line the Tudor arch openings. The east end porch has a wooden screen door assembly that fills the arched opening. The west porch serves as a porte-cochère for automobiles.

East elevation

The first floor of the east elevation features a one-story, limestone entry porch at its south end. Stone modillions ornament the eaves of the porch's roof. Massive stone piers with abstract stone gargoyle ornaments project above each of the corners of the porch, and buttresses reinforce the outside piers. A blind round headed arch with a keystone is located above the rectangular porch opening. A wood screen door assembly encloses the opening.

North of the porch, a modern poured concrete handicap access ramp concealed with stone walls matching the character of the house is incorporated into a recessed area, leading to a wood side door with single glazed panel. Two one-over-one rectangular wood windows with flat stone lintels are north of the door on the first floor. Two three-part wood windows with arched transoms and Tudor arch stone lintels to the north on the first floor, within the two-story flat-roofed service wing.

On the second floor over the porch, two one-over-one arched wood windows feature stained glass in their upper sashes. Modillions line the base of their stone sills. Their stone window surrounds are tabbed, and they are capped by dripstone moldings. ~~A one-over-one rectangular wood window with a flat stone lintel is located just north of these windows.~~ North of this, the second floor of the two-story flat-roofed wing contains two pairs of one-over-one rectangular wood windows capped by rectangular transoms.³

On the third floor, paired one-over-one arched wood windows featuring tabbed stonework and capped by dripstone moldings are found under the gable, which has the same treatment in coping and brackets as the gables on the façade. North of this, a gabled dormer features a single one-over-one arched wood window with a stone Tudor arch lintel.

North elevation

Like the south elevation, three sections characterize the north elevation. However, the north elevation has four projections: a two-story flat-roofed wing at the east end, a three-sided bay window at center, a two-story bowed bay projecting below the west gable, and a three-story modern fireproof stair tower at the west end. At the east end of the north elevation, a two-story flat-roof wing, rectangular in plan, extends from the east parapeted cross gable. On the east end of the first floor, a three-part wood window is capped by an arched transom and Tudor arch stone lintel. West of this, a one-over-one rectangular wood window is capped by a flat stone lintel. The second floor of this wing, once an open sleeping porch, is enclosed as previously described for the east elevation. On the third floor, the gable end contains a one-over-one rectangular wood window and adjacent stone end chimney, which rises just west of the ridge.

The recessed central bay features a two-story three-sided bay window with stained glass panels divided by mullions, capped by stone modillions. East of the three-sided stained glass bay window, a small one-over-one pointed arch wood window with pointed arch stone lintel is located on the first floor and a small rectangular one-over-one wood window is located on the second floor. A castellated wall dormer with a pair of one-over-one rectangular wood windows capped by dripstone molding is found on the third floor. A small two-light shed dormer is on the third floor east of the wall dormer. A poured concrete modern loading dock is located where the two previously described sections meet. The dock leads to a modern steel industrial door with a single square window located on the west side of the east cross gable section. The adjacent (just north) rectangular window has a silver disk-like electrical utility accoutrement situated within its upper window sash.

³ The area was once an open sleeping porch but appears to have been filled in with white painted concrete block to create a usable space.

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The eastern half of the west bay, or west cross gable section, features a two-story bowed bay. The bowed bay resembles the bowed windows found in the façades of row houses in Boston's Beacon Hill and Back Bay areas of the early nineteenth century. Three large curved rectangular one-over-one wood windows are found within the bowed bay on the first and second floors. Above, the third floor under the gable contains a grouping of three one-over-one wood windows within a Tudor arch dripstone molding. A three-story modern fireproof stair tower, added in the 1960s, extends northward at the west end of the west bay. The stair tower is capped by a limestone battlement at its northwest corner. A stained glass window, removed from the first floor just west of the bow window to accommodate the addition, has been relocated on the north face of the stair tower between the first and second story. This triple wood window features a Tudor arch transom, and Tudor arch stone lintel. A second stained glass pointed arch window with stone surround and dripstone molding is located between the second and third floor. It was removed from the second floor just west of the bow window to accommodate the addition. A stone chimney rises from the west slope of the west cross gable.

Compositionally, the north elevation, like the south, uses elements such as the sleeping porch, bay window, and projecting bow asymmetrically, possibly to add an element of the picturesque to the Tudor-Revival design.

West elevation

~~The west elevation contains three main sections: a central section, the modern stair tower addition north of the central section, and a setback section south of the central section.~~

The west one-story entry porch (porte-cochère) is centered on the first floor of the west elevation. Stone modillions ornament the porch's gable end. Massive stone piers and abstract stone gargoyle ornament flank the porch entrance. Stepped voussoir stones cap the Tudor arch opening.

Beneath the porch, the west entrance features a large Tudor arch opening accented by a small area of organic stone ornament. The opening is enclosed. Its design echoes the previously described three-part wood windows with arched transoms and arched stone lintels. The glazed wood door is located to the south within the enclosure. A window, half the size of the door, is positioned north of the door. On the first floor, a one-story, three-sided stone bay window abuts the porch to the north. Two of the bay window's one-over-one wood windows are located outside of the porch and one within the porch. The upper sash of these windows contains art glass influenced by the Prairie School.

Above the porch, the second floor contains three one-over-one arched stained glass wood windows capped by dripstone moldings. A large central window is flanked by two small windows.

The third floor, under the gable end, features a single one-over-one arched wood window with arched dripstone molding.

The three-story modern fireproof castellated stair tower is located at the north end of the west elevation. There are no openings on the first floor. On the second story, the tower features a small one-over-one pointed arch, stained glass window capped by dripstone molding, situated within a slightly projecting square bay. This window was formerly located at the westernmost end of the second story of the north elevation.

The southernmost section of the west elevation is set back from the rest of the elevation and forms the west face of the west segment of the south elevation. The first floor contains no openings. The second floor of the setback features a one-over-one Tudor arch wood window with tabbed stone surround, capped by a dripstone molding.

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Interior

The primary spaces of the interior retain many of their character-defining elements and features. The interior consists of a full basement, first, second and third floors. The first floor is characterized by a series of rooms extending east and west of the central entrance hall. The primary spaces of the first floor retain their original floor plan. Changes to the first floor plan include a stair tower at the west end of the north elevation, the elevator lobby and restroom at the east end of the first floor north of the dining room, and the kitchen being extended into the day help sitting room and back porch at the northeast corner of the first floor.⁴

The entrance hall features wood flooring bordered by parquetry (photo 24). The walls, covered nearly to the ceiling by paneled oak, display a wood pilaster in each corner of the room. Each pilaster exhibits an original wall sconce. The ceiling displays classical elements such as egg and dart plaster molding and scroll-like modillions. The grand stairway is located at the north end of the hall. William R. Evans & Sons of Indianapolis, Indiana, carved and assembled the stairway's carved wood balustrade. The north wall adjacent to the stairway features a two-story stained glass bay window with mullions and transom of polished pink Medina stone. The stained-glass design in each window incorporates the Ball family coat of arms. On each side of the entrance hall, wooden pocket doors featuring Tudor arched stained glass panels lead to additional rooms.

West of entrance hall, the library occupies the north half of the building (photo 22) and the living room the south half (photo 23). These rooms are somewhat open to one another, separated by a wide, cased Tudor arch opening, flanked by wooden bookcases with glazed Tudor arch doors, built-in drawers and cabinetry. Similar dark-stained oak glazed bookcases are located on the east and west walls of the library. Parquetry borders the library's wood flooring. Heavy wood beams with decorative pendills or drops are arranged in an open center grid pattern on the ceiling. The fireplace, centered on the east wall, features Art Nouveau tiles attributed to Rookwood Potteries of Cincinnati, Ohio. Pointed arch coves are located just above the wainscoting at the end of a cased elliptical archway over the fireplace and bookcases. On the north wall, the bow window features a paneled elliptical archway over wood window seats. The large central stained glass fixture, two art glass hanging lanterns and hanging frosted glass fixture are original fixtures in the library. The living room features a wood floor with parquetry border, a molded coved ceiling, wood wainscoting and picture molding, and original wall sconces and a hanging light fixture. The three-sided bay window and wood window seat on the south wall are defined overhead by a wide wood Tudor arch.

A vestibule occupies the south half of the west end of the first floor. The vestibule flooring is vitreous tile with a Greek key border.

The office north of the vestibule was formerly the den. This room features a barrel-vaulted ceiling, Tudor-arched wood wainscoting, and parquet flooring throughout. The west wall of the den contains a bay window set off by a wooden arch. Two blue hanging art glass lamps are located within this arch. A doorway on the north wall leads to the modern fireproof stairway addition, which reincorporates some original stained glass windows. A pointed arch opening in the study's east wall leads to the library.

East of the entrance hall, the dining room is located on the south half of the first floor (photo 25). Parquetry borders the wood floor. Rosewood wainscoting covers the walls from floor to ceiling. The barrel vaulted plaster ceiling features decorative plaster moldings. Wood pilasters are located within the wainscoting. A restored hand-painted tapestry weave covers the walls above the wainscoting. A massive built-in rosewood sideboard whose Tudor arch-shaped openings feature pilasters and leaded art glass doors dominates the north wall of the dining room. A three-sided bay window with wood window seat is located on the south side of the dining room.

The first floor's secondary spaces are located north of the dining room, including a modern kitchen, restrooms

⁴ Sargent, 31, 33.

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and elevator.

The second and third floors have been converted into offices and meeting spaces, but retain some features of significance. On the second floor, four rooms extend from an east-west hall south of the two-story central stairwell. The second floor oak woodwork has a natural finish. The short hallway extending northward from the west end of the hallway gallery contains an original colored glass skylight. The large room just south of the stairwell features a French door leading to the front porch roof, as well as a stained glass pocket door beneath a Tudor arch on the north side of the room leading to the gallery. A meeting room (former sitting room) at the east end of the hallway features the original parquet flooring, a modern drop ceiling, an original bay window on the south wall and two original stained glass windows on the east wall. An office (former bedroom), just west of the central stairwell and north of the gallery, features an oak doorway with a door containing a stained glass panel and a stained glass sidelight, wood floor with a parquet border, fireplace with green tiles and blue tile inlay depicting a sailing scene, fluted pilasters supporting an archway over the fireplace, columns with egg and dart ornamentation flanking the elliptical window on the north wall. There is also a stained glass "Juliet window" on the east side of the room opening to overlook the central stairway. Another office (former bedroom) at the west end of the main hallway features original parquet flooring, two original double-hung windows on the south wall and a modern drop ceiling. The former ballroom on the third floor has been remodeled to form a large conference room occupying the western two-thirds of the area. A lounge, restrooms, and elevator are located on the east end of the third floor. A cased Tudor arch opening with paneled wood doors separates the east and west ends of the third floor. ~~The home's full basement features concrete block walls and is divided into four storage areas.~~

Edmund B. and Bertha C. Ball Home Garage (at 400 West Minnetrista Boulevard): contributing

A garage, which echoes the color scheme, material, and the parapeted cross gable design of the main house, is located northwest of the E.B. Ball home (photo 3). A concrete drive from Minnetrista Boulevard leads to the garage, then travels past the garage and continues to Minnetrista Parkway. Marshall S. Mahurin designed the E. B. Ball garage at the same time as the home. It appears that the area where the original garage opening was located, was widened in the 1950s or 1960s to create a four-car garage. The garage doors do not detract from the overall early twentieth century appearance of the garage.

The E. B. Ball garage is a one and one-half story building. It features a gable-front-and-wing plan with a small one-story shed roof extension on its east end and larger one-story shed roof wing on the west end. The walls and foundation are constructed of rusticated concrete block. The garage features wood windows and doors and trim capped by cast stone lintels. White paint covers the wood trim. Akron vitrified plain Red Spanish tile, which matches the main house, covers the gabled roof and gabled overdoors. The east shed roof extension is covered in asphalt roll roofing, while the roofing for the west extension has been tarred.

The gable front is located at the west end of the main (south) façade and features two first floor wood windows with three short rectangular lights over three long rectangular lights. An Arts and Crafts-influenced entry pavilion capped by a red tile front gable roof formerly led into the chauffeur's apartment. The eastern window has replaced the original doorway. Above, the second floor beneath the gable end contains a square wood window with six rectangular lights.

A wing extends to the east, featuring two wood garage doors. Each wood garage door features thirty-two rectangular panels capped by sixteen small vertical rectangular lights. Centered above the garage doors, a rusticated concrete block gable echoes the design of the home's wall dormers.

The south façade of the west one-story shed roof wing features a glazed paneled wood door capped by a bracketed gabled overdoor. A casement window containing two vertical rectangular lights is located east of this door.

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The south end of the first floor east elevation features a paneled wood door. Continuing from south to north, the elevation contains a four-over-two wood window, with a flat arch consisting of flat voussoirs, a large six-over-six segmental arched wood window, another four-over-two wood window, followed by the one-story shed roof extension. These wood windows are each capped by a blunt cast concrete arch and keystone.

On the north elevation, the east wing (back of the garage) contains three evenly spaced three-over-three wood windows. To the west, the first floor of the gable portion features (from east to west) a small vertical rectangular one-over-one wood window and two three-over-three double hung wood windows. Above, the second floor under the gable end contains a two-over-two square double hung wood window and a larger six-over-six wood window, each capped by a flat cast-stone lintel.

The west one-story shed roof wing with stucco walls adjoins the west end of the north elevation. On its north facade, it features two mullioned wood windows, each with three narrow vertical rectangular lights.

The west elevation of the west one-story shed roof wing features a long central wood window with three long narrow rectangular lights above three shorter vertical rectangular lights. The first floor of the south half of the west elevation of the north-south oriented gable section, south of the west wing, features a central glazed, paneled wood door with bracketed gabled overdoor, flanked by two, two-over-two wood windows. On the second floor, a three-over-three double hung wood window is centered under the gable.

Edmund B. and Bertha C. Ball Home fountain: noncontributing

A bronze fountain sits in a concrete base just west of the Edmund B. Ball home near the porte-cochère (photo 7). Two children sit opposite one another in a round basin, one laughing and the other hiding its face from the water. The sculpture is signed "Grace Helen Talbot." The fountain is considered noncontributing at this time, due to a lack of substantiated evidence linking the fountain to the E.B. Ball property during its period of significance.

William C. and Emma Ball Home (500 Minnetrista Boulevard): contributing

The William C. and Emma Ball home, also known as "Maplewood," is located southwest of the E. B. Ball home (photos 4 and 5). Although it does not face directly south, the front façade faces more south than southeast. This Georgian Revival building was completed in 1899 and was remodeled in the early twentieth century. Maplewood was designed by architect Marshall S. Mahurin of the Fort Wayne firm, Wing and Mahurin.⁵

Current research does not reveal the name of the architect for the remodeling or the exact date of remodeling. The remodel entailed the creation of a monumental Ionic portico and central entry by extending the full-height original entry porch with its Classical pediment outward and relocating the central bay window of the 1899 façade to the first floor east elevation. The original east elevation was extended on the second story and its first floor exterior was modified. The west side of the building was given a two-story addition. In 1959, Muncie architects Hamilton & Graham designed an alteration to the interior to accommodate four apartments.⁶ In 1982, the interior was renovated to become the guesthouse for the Ball Corporation.⁷ Today, the home's exterior appears much as it did after its early twentieth century remodeling.

⁵ Mahurin, Marshall Scrapbook, letter written by Frank C. Ball, December 7, 1909, Allen County-Fort Wayne Historical Society, The History Center, Fort Wayne, Indiana.

⁶ Susan Smith, SSmith@MINNETRISTA.NET "Re: Nat. Reg. Project," 4 July 2005, personal email (5 July 2005); Molly Ford Flodder and Randy Moser, "At home on Minnetrista Boulevard," 1983, n.p., photocopy of article from Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

⁷ Flodder and Moser, n.p.

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This two and one-half story house has a symmetrical central mass, rectangular shape, with a central entry. It has a gambrel roof with wood roof balustrade. The gambrel ends face east and west. The roofing material is red clay shingle. The walls are brick laid in a running bond. The façade features a two-story central portico and coupled Ionic columns. There are two-story wings at each end of the central mass, each with a first floor entrance. The north elevation features a central cross gable with triangular pediment. There is an additional two-story wing with a flat roof at the east end of the north elevation. All windows in the house are double-hung wood sash windows. Most have stone sills and brick or stone lintels. The foundation is stone.

South of the façade, on either side of the portico, a terrace runs along the full length of the façade, bounded along its south edge by a stone balustrade and solid brick wall that appears to date to the early twentieth century. The terrace is paved with post-World War II tiles.

South façade

A full-height Neo-Classical portico, supported at each corner by coupled, fluted Ionic columns of wood standing on square brick bases, dominates the façade.⁸ The pediment features wood dentils, modillions and a central oval window with radiating keystones. Within the portico, flanking the entrance are paired, two-story fluted Ionic pilasters also of wood. A central concrete stairway leads up to the portico, and similar stairways provide access to the sides.

The front entrance within the portico contains a flush wood door with moldings applied to create eight faux square panels. The sidelights contain stained leaded beveled glass. The entrance is enframed by Tuscan columns supporting an entablature consisting of Ionic frieze and cornice. A balustrade caps the entablature. On either side of the portico, two wide six-over-one wood windows appear in the first story of the house façade. To the east of the portico, the façade recesses approximately six feet beneath the second story. The east window appears within the recession. Above the recess is a wood entablature with dentils.

On the second floor, above the central entry, the balustrade above the entry entablature forms a balcony for a triple wood window capped by a swan's neck pediment. Each window contains leaded glass with a diamond-prism pattern in the upper sash over a single-pane lower sash. Small wood pilasters separate the windows in this assembly. On either side of the portico, a second floor window features an eight-paned upper sash over a single-pane lower sash. The muntins in the upper sash radiate from a point in the center, creating triangular lights of various shapes. The tops of these windows meet the dentiled entablature beneath the eave. They have stone sills.

Above the second floor windows on either side of the portico runs a large, modified Ionic entablature consisting of flat frieze, dentils and cornice. The entablature is continued in the portico. Visually, the main entablature is supported at the east and west corners of the main façade by two-story pilasters with modified Tuscan capitals. Above the main entablature, two gabled dormers, each featuring dentils and an entablature with returns, are located at the west and east ends of the roof. The dormers have round arch wood windows with a Gothic diamond-patterned glazing. A brick chimney with corbelled chimney cap is visible at the west end of the roof, near the ridge.

The west wing is rectangular in plan. It features a flat roof with exposed wood roof beams and brick pilasters capped by stone capitals. The south façade of the first floor features a central interior wood French door with eight square lights on each door. An exterior wood French door with two vertical rectangular lights serves as a storm door. The doorway is bordered by single-pane sidelights and a three-part wood transom window. The center transom contains eight square lights and adjacent transoms have four square lights. A large stone lintel caps the entry.

⁸ According to historical photographs, the current projecting portico was added to the façade as part of the early twentieth century remodeling.

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The second floor façade of the west wing features a triple window with an eight-over-twelve wood window at the center flanked by two six-over-nine wood windows. This window has a stone sill. The bulk of the two-story east wing is recessed about six feet from the façade and consists of a screened former sleeping porch and an enclosed first story. The wing is rectangular in plan and has a flat roof and a wood balustrade. The first floor porch has a modified Ionic entablature supported at the southeast corner by a heavy fluted square wooden pier.

Projecting from the south wall of the main east wing is a two-story structure that has the appearance of an addition. The first floor forms a porch, and the second level an extension of the sleeping porch to the north. Recessed within the small porch, the first floor central entrance contains an interior wood door that matches the eight-light French door on the opposing wing. An exterior wood French door with one long vertical rectangular light per door covers the previous door.

On the second floor of the south extension to the east wing, the screened porch sits above the entry porch. Rectangular screens are set between a dentiled wood cornice and a false railing.

East elevation

~~On the east elevation, the east wing covers the first and second floors of the central mass. The third floor of the central mass is visible above the east wing.~~

The main two-story brick wing is recessed from the façade and features three brick pilasters with stone capitals: two, two-story pilasters at the ends of the wing and a central pilaster on the second floor.

Three horizontal rectangular wood basement windows are dispersed on the east elevation. Two contain four vertical divided lights, while the northernmost basement window features two square lights. The first story features a molded stone beltcourse located at the level of the first story window sills. The south end of the first floor features a large five-sided bay window with a brick base and wood siding.⁹ The three wood windows in the bay each have an upper sash with divided diamond-prism pattern lights above a single lower light. The bay has a flat roof, and dentils and modillions embellish the cornice. North of the bay window, the first floor features a six-over-one wood window.

On the second floor, the area between the brick pilasters is screened-in. A dentiled wood entablature with Ionic frieze rests on the brick piers, and the roof balustrade is visible above.

Two, nine-over-nine wood windows are located on the third floor of the central mass within the gambrel end. Dentils ornament the gambrel end.

The final portion of the east elevation is the set back flat-roofed wing located at the east end of the north elevation and extending to the north. It appears that this may be an addition. This wing has a flat roof with unornamented wood cornice and brick pilasters at each corner. A band of four narrow one-over-one wood windows is located on the first floor. The second floor features a central pair of one-over-one wood windows with a stone sill.

⁹ According to historical photographs, this bay window was moved from the center of the first story of the façade to the east elevation as part of the early 20th century remodeling.

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North elevation

The north elevation has four major projections from the central mass: the two-story east wing, the two-story west wing, a flat-roofed two-story rear wing (just west of the east wing), and a cross gable. The latter two have a slight overlap.

There are no openings on the first floor of the north elevation east wing. The second floor features a small opening enclosed by a pair of vertical rectangular screens with wood trim. The cornice and roof balustrade is as described for the east and south elevations.

The north elevation of the rear wing features brick two-story pilasters at each corner and at the center. East of the central pilaster, the first and second floors each have a triple wood one-over-one window.

The cross gable features two basement windows. Each contains eight lights capped by a brick segmental arch. On the first floor, from east to west, are two, two-over-two wood windows and a hollow-core aluminum door. The door is within a one-story, brick shed roof extension with red clay tile shingle roof. The east end of the second floor contains a wood window with multiple triangular lights over a single light. The pedimented cross gable features dentils within the triangular pediment and along the cornice. A rectangular wood louver is centered within the pediment.

The central mass continues west of the cross gable. The first floor north elevation of the central mass features from east to west: a hollow-core aluminum door with two small rectangular lights above six false raised rectangular panels, a two-over-two wood window and a wide eight-over-one wood window. A concrete access ramp, concealed within brick walls matching the character of the house, leads to a concrete landing in front of the door. The east end of the second floor features a large wood window assembly consisting of a double casement window with eight lights in each window, flanked by vertical rectangular single panes of glass, capped by a round arch transom. West of this, the second floor contains a wood window with triangular upper lights and single lower light. A two-story fluted wood pilaster marks the separation between the central mass of the home, and the added west wing. A brick chimney with a corbelled chimney cap interrupts the roof balustrade enclosing the central "widow's walk" platform at the center of the roof.

The north elevation of the west wing features brick pilasters at each corner capped by what appears to be limestone capitals. The exposed wood roof beams are visible at this elevation. A shallow square white-painted wood bay is located between the pilasters. The first floor features a pair of tall rectangular eight-over-one wood windows. The second story of the bay contains paired eight-over-twelve wood windows.

West elevation

On the west elevation, the west wing covers the first and second floors of the central mass. The third floor of the central mass is visible above the east wing. The west side of the rear two-story wing and west side of the north cross gable are also visible on the west elevation.

The first floor of the flat-roofed two-story rear wing has no openings. The second story features a small one-over-one wood window adjacent to the cross gable.

Two small one-over-one wood windows are located on the first floor of the cross gable. The second floor features a window with multiple triangular lights above a single light.

The exposed roof beams visible on the south elevation of the west wing continue on its west elevation. An exterior brick chimney is centered on the west elevation of the west wing. Matching paired one-over-one wood windows on the first floor, each capped by a six-light transom, flank the chimney. Matching paired eight-over-twelve wood windows on the second floor flank the chimney.

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Within the west gambrel gable there appears to be a boarded up opening. Dentils embellish eaves of the gambrel gable.

Interior

The William C. and Emma Ball Home is a private company guesthouse. Lack of access to the interior prevents the inclusion of an interior description for this property.

William C. and Emma Ball Home Garage: contributing

The William C. and Emma Ball home garage is a one and one-half story building that recalls the gambrel roof design of the house (photo 6). It is north of the home, adjacent to Minnetrista Parkway, facing south. An asphalt drive leads from Minnetrista Boulevard to the garage. Research has not revealed a construction date, but in light of the materials and style used, it appears to have been built at the time or soon after the construction of the home; it was definitely built by 1926.¹⁰

The historic garage's foundation and walls are rock-faced concrete block, which is painted white. The garage has a rectangular plan and the gambrel ends face east and west. The front façade features a large central gambrel roof cross gable. The roofing material is slate. The historic garage features wood sash windows painted white.

The east half of the first floor of the historic portion of the garage on the south façade features two wood garage doors. Each door has four horizontal rectangular lights on the upper one-third of the door with six horizontal rectangular wood panels below. Above, a group of three one-over-one double-hung wood sash windows is located under the cross gable on the second floor.

The west elevation of the historic garage features a blank window on the north half of the first floor, a blank door on the south half of the first floor, and one central one-over-one window on the second floor.

George A. and Frances Ball Home (600 Minnetrista Boulevard): contributing

The George A. and Frances Ball home, known as "Oakhurst," is located southwest of the William C. Ball home in a wooded area (photos 14 and 15). The front façade of Oakhurst faces southeast towards the White River. This two-story, frame, Shingle Style house, designed by Indianapolis architect Louis Gibson and finished in 1895, has a rectangular central mass adjoined at the rear by an ell wing. There is a porch on the northeastern one-third of the façade, a polygonal stoop porch on the northeast elevation and a rear, two-tier screened sleeping porch (historic addition) on the southwest end of the northwest elevation. The home has a basement and attic. Brick chimneys are located on the northeast end of the home and inside the rear screened porch. Tan Roman bricks mottled in blue to give it a gray appearance from a distance are used for the chimney. The home features a hipped roof with modern wood shingles resembling the originals. The roof has flared eaves that create wide overhangs, beneath which are wood dentils and Swiss-inspired wood brackets with S-curves. A frieze below the eaves and extending around the house features incised wood medallions with two alternating Sullivan-esque designs. Wood shingles cover the second-story walls, while clapboards cover the first story. In general, the second floor windows meet the frieze, while a plain wood frieze caps the first floor windows. Each window has a wood sill. A wide wood trim with a natural finish surrounds most of the windows and doors. On the first floor, this trim features bead and reel detail. Various patterns of leaded glass are present throughout the house: circular, diamond, diamond and prism, diamond and jeweled ribbon and fish scale. One-over-one double-hung wood sash windows and double casement windows are also present throughout the house. Details throughout the home's exterior and interior embellish the natural finish in a

¹⁰ Kibele and Garrard, "Plans for Alterations to a Garage for Mrs. W. C. Ball Muncie, Ind." 11 Oct. 1926. File 7.-26.8140. Drawings and Documents Archive, College of Architecture and Planning, Ball State University Muncie, Indiana.

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subtle and skilled manner. All basement windows are single-light, horizontal wood hopper windows with rectangular shapes. The George and Frances Ball home has a Roman brick foundation.

In the interior, most of the flooring and woodwork is original. The interior features several original built-in features and historic fireplaces, which will be subsequently described.

On all elevations, the second story wood shingles flare out slightly above the clapboard first story, much in the manner of seaside Shingle Style cottages of the Northeastern United States in the 1880s.¹¹

Southeast façade

Two single-light horizontal rectangular wood basement windows are contained within the foundation of the southeast façade.

The southwest (left) end of the first floor features a three-part wood window with a single light central window and transom flanked by narrow one-over-one double-hung windows. Northeast (right) of this, a triple window consists of three, leaded, diamond-paned windows with double casements, each of which is capped by transoms containing prism and diamond pattern leaded glass. The northeast half of the first floor features a hipped roof porch with a wood shingle roof. Five slender tapered wood piers that incorporate pyramidal, undulating, and interlocking loop ornamental motifs support the porch. The porch frieze features bead and reel and Sullivanesque ornaments. Much of the porch ornament was restored in the 1990s. The posts sit upon a wall of Roman brick. Beneath the porch, the wood door contains a single, rectangular, beveled glass panel with two flush horizontal rectangular panels embellished with bead and reel ornament below. The door features decorative metal strap hinges. An adjacent (right) leaded glass double casement window features a prism and diamond motif. A cutaway corner is at the northeast (right) end of the front façade beneath the porch. This portion of the front façade features a three-part Palladian-inspired window. Two large square lights flank the arched portion of the window.

The southwest end of the second floor features a one-over-one double-hung wood window. Northeast (right) of this, the central segment of the second story projects beyond the façade. This segment contains three windows. The southwest (left) window is an oval window featuring leaded glass in a repeated circular pattern. Two one-over-one double-hung windows are located northeast (right) of the oval window. A three-part bow window is at the center of the northeast (right) segment of the façade. Its central part features a single-light double casement window topped with a single-light transom. Two narrow, one-over-one double-hung windows flank the central part. Wooden spear-like ornaments decorate the muntins between the windows. Above the second floor windows, Sullivanesque wood ornament decorates the frieze. Long, curving, slender brackets with S-curves and dentils are located beneath the wide overhanging flared eave.

Along the lower edge of the southwest segment of the façade, as is the case on the northeast and northwest elevations, the shingled surface of the second story flares out slightly, just above the first story.

The southeast elevation contains three dormers. At the center of the roof, a hipped dormer with flared eaves sits within a shallow cross-hipped extension of the roof, also with flared eaves. The extension corresponds to the projection of the façade below. The dormer features a ribbon of three single light vertical rectangular windows. A matching dormer is northeast (right) of the central dormer in the main slope of the southeast roof, and an eyebrow dormer is southwest (left) of the central dormer. Three brick chimneys are visible: one at the southwest end of the roof, one where the hipped roof steps down, and an end chimney located on the northeast end of the building.

¹¹ See Vincent Scully, *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright* (New Haven, Conn.: Yale University Press, 1979), Figures 30-156.

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Northeast elevation

On the northeast elevation, the Roman brick foundation features four of the previously described basement windows. Two are located beneath first floor windows on either side of a central polygonal entry porch. The other two are evenly spaced on the northwest (right) half of the northeast elevation.

The front porch is located at the southeast end of the northeast elevation. Within the porch, on the northeast side of the entry vestibule, this elevation features a diamond-prism pattern leaded glass double casement window. Northwest (right) of the porch, two windows flank an exterior Roman brick chimney. These windows contain a lower single pane of glass with fixed horizontal rectangular leaded glass fish scale pattern pane above. Northwest of this, a polygonal entry porch is located at the center of the first floor. Wood shingles cover the porch roof. The porch features six columns matching those on the front porch, two of which stand in pilaster-like fashion adjacent to the wall. The columns sit atop six-sided poured concrete bases on a wall of Roman brick. Beneath the entry porch, the wood door is similar to the front door with a large pane of glass in its upper half. A long rectangular leaded glass sidelight with a fish scale pattern is located just northwest (right) of the door. Northwest of the porch, there are two one-over-one double-hung wood sash windows. In front of these windows, a modern concrete access ramp, whose natural wood finish railing blends with the wood shingle house, leads to a door. The door features a large square glass pane on its upper half and three flush horizontal rectangular panels on its lower half. It has large rectangular sidelights. A paired one-over-one wood window is located northeast of this door.

The second floor of the northeast elevation features multiple window openings. On the southeast (left) end, there is a one-over-one wood window adjacent to the left of the exterior chimney. An oval window with circular pattern leaded glass is on the opposite side of the chimney. Northwest (right) of the oval window, a pair of windows each featuring a single pane of glass capped by an elaborately carved square wood panel with Sullivanesque details is located above the polygonal entry porch. Four one-over-one double-hung wood windows are located northwest (right) of the paired window. The second window from the northwest (right) end is a much smaller version of the other three.

Above the second floor, the Sullivanesque frieze ornaments and wood brackets match that of the front façade. Another interior chimney rises from the roof slope at the northwest end of the elevation between two hipped dormers matching those on the front façade. One dormer aligns vertically with the entry porch. The other is above the northwest second floor end window. The hipped roof is stepped downward at the first dormer.

Northwest elevation

The northwest elevation is composed of three sections: a narrow extended portion on northwest end of the northwest-southeast oriented wing of the L-plan of the house, a center section in the rear elevation of the southwest-facing central mass of the L-plan, and a third section consisting of a two-tiered sleeping porch located at the west corner of the building.

On the wing of the northwest elevation, the wood rails of the previously described access ramp extend to enclose a concrete stairway that descends to a steel industrial basement door on the northwest elevation wing. Above, the first and second floor both feature one, one-over-one wood window.

The center section of the northwest elevation is set back from the wing. The foundation features two horizontal rectangular single-pane wood basement windows, one at the center of the central section (enclosed), and one at the southwest (right) end of the central section.

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The first floor of the central section features a pair of single-light vertical rectangular windows at the northeast (left) end. To the southwest (right), the wall is set back and contains a ribbon of three double casement windows. Each small vertical rectangular wood window contains leaded glass lights with a diamond and jewel motif. Wood brackets extend between the windows and a cantilevered bay above. To the southwest (right), the wall is set back again and features a pair of vertical rectangular single-light wood windows. Two stacked brackets extend from between the windows to the cantilevered bay above.

On the second floor of the central section, the northeast (left) end features a single-light square wood window followed to the right by a small single-light vertical rectangular wood window. To the southwest (right), the second floor contains a cantilevered three-sided bay window with four one-over-one double-hung wood windows. Above the second floor windows, the frieze ornaments and brackets appear as previously described.

The outward flare of the shingled second story above the clapboard first story seen in the façade continues around the rear elevation. A narrow hipped roof dormer with flared eaves is located at the northeast (left) side of this central section. It contains a single-light vertical rectangular wood window.

The final portion of the northwest elevation is a large two-tier, screened-in, hipped roof "sleeping porch" located at the west corner of the northwest elevation. From the exterior, three open wood steps on the northeast side lead into the porch. Within the porch, a wood door featuring five raised horizontal rectangular panels leads into the library where one of the bookcases opens a "secret passage" between the library and porch. A large Roman brick chimney extends through the porch roof. The porch has wood floors and beaded wood ceilings. The bottom half of the porch on each story features vertical wood siding. Large vertical rectangular screens with wood frames are above the siding on the first floor. On the second floor, the screen panels are narrower and divided at the center creating two small horizontal rectangular sections.

Southwest elevation

The southwest elevation is composed of three sections. The first is the southwest side of the northwest-southeast oriented narrow wing of the L-plan. The second section is the southwest side of the two-tiered screened porch. The third section is the southwest end of the southwest-northeast oriented central mass. The first floor of the narrow wing's southwest elevation features a short triple window composed of three one-over-one wood windows at the northwest (left) end. Southeast (right) of the triple window is another large one-over-one wood window. At the southeast end of the first floor, a set of wood steps whose railing features highly shellacked semi-decorative newels accesses a Dutch door containing six lights in its upper half and two raised horizontal rectangular panels in its lower half. A pergola-like awning extends outward over the Dutch door.

The northwest (left) end of the second story features a shallow three-sided cantilevered bay with three one-over-one wood windows, the central window being the largest. Another large one-over-one window is located at the southeast end of this section (right of the bay). The frieze ornaments and brackets appear as previously described.

The southwest elevation of the two-story screened porch matches the previously described northwest elevation of the screened porch.

Two basement windows are located within the foundation of the central mass of the southwest elevation: one on the northwest (left) half of the foundation below a three-sided bay window and one on the southeast (right) half of the foundation. A three-sided rectangular bay window is located on the northwest (left) end of the first floor adjacent to the sleeping porch. The bay contains five one-over-one wood windows with decorative leaded glass in their upper sash. The northwest (left) end of the second floor features a three-part wood window; a central square window with forty-nine small square lights is flanked by smaller vertical rectangular

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widows each containing twenty-eight small square lights. Two additional one-over-one wood windows are located to the southeast of this three-part window.

Interior

The front door (on the southeast elevation) leads into a small vestibule (photo 27). The vestibule leads into the reception hall (photo 26), followed to the northwest by the music room, elevated slightly above the reception hall. A library is located southwest (left) of the reception hall (photo 28). The dining room is located on the opposite side, northeast of the reception hall (photo 31). A formal stairway to the second story is located on the southwest end of the music room. On the opposite side of the music room, a few steps lead down toward the butler's pantry (photo 32). A side entrance hall and stairway are located beyond the butler's pantry to the northeast. The kitchen is northwest of (behind) the side entrance hall. From the kitchen, the first floor continues on to the rear wing of the house, which includes a former pantry and a former open porch. The porch is now enclosed. Beyond this, a restroom and located in the addition to the first floor. The first floor plan retains its original plan, with the exception of the wing added adjacent to the pantry.

The vestibule features oak flooring laid in a herringbone pattern, simple baseboards and wainscoting, and decorative wood cornice molding. The leaded glass casement windows in the vestibule retain bead and reel ornament in their surrounds. William Morris grass cloth wallpaper in the primary first floor spaces dates to the building's restoration in the 1990s.¹²

The reception hall has flooring similar to the vestibule, a simple wood baseboard, vertical paneled wood wainscoting capped by a wide horizontal panel with decorative bead and reel detail, and a wide decorative wood cornice molding with bead and reel detail. The southwest wall features a gas fireplace. The massive mantel face and hearth are composed of red-brown glazed terra cotta tiles. The wood mantelshelf contains intricate details such as repeated semicircular arches featuring bead detail and a shield motif. Two early electric sconces, possibly original, are located on the wall above the mantelshelf. A short partition wall featuring flush patterned panels outlined by bead and reel ornament separates the reception hall and music room. Square wood pilasters capped by corbels with bead and vegetal ornament flank the partition. A large ceiling beam runs between the pilasters. The partition opens at the center where two large scroll-like wood buttresses with vegetal ornament flank three ascending steps.

The music room continues the same pattern of flooring, baseboard, wainscoting and cornice molding. A built-in wood window seat with cabinets beneath it occupies the length of the back (northwest) wall under a ribbon of leaded glass casement windows. The formal stairway leads to the second floor on the southwest side of the music room.

The library is located southwest of the reception hall. Double pocket doors whose flush panels are surrounded with bead and reel detail separate the two rooms. The library features cherry woodwork, including the flooring, paneled wainscoting, cornice molding, and glass-front built-in bookcases found throughout the room. A wood beam runs between two corbelled square pilasters located on the southwest and northeast walls. This beam sets off the fireplace on the northwest wall, which may not be original but was in place by 1936 when local architects designed the black marble hearth and surround for the existing fireplace.¹³ It features a paneled recessed overmantel. Floor-to-ceiling paneling surrounds the wall around the fireplace. The glass-front bookcase to the right of the fireplace doubles as a concealed door leading to the sleeping porch (photo 29). The southwest wall of the library features a rectangular bay window.

¹² Phil Tevis, interview by Frances Petty Sargent, 13 September, 1994, p. 43, transcript photocopied, Frances Petty Sargent Collection, Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

¹³ Louis H. Gibson, *Beautiful Houses* (New York: Thomas Y. Crowell & Company, 1895), 192; Kibele and Garrard, "Plans For Remodeling a Fireplace For Mrs. G. A. Ball Residence," revised 9 July 1936, File 7-36.887, Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana.

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Pocket doors matching those previously described are located between the reception hall and dining room. The wood flooring has a simple banded border. The dining room woodwork features a limed oak treatment. The room features simple baseboards and a beamed ceiling of parallel beams, beaded on the sides. A massive beam at the northwest end of the dining room rests upon two square corbelled pilasters on the southwest and northeast walls, whose upper half is covered with bead and reel detail. These features frame the gas fireplace that is centered on the northwest wall. The fireplace hearth and surround features dark green glazed terra cotta tiles. The paneled wood portion of the surround beneath the mantelshelf may be a 1930s addition.¹⁴

The dining room and music room both lead to the butler's pantry, which features inlaid wooden flooring and simple baseboards. The southwest and northeast walls feature built-in ceiling-height glass-front cabinetry with a buffet beneath the cabinets. Decorative wood spindles are between the buffet and cabinet shelves. A gray marble sink is adjacent to the cabinetry on the southwest wall.

A door on the northeast side of the butler's pantry leads to the back stairway. The newel post has a square base and top with central tapered column element. Three turned spindles on each tread support the handrail.

The kitchen, northwest of the stair hall, is characterized by its simple unornamented wood baseboards, door, and wood trim, which are painted off-white. The trim appears to be historic. A long metal sink with high oak back splash and metal counter top is located along the southeast wall. The sink is in the same location as indicated on historic plans, but it is a modern replacement.

The second floor was formerly the family's sleeping quarters, but has been converted to exhibit space. It retains its historic floor plan with the exception of two closets being removed and an addition at the northeast end of the northeast elevation. The wood floors and bead and reel wood trim around doors and windows have been preserved. Some of the second floor woodwork has a natural finish and some is painted white. One set of closets, originally located between two rooms on the southeast side of the second floor, were removed to open the flow of exhibit space.

The second floor contains a series of rooms located off a central hall that runs southwest to northeast. The previously mentioned formal staircase leads up to the southwest end of the hall. The bathroom at the southwest end of the hall retains a floor-to-ceiling height built-in cabinet. The bathroom features a leaded glass door with a figure of Adam, likely an historic addition. The southwest end of the second floor contains three exhibit rooms, two of which contain their original gas fireplaces with glazed terra cotta tile surrounds and brass grates with wreath and lamp motifs. The opposite side of the hall features one exhibit room and modern restrooms. The back stairway and a storage area are at the northeast end of the hall. The extending wing of the home is a private staff area. The back stairway leads to the attic, entered through an angled door. The attic is open and accommodates modern ductwork. A door under the back stairs on the first floor leads to the full basement, which features brick walls that divide the area into three sections. The basement is used for storage.

George A. and Frances Ball Home Garage: contributing

The George A. and Frances Ball home garage is located north of the main house accessed by a brick path through a wooded area (photo 10). The garage was designed in the Rustic-Arts and Crafts style by Muncie architects Garrard and Keely between 1931 and 1932, likely constructed shortly thereafter.¹⁵ Today, the exterior closely mirrors its original design.

¹⁴ Kibele and Garrard, "Design For Change in Mantel in Dining Room in Mrs. G. A. Ball's Residence," 17 June, 1936, File 7-36.887, Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana.

¹⁵ Garrard and Keely, "Plans For a Garage For G. A. Ball," 9 June 1931 - 11 April 1932, 9 pages, File 7-31.8270, Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana.

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The George and Frances Ball garage is a one and one-half-story building. The garage has a T-shaped plan and cross-gabled roof. One gabled roof ridge runs east and west. Its south slope is intersected by the north-south running roof ridge of the cross gable. The roofing material is slate. The roof has eaves of a wide overhang featuring decorative brackets like those on the main house, as well as machine-cut vergeboard (on gable ends only). The walls are of two materials. The upper level is of frame construction clad in horizontal, dark-stained wood siding. Rough-cut rock face rubble stone is laid in irregular courses on the first floor. The foundation is of the same material. The garage windows have historic steel sashes. The doors and garage doors are composed of vertical boards.

West façade

The front façade, which faces west, features four wood carriage doors, two on the gabled section and two on the wing. The carriage doors fit a Tudor arch shaped opening capped by a stone lintel. All of the stone lintels on the garage are laid in irregular courses, rising vertically to various heights. The doors are composed of dark-stained vertical boards. Multiple pairs of narrow vertical rectangular lights occupy the upper portion of each door. The second floor of the gabled section features a steel sash double casement window (eight lights per window) with a fourteen-light fixed surround.

South elevation

The first floor of the south elevation features a central Tudor arch opening with batten door, flanked by two steel sash double casement windows (six lights each) each capped by a four light transom. A ship lamp hangs from a decorative bracket east of the door. East of this gable end, a porch is located beneath the roofline. The set-back south elevation beneath the porch features a Tudor arch shaped batten door with a small single square light.

The second floor of the south elevation under the gable end features a steel sash window assembly, similar to the one previously described, containing eighteen square lights total.

East elevation

The gabled portion of the east elevation is towards the front of the house, and wing towards the rear. Under the porch, the east elevation features an eight-light steel sash double casement window flanked by eight-light fixed steel sashes. North of this, the first floor features three steel sash double casement windows, with six lights per window. Above, the second floor under the gable end contains a window similar to those previously described.

North elevation

A batten door matching those previously described is located at the east end of the north elevation. A ship lamp hangs from a decorative bracket west of the door. The center of the north elevation features a stone end chimney with chimney cap of vertical stones laid in irregular courses. Two multi-paned steel sash double casement windows flank the chimney. East of the chimney, the double casement window contains six lights per window. The west double casement window has six lights per window and a twelve-light surround.

Oakhurst Garden Pergola: noncontributing

A wooden pergola is a 1990s addition to the Oakhurst Gardens (photo 8). The pergola stretches along a brick path running south to north, beginning roughly near the northwest corner of the W. C. Ball house and ending at the west end of the W. C. Ball garage. A series of horizontal parallel wood rafters supports Y-shaped wood posts. The size and scale of the structure warrants it being included in the resource count.

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Oakhurst Garden tool shed: noncontributing

The Oakhurst Garden tool shed is located just north of the G. A. Ball Garage (photo 9). It was built in the early 1990s and is based on a utility house that once stood on the G. A. Ball property, designed for Mrs. G. A. Ball by Muncie architects Garrard & Keely in July 1935.¹⁶ The one-story frame tool shed has a rectangular plan, front gabled roof, wide eaves with exposed wood rafters, asphalt shingles, horizontal wood siding (painted white), and is set on concrete blocks. The wood door centered on the north gable end features two large inset panels. Double batten doors are centered on the south gable end. Two small square wood windows with four square lights created by false muntins are located near the rafters on both the east and west sides of the shed.

Discovery Cabin: noncontributing

In the 1990s, a modern log cabin was added in a wooded area northwest of the G. A. Ball home (photo 11). The cabin design is based on architectural drawings of Elisabeth Ball's original cabin but enlarged proportionally. The east-facing log cabin has a rectangular plan, side gabled roof with east shed roof porch, wood shingle roofing material, south stone end chimney, and stone foundation. The logs are square notched.

The east façade features a central batten door, flanked by two four light square wood windows. Four wood posts support the shed roof porch. The north elevation has two windows matching those on the front façade. The west elevation features a batten door and two windows matching those on the front façade and north elevation. The sole feature of the south elevation is the central stone chimney.

Dollhouse: Noncontributing

An octagonal frame dollhouse with hipped canvas roof is located along a wooded path northwest of the George A. Ball home (photo 12). This modern reproduction of a dollhouse formerly present on the G. A. Ball property features horizontal wood siding and wide vertical wood corner boards. Three faces of the dollhouse feature one-over-one wood windows while another contains a wood door with fifteen small rectangular lights. The remaining sides are blank. Acorn ornaments adorn the corner blocks of the wood door and wood window surrounds.

The Fountain of Joy (Rabbit Fountain): contributing

The Fountain of Joy is a bronze and limestone fountain, created by Helen Farnsworth Mears c. 1916 (photo 13). A mythological Pan figure stands upon a round limestone base encircled with stone wreath ornaments. Three bronze rabbit figures surround the base, each capable of expelling a stream of water from the mouth. The fountain was historically located on the west side of the Frank C. Ball home, destroyed by fire in 1967.¹⁷ Afterwards, it was moved to the Alexander Bracken home, located in Muncie outside of the historic district. The fountain was donated to the Minnetrista Cultural Center in April 1998. Venus Bronze Works of Detroit completed conservation in July 1998 and the fountain was relocated for display at Oakhurst Gardens behind (northwest of) the George A. Ball home.

Colonnade Garden: noncontributing

The Colonnade Garden (photo 17), constructed in 1993 and 1994, includes columns from the porte-cochère and porch of the Frank C. Ball home, which was located on Minnetrista Parkway and burned in 1967. The Colonnade Garden is located southwest of the George A. Ball home, north of the Lucius L. Ball home. The columns line up roughly south to north along a brick path that incorporates colorful tile mosaics at each end.

¹⁶ Tevis, 32-33; Garrard & Keely, "Utility House For Mrs. G. A. Ball" 23 July, 1935, File 7-35.875 Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana.

¹⁷ "W. side of F. C. home," photocopy of photograph, Dorothy Webb Collection, Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

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Wrought iron gates crafted by Samuel Yellsin in 1920 for William H. and Agnes Ball mark the entrance to the garden.¹⁸

Turtle Fountain: contributing

The Turtle Fountain (photo 16) was historically located on the Edmund Burke Ball property. It can be seen in a c. 1920s photo of the E. B. Ball swimming pool.¹⁹ The Turtle Fountain is currently located at the north end of the Colonnade Garden. It is on loan to the Minnetrista Cultural Foundation, Inc. from the E. B. and Bertha Ball Center. This bronze sculpture, which stands fifty-three inches high, depicts a girl standing on the back of a turtle. Water flows from an area near the turtle's nostrils. The sculpture is signed "Edward Borse, Sc, Gorham Co., GFC Foundries." The fountain is bolted to a bolder. During a late 1992 restoration by Kenneth G. Ryden of Anderson, Indiana, the interior plumbing was replaced, broken or eroded areas were restored, the patina was restored, and the fountain was coated with Inralac.²⁰

The Lucius L. and Sarah Ball Home (620 Minnetrista Boulevard): contributing

The Lucius L. and Sarah Ball Home (photo 18) is cited as originally being built in about 1875. The late nineteenth century frame house originally faced Wheeling Avenue. About 1908, Lucius Ball turned the house to face the river and had his wood frame house completely redesigned, clad in yellow brick, and added on to the south.²¹ The architect for the early twentieth century changes could not be determined. Today, the exterior of the home appears much as it did in the early twentieth century when remodeled in the Colonial Revival Style.

The design is based loosely on some elements of Colonial house designs from the eighteenth century, such as symmetry, a hipped roof, dormer windows, and an entry porch. Otherwise, the house design is more contemporary in its treatment, using buff-colored brick, paired windows, and horizontal massing.

This two and one-half story, L-plan building has a combination brick and concrete block foundation and yellow brick veneer over its frame construction. The frame of the main block is symmetrical, with the exception of the porch adjoining the south elevation. The building appears to have a rectangular plan from the front, but a wing extends westward from the north end of the west elevation. The building features three porches: a front entry porch, a one-story full-length porch on the south elevation, and a two-story porch off the west elevation wing. Most of the wood windows on the first and second floor have a multi-paned upper sash over a lower sash with a single pane of glass, usually six-over-one or four-over-one double-hung windows. The cross-hipped roof, covered in modern asphalt shingle, features eaves with moderate overhangs. Gabled dormers capped by triangular pediments are typical of each elevation. Each dormer features small paired one-over-one windows flanked by pilasters. The windows and wood trim are historic.

¹⁸ William H. Ball was the son of William C. and Emma Ball. William H. and Agnes lived elsewhere in the Westwood subdivision of Muncie and later the Golden Hills section of Indianapolis. "Colonnade Gates, 88.1 – Estate of Mrs. William (Agnes) Ball," Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

¹⁹ "E. B. swimming pool. Ca. 1920's," photocopy of photograph, Dorothy Webb Collection, Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

²⁰ "Turtle Fountain, On Loan – E.B. & Bertha Ball Center," Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

In his book, Earl Conn states that the home was turned around and remodeled in about 1910. (See Earl L. Conn, *Beneficence: Stories About the Ball Families of Muncie* (Muncie, IN: Minnetrista Cultural Foundation, Inc., 2003), 53.) However, historic plans suggest that that building was turned in 1908 and remodeled from 1908-1913. See "Lucius Ball House, remodeled by Cuno Kibele 1908, revised 1913" File HD97.010. Recorded in the database of the Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana. Accessed July 2005; "Plans For Alterations To a Residence For Dr. L. L. Ball," Revised 3 December, 1913 (unsigned), File 7-13, Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana.

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East Façade

The façade features symmetrically balanced window openings and a central door accentuated by an entry porch. Three concrete steps lead up to the entry porch. Paired Tuscan order wood columns and pilasters support the porch. A simple wood balustrade caps the porch. The entry beneath the porch features a wood door with two large rectangular panes of glass. Wood pilasters and multi-light sidelights flank the door. On the first floor, paired six-over-one double-hung wood windows flank the entrance.

On the second floor, the middle window above the entry porch is a three-part wood window with a large central six-over-one window flanked by two narrow four-over-one windows. Paired six-over-one double-hung wood windows on either side of the middle window align vertically with matching windows on the first floor.

Above, two matching gabled dormers each feature a pair of one-over-one wood windows flanked by wood pilasters, capped by a triangular wood pediment.

A one-story screened-in porch is at the south end of the east façade. Yellow brick composes the lower wall of the porch. Paired, squat, wood, Doric columns sit at the corners of the brick wall, supporting the flat porch roof. The wood columns flank two screened wood doors, the exterior porch entrance. A simple balustrade lines the porch roof.

North elevation

On the first floor, the east end of the north elevation features a three-sided square bay with hipped roof that contains a ribbon window (four contiguous four-over-one wood windows). West of the bay, the first floor features a one-over-one wood window followed by a paired six-over-one wood window.

The second floor features four six-over-one wood windows symmetrically arranged on either side of a short, narrow one-over-one wood window.

Above, the north elevation features two dormers matching those previously described for the east elevation. A yellow brick chimney is just east of the west dormer.

A two-story porch is located at the west end of the north elevation. On the first floor, horizontal wood siding fills an opening between a lower brick half-wall and one-story square yellow brick corner piers. Above, slender square wood corner posts support a second story flat porch roof capped by a simple wood balustrade. The second story half wall is composed of horizontal wood siding.

West elevation

The west elevation of the east-west oriented wing of the L-plan features a central brick end chimney. Two glass block filled basement windows are located within the foundation. On the first floor, two four-over-one wood windows flank the chimney. The second floor features one four-over-one wood window south of the central chimney. The west elevation of the wing features a dormer matching those previously described. The two-story rear porch is located on the south end of the west elevation of the wing. On the first floor, a gray steel industrial door is located on the north end of the porch. The remainder of the porch appears as described for the north elevation.

South of the wing, the west elevation continues with the central mass (rear elevation of the north-south oriented portion of the L-plan). A wide, stepped, yellow brick end chimney is flanked by two two-over-two wood windows on the first floor.

The second floor contains two small four-over-one wood windows north of the central chimney.

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The previously described one-story porch is located on the south end of the west elevation.

South elevation

The two-story rear porch and south wall of the east-west oriented wing of the L-plan make up the west end of the south elevation. The porch appears as described for the north elevation.

East of the porch, the south elevation of the wing features a four-over-one wood window on the west half of the first floor and a paired four-over-one wood window on the east half of the first floor. Above, the second floor openings match the window configuration on the first floor.

The south elevation of the central mass is the south end of the north-south oriented portion of the L-plan. A full-length one-story screened porch covers the first floor. The brick wall features paired Tuscan columns at its center and ends. Wood-framed screens fill the space between the pairs of columns. A simple wood balustrade lines the porch roof. The second floor contains three evenly spaced six-over-one wood windows. The gabled dormer centered above matches those previously described.

Interior

The interior of the Lucius L. Ball home consists of the basement, first floor, second floor, and attic. Many historic interior features appear intact, such as wood flooring, wood door and window trim, first floor fireplaces, pocket doors, and built-in bookcases. The primary spaces on the first floor retain the historic floor plan dating to the early twentieth century remodeling. The first floor rear wing has been modernized. The updated utility and electrical systems accommodate continued use. Drop ceilings have been added on the first floor to accommodate modern lighting.

The central door on the east elevation leads into the reception hall (photo 33). The reception hall retains its historic oak flooring, simple baseboards, and trim. The U-shaped formal stairway, located in the southwest corner of the room, is also crafted of oak. A carpet runner covers the wood steps. The stairway features a circle-end bottom step and simple wood handrail that begins with a volute or scroll, derived from eighteenth century Colonial stairways (photo 34).

Wood double pocket doors with twelve rectangular lights per door separate the reception room from another large room to the south (photo 35). This room retains its historic oak wood flooring with simple white-painted baseboards. A central fireplace with simple wood mantel and adjacent built-in wood bookcases (painted white) covers the lower half of the entire west wall. The fireplace surround and hearth appear to be square shaped bricks covered with a glossy black paint. On the opposite side of the room, built-in glass-front wood bookcases (painted white) flank a central wood window seat. French doors on the south wall lead to the screened-in side porch.

Wood double pocket doors each featuring two large recessed molded panels separate the reception hall from a room on the north end of the first floor. This room retains wood flooring and simple wood baseboards. The fireplace, at the center of the west wall, features a mantel with leaf, festoons, and swag ornaments, derived from the Adam style or Samuel McIntire designs in New England of the early nineteenth century. The rectangular bay is at the north wall, and an interior wall added on the east side of the room accommodates a slide projector room.

West of the reception hall, the first floor contains a wing with modern restrooms, and steps that lead down to the basement. This area has modern tile and finishes. Original door trim is intact, but painted peach. The second floor retains much of its original woodwork such as door and window trim. The woodwork is painted white. The second floor contains four offices, a kitchen, and restroom. In general, the stairwell is at

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the center of the second floor. An L-shaped hall located north and east of the stairwell leads to the offices located around the perimeter of the second floor. The kitchen is adjacent to the rear (west) porch, entered from the east end by the hall, or on its north side the northwest corner office. This area was occupied by a dressing room at the time of the 1913 alterations. A wall has been removed to open this space to the hallway. A modern restroom cuts into the southeast corner of the kitchen. This is where one of the original bathrooms was located before and after the 1913 remodeling. Originally bedrooms, the north side of the second floor features two offices of equal size, the northwest corner office and northeast corner office. Closet space divides these offices at the center. The closet for the northeast corner office, located in the northwest corner of the room, contains historic built-in wood cabinetry and shelving, painted white. These are present in the 1913 drawings.²² The closet wallpaper appears historic and may date to the original house or the historic remodel.

Originally a sewing room, a third office is centered on the east side of the second floor, overlooking the front entry porch. The north-south portion of the hall runs adjacent to this room. French doors lead into the office. The French doors may be a later addition, since the historic remodeling plan only shows a single door flanked by windows.²³ This room contains a closet on the south end. A fourth office, at the south end of the north-south oriented portion of the hall, is L-shaped having views to the east, south, and west. The wood door to this office features one large square light at the top and nine rectangular lights below. It appears that an original paneled door may have been modified to accept glazing. This room was most likely a master bedroom. In the 1913 plans, it was divided by a wall on the west side, which ran north-south. This area was occupied by a closet in the southwest corner and another bathroom to the north.

The attic is divided by an east-west hallway with three doors on the north wall and two on the south wall. One room in the north half of the attic appears to have been a restroom, although the fixtures are absent, while the other rooms are unfinished spaces. On the south half of the attic, one room contains unfinished attic space while the other features wood flooring and plastered walls with turned corner guards. The full basement, which has been divided into multiple small rooms, features brick walls.

The Bronze Baby Fountain (Boy and Lily Pads Fountain): contributing

Brenda Putnam sculpted the Bronze Baby Fountain in 1916. The bronze infant is reclined on a bed of lily pads with his right arm outstretched and left leg bent inward (photo 19). Water sprays upward from the surrounding bronze water lilies. The fountain was historically at the center of a small pool north of the Frank C. Ball home, which burned in 1967.²⁴ The fountain was then owned by Frank C. Ball's daughter, Margaret Ball Petty. Roman Bronze Works of Corona, New York cleaned and repainted the fountain in 1971. In recent years, the sculpture was donated to Minnetrista Cultural Foundation, Inc. by Margaret Petty's daughter-in-law, Frances Petty Sargent, for use in the Children's Garden located between the Mary Lincoln Cottage and Lucius L. Ball home. It sits within a large circular goldfish pool lined by a series of concrete blocks and bricks.

Mary Lincoln Cottage (650 Minnetrista Boulevard): contributing

The design of the Mary Lincoln Cottage derives from Late Victorian architecture (photos 20 and 21). It borrows elements from multiple styles popular in the late nineteenth and early twentieth century. It was constructed by 1907.²⁵ The architect could not be determined; however, it is not unrealistic to consider that

²² For the 1913 drawings, see "Lucius Ball House, remodeled by Cuno Kibele 1908, revised 1913" File HD97.010. Recorded in the database of the Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana. Accessed July 2005; "Plans For Alterations To a Residence For Dr. L. L. Ball," Revised 3 December, 1913 (unsigned), File 7-13, Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana.

²³ *Ibid.*

²⁴ "Aug. 1916 Minnetrista - Lily Pond - Edmund B. Ball," photocopy of historic photo, Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

²⁵ *Emerson's Muncie Directory, 1907-1908* (Muncie: Central Printing Company), 516. The 1907-1908 *Emerson's Muncie Directory* lists Miss Mary D. H. Lincoln's home address at Minnetrista Boulevard and Wheeling Ave.

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the house was designed by Marshall Mahurin of the Fort Wayne firm, Wing and Mahurin, since it was built at approximately the same time as the Edmund B. Ball home and the remodel of the Frank C. Ball home. The one and one-half story house is located on a triangular shaped lot between Minnetrista Boulevard and Wheeling Avenue. It is the southernmost home on Minnetrista Boulevard, bordered on the north by the Lucius Ball property. It is in a modern garden setting, surrounded by thick shrubbery on the south and west elevations and a continuous flower garden stretching from the Mary Lincoln Cottage to the Lucius Ball home. A wrought-iron fence separates the home from the sidewalk.

The Mary Lincoln Cottage faces east. It has an irregular plan. The roof, dormers and porch roofs are all clad with asphalt shingle. The roof and dormers exhibit eaves of moderate pitch and overhang. At the south side of the home, the ridge of one gable roofline runs east and west. On the front façade (east elevation), the gable is obscured by a shaped parapeted gable that appears to be Flemish in style. Opposite the parapeted end, the west gable end contains a door and window. The door leads onto a flat roofed rear porch with a gabled roof over the porch entry. Another roofline intersects the north slope of this east-west oriented gabled roofline and continues northward until it connects to the roofline of a polygonal shaped one-story bay. The building's large gabled and shed dormers create added space on the second story. On the façade, a pent-hipped roof porch extends southward from the north-south oriented gable and overlaps the east parapeted gable end. The exterior walls of this asymmetrical building are constructed of square-cut, rock-faced limestone blocks and has a limestone foundation. A limestone beltcourse is found on each elevation, ~~occasionally incorporated as a stone window sill. Three stepped bands of narrow, smooth limestone create a~~ stringcourse at the top of each elevation, with the exception of the front façade and west gable end. The building features a stone foundation.

East façade

The first story of the east façade features a slightly projecting tri-part wood window at the south end: a large, front-facing, six-over-one double-hung wood window flanked by two, slightly angled, narrow, four-over-one double-hung windows. The tri-part window sits atop a projecting smooth limestone sill or window box, accented below by four stone brackets. A pronounced stone lintel caps the window.

North of the first floor tri-part window, the front porch covers the first floor front façade. The porch is an extension of the north-south oriented gabled roof. It features a pent roof that overlaps the parapeted gable end. A hipped pitch roof wraps around the base of the pent roof. It exhibits wide overhanging eaves and a shallow pitch. The porch contains six supports, two of which are part of the stone façade. The southwest-most stone porch pier is incorporated into a square one-story bay located directly north of the previously described three-part first floor window. The stone egg and dart motif decorating the capital distinguishes it from the rest of the stone bay. An ornamental wood bracket spans between the porch support and the box-like wood trim beneath the eave. The southeast-most stone porch support is another massive square stone pier with stone egg and dart ornament on its capital and wood brackets spanning from its north and west sides to the box-like projection beneath the eave. The northeast-most stone pier matches this, and another is incorporated into the front façade at the northwest side of the porch. Two wooden Tuscan order porch columns are located on the east side of the porch, between the square stone piers. The simple wood railing, located between porch supports, features a semicircular motif. The porch has a tongue-and groove wood deck and porch ceiling made of narrow strips of beaded wood siding. Six steps, the bottom two concrete and top four limestone, ascend to the main entrance on the far south end of the porch. A stone wall abuts the steps on the south end.

The remainder of the first floor elevation is at the rear of the porch. A shallow square bay is located north of the first floor tri-part window. The south end of the bay supports the front porch, north of which is the front entrance door. The wood door contains six panes of glass, three long vertical rectangular lights below three shorter vertical rectangular lights. The door features a brass knob and spiral motif ornamental brass escutcheon plate. The door is capped by a transom which appears to have originally had four square lights,

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but is now boarded up. The door is capped by a stone lintel. A polygonal bay, whose center faces northeast, is located north of the entrance. The northeast and east facing sides of the bay each feature a large eight-over-one double-hung wood sash window with stone lintels and the beltcourse doubling as a window sill. Set back from the bay, the north end of the front façade features a six-over-one double-hung wood window with stone lintel and the beltcourse doubling as a window sill.

Two limestone sculpted male lion heads, located at the north and south ends of the front façade between the first and second floor, mark the termination of the stringcourse wrapping slightly onto the east elevation from the north and south elevations.

On the second floor, the south half of the east elevation is dominated by the large, shaped, parapeted gable whose stone coping terminates in a small point at the peak. On the second story, two six-over-two double-hung segmental arch wood windows are centered within the parapeted gable end. Each window features a single course stone segmental arch lintel and stone sill. To the north, the cross gable features a gabled dormer with a pair of six-over-one double-hung wood windows with wood sills. The walls of the dormer are clad in light blue wood shingles. A limestone chimney abuts the dormer to the north, extending upward through the dormer's roofline. The chimney features a decorative chimney cap and three convex cube-shaped red clay chimney pots.

North elevation

The north elevation features the front porch at its east end. The side of the pent roof is clad in light blue wood shingles. The remainder of the porch appears as described for the front façade. West of the porch, the first floor of the north elevation is a prominent polygonal bay, capped by a polygonal roof. The foundation contains two horizontal rectangular wood hopper windows, each containing eight lights. One is on the north facing section of the bay and one on the northwest facing section of the bay. The north-facing section of the bay contains a large eight-over-one double-hung wood window. The angled sections of the bay each contain a long narrow six-over-one double-hung wood window. These three windows have stone lintels and the stone beltcourse doubles as their sills. Utility meters are located at the west end of the bay.

West elevation

The first floor of the west elevation features a bay-like projection at the center and a one-story combination flat roof-gabled roof porch on the south half of the elevation. The west elevation has two, horizontal, rectangular, six-light wood basement windows: one on the northwest facing side of the central bay and one on the west facing side of the central bay.

On the first floor, the northwest-facing side of the bay contains a large eight-over-one double-hung wood window with a stone lintel and a stone beltcourse doubling as the sill. Continuing south, the west-facing side of the bay features a six-over-two double-hung wood window whose sill and lintel match the previous.

Continuing south, six concrete steps lead to the rear entrance, capped by the gable roof portion of the rear porch. The gable roof porch entrance is supported by four slender square corner posts and features decorative triangular knee braces. The exposed gable end of the porch is finished with decorative vertical wood siding. South of the gabled entry, the porch has a flat roof with wide unornamented entablature and cornice. The porch railing, floor, and ceiling match that of the front façade. Rather than columns, it features slender squared porch posts. The open area beneath the porch is covered by a white-painted wood trellis.

Beneath the gabled entry, the west elevation door contains three horizontal rectangular molded panels at the base and four square lights, arranged in a square formation, above. The door features a stone lintel. The door is the southernmost feature within the central bay. South of the door, the elevation is set back and

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features a four-over-two double-hung wood window with a stone lintel and a stone beltcourse doubling as the sill.

A large shed dormer is located above the first floor central bay. The dormer is clad in light blue wood shingle and features two, short, two-over-two rectangular wood windows with double-hung sashes. The south side of the shed dormer abuts the cross gable. There are two, second story openings under the west gable end. The north half features a four-over-two double hung wood window, while the south half features a door leading out to the flat porch roof. The door contains a single, large, vertical rectangular pane over three horizontal raised molded wood panels.

South elevation

The rear porch is located on the west end of the south elevation. Beneath the porch, the south-facing portion of the west elevation's bay contains a wood door with six square lights over two raised molded panels.

East of this, at the west end of the south elevation, concrete steps descend to the basement entrance. A large steel industrial door leads into the basement. An Exterior Insulation Finish System, or EIFS (synthetic stucco), covers the limestone several feet in all directions adjacent to the basement door. This is obscured by shrubbery east of the basement door. A series of three horizontal rectangular basement windows, each containing six square lights, is east of the basement door.

On the first floor, the west end of the south elevation features two adjacent long narrow rectangular four-over-two double-hung wood windows with stone lintels and sills. East of these are two, small, pointed arch eight-over-one double-hung wood windows. The arched space between the upper sash and stone lintel is glazed, containing four lights. The west pointed arch window has a stone sill and the east arched window has a tooled limestone sill.

A gabled dormer is located on the west half of the roof, above the first floor rectangular windows. The south face of the dormer is limestone, while the east and west sides of the dormer are clad in blue-painted wood shingles. The dormer features a paired four-over-one double-hung rectangular wood window with stone sill, capped by a stone segmental arch lintel. A second stone chimney is located in the valley between the dormer and main roof. The stone chimney has a molded stone chimney cap and two red clay chimney pots matching those of the previously described chimney.

Interior

The interior retains many of its character defining and significant elements and features. Much of the original interior wood trim is preserved intact, such as wide wood window and door trim, baseboards and tongue-and-groove wood flooring (retained beneath carpet). The first floor woodwork is crafted of a minor hardwood, such as pecan or butternut stained a dark color; while the upstairs is predominantly made of pine with some hardwoods. Original door hardware, some original fixtures, and original radiators also remain intact throughout the house.

The interior of the house consists of a full basement, first floor and second floor. The first floor appears to retain its historic plan. The first floor includes a dining room, parlor, sitting room, office, kitchen and modern restroom. A central stair hall separates the east and west halves of the first floor. The first floor has tall ceilings and the rooms are characterized by dark-stained hardwood woodwork of subtle, but skilled, craftsmanship. The basement is accessed through a door on the east side of the kitchen leading to the basement stairway.

A vestibule, which appears to contain its original light fixture, leads into the hall. The hall is a large open room that may have served as a parlor (photo 36). It contains a built-in bookshelf, a wood window seat in the bay window overlooking the river, and brick fireplace at the north end of the room. The hearth contains decorative

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patterned tiles. The surround is composed of white painted brick. The wood mantelshelf has a natural finish and is supported by multiple wood brackets below. A decorative cast iron ventilating grate covers the opening. At the south of end of the hall, an original wood pocket door featuring six horizontal rectangular molded panels leads to the dining room. The dining room features woodwork such as a beamed ceiling with grid plan, chair rail and bead and reel molding (photo 37). A wood window seat is located beneath the slightly projecting east window. A bracketed recessed nook, likely a space for a china hutch, is located at the north end of the west wall. The short passage between the dining room and kitchen contains a floor to ceiling china cabinet with glazed cabinet doors and bead and reel ornament at the top. The room just northwest of the hall (now an office) features an uncased flat-headed opening with wood corner brackets, which sets apart the bay window. The former sitting room is located at the north end of the first floor, adjacent to the front hall. It features three original windows and original window moldings. The stairway to the second floor, located in a rear stair hall leading from the front hall, features squared wood newel posts with wood egg and dart ornament (photo 38). The stairs themselves have carpet laid over them.

The second floor contains three rooms (possibly bedrooms originally), a restroom and central hall; the floor retains its historic plan. The upstairs rooms exhibit their original richly stained trim around doors and windows. The tongue-and-groove wood flooring remains intact below the carpeted second floor. The north room has not been carpeted and original wood flooring is exposed. The north and south rooms each feature a wood window seat within their dormer windows. All rooms upstairs, except the restroom, feature spacious closets with original wood closet doors.

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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.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

INDUSTRY

SOCIAL HISTORY

Period of Significance

1895-1958

Significant Dates

1895, 1899, 1907, c.1913

Criteria Considerations

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

Property is:

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

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Gibson, Louis Henry

Mahurin, Marshall S.

Kibele, Cuno

Architect/Builder continued:

Garrard & Keely; Busch, Russell; Hagar, O.J.; Mears, Helen Farnsworth; Putnam, Brenda; Borse, Edward

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Period of Significance (justification)

The period of significance begins in 1895 with the completion date of the earliest known resource, the George and Frances Ball House. The nomination focuses in part on the philanthropy and activities of the Ball family. Therefore, the period of significance ends with the passing of the last immediate Ball family member, Frances Ball, in 1958. Coincidentally, George and Frances Ball built the earliest house in the district.

Criteria Considerations (explanation, if necessary)

N/A

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

The Minnetrista Boulevard Historic District encapsulates the architectural and social heritage of the private domain of Muncie's leading industrialists of the late 19th and early 20th centuries. For a century, the industrial and philanthropic activities of the Ball family led Muncie, Indiana and shaped its economic and cultural heritage. The Balls hired leading architects both within Indiana and Muncie to build and alter their private homes, which they planned adjacent to one another on a scenic bluff overlooking White River. The district meets Criteria A and C. It is difficult to limit the charity of the Ball family, since they gave specifically, thoughtfully, and generously to causes across the nation and beyond. However, their scope of interests focused most effectively on Indiana. Likewise, the nature of the industrial concerns of the Ball Brothers could be said to be national in scope. But, the impact of the industry was mostly contained within Indiana. Therefore, the district is significant at a statewide level.

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

Criterion A

The Minnetrista Boulevard Historic District is eligible under Criterion A for its association with patterns of events in American life in the areas of industry and social history. The district contains the former homes of the prominent Ball family, who arrived in Muncie following the gas boom of East Central Indiana. It is historically significant for its association with advancements made in the glass industry. Through the Ball Brothers' innovative invention and calculated purchase of patents, by the early twentieth century their company became the dominant force in the American glass fruit jar industry. Most of the factory buildings associated with this industry in Muncie no longer exist. Thus, the homes of the founders of the Ball Brothers Glass Manufacturing Company on Minnetrista Boulevard hold the strongest association to this pattern of events. The district is significant in the area of social history for its association with a leading philanthropic family, and their promotion of the welfare of their community, state and nation, through the formation of charitable foundations and company and individual contributions.

The Minnetrista Historic District is located in Muncie, Delaware County, Indiana. In 1818, the Treaty of St. Mary's Ohio opened this area for settlement as the United States Government acquired the land from the Delaware, an eastern Native American tribe who settled in East Central Indiana in the 1770s. Goldsmith Gilbert purchased 672 acres of land that became the center of Muncie. This land was known as The Hackley Reserve, named for the Native American widow from whom Gilbert acquired the acreage, Rebecca Hackley. Soon after the January 26, 1827 organization of Delaware County, "Munseetown" became the county seat. The entire county's population was approximately 1,000 and the county's economy was primarily based on agriculture. The Indianapolis and Bellefontaine Railroad arrived in Muncie in 1852, making the small city a center for

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shipping agricultural products.²⁶ Delaware County prospered during the Civil War and after, and by the mid-1880s, Muncie's population had increased to 5,500.²⁷

Industrial Significance

It was the discovery of natural gas in East Central Indiana that transformed Muncie into a major manufacturing area. The story of Indiana's Gas Boom began in Pittsburgh in the late-nineteenth century. In 1885, after a successful experiment in burning natural gas to fuel a Pittsburgh steel mill, Pittsburgh leaders piped natural gas throughout the city for domestic and manufacturing uses. The successful use of this fuel source led to its utilization in two nearby states, Ohio and Indiana, which had plentiful gas reserves.²⁸ On September 15, 1886, natural gas was discovered in Eaton, Delaware County, Indiana after a 606 foot abandoned "boring" was re-drilled. Shortly thereafter, geologists determined that Indiana's natural gas field was the largest in the world at that time.²⁹ Industrial development quickly spread throughout the region after the discovery.

In Muncie, a small group of men formed "The Muncie Exploring Company" on September 27, 1886 to prospect the city and adjacent areas for natural gas and other advantageous natural resources. Drilling began October 19, "on the west bank of the White River between the Jackson pike and the L. E. & W. railroad tracks east of the city."³⁰ On November 11, 1886, drillers struck natural gas and lit the first natural gas well in Muncie. The output of natural gas doubled on November 15 when forty quarts of nitro-glycerin were exploded at the bottom of the well.³¹

The Ball family homes that compose the Minnetrista Historic District reflect the city's wealth that developed following the Gas Boom of East Central Indiana. Natural gas was touted by town promoters as an inexhaustible, cheap fuel source free for the taking by any industry willing to relocate to East Central Indiana. "With the boom and ensuing prosperity, industries became prominent. Promoters organized land companies in many of the outlying areas to encourage both development of existing towns and the establishment of new towns."³²

Muncie businessmen organized the Muncie Natural Gas Company on November 19, 1886. The company orchestrated the laying of pipes and gas mains throughout the city. Natural gas brought land speculators to town. Some farmers began drilling for natural gas on their land or leasing rights for others to drill on their land.³³ "As money and real estate changed hands and profits increased, a spirit of enterprise developed the like of which had not been seen before."³⁴ Muncie's leading businessman, James Boyce, was instrumental in luring new industry to the city by touting the advantages of Muncie's natural gas and other community amenities. Boyce prompted the president of the Ball Brother's Glass Company, Frank Clayton Ball, to visit Muncie.³⁵

In 1886, the Ball Brothers Glass Company, of Buffalo, New York, was considering locating a branch glass factory in the Gas Belt to take advantage of this cheap fuel source. An abundant supply of natural gas became

²⁶ Mary Frances Abel, *You Are Because They Were* (Muncie, IN: Paul Revere Chapter, Daughters of the American Revolution, 1976), 6.

²⁷ James Glass and David Kohrman, *The Gas Boom of East Central Indiana* (Charleston, SC: Arcadia Publishing, 2005), 17.

²⁸ Frank Clayton Ball, *Memoirs of Frank Clayton Ball* (Muncie: privately printed, 1937; reprint, Muncie, Indiana: privately printed, 2003), 81, 82 (page citations are to the reprint edition).

²⁹ Glass and Kohrman, 11.

³⁰ Ned H. Griner, *Gas Boom Society* (Muncie, Ind.: Minnetrista Cultural Foundation, Inc., 1991), 12.

³¹ *Ibid*, 13.

³² *Ibid*.

³³ *Ibid*, 13, 16 - 17.

³⁴ *Ibid*, 17.

³⁵ *Ibid*, 18, 20. It should be noted that the Balls periodically changed the name of their company. The names of the company included Ball Brothers Glass Company, Ball Brothers, Ball Glass Works, Ball Glass Works of Muncie, Ball Brothers Company, and Ball Corporation.

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a key factor in deciding where to locate a glass-making operation. Up to this point, great quantities of coal were used as the chief source of fuel, representing a significant expense in material and labor. Newly discovered natural gas provided a convenient, low cost means to fuel the large furnaces. Frank Ball first investigated Findlay, Ohio. Then, he and his brother and company partner, Edmund Burke Ball, toured Fostoria, Ohio and Bowling Green, Ohio. After Edmund left Bowling Green to return to Buffalo, Frank received a telegram from James Boyce, a Muncie industrialist and city booster, asking that he visit Muncie before making a final decision on the location of the new glass plant.³⁶ Frank toured the gas well sites of Muncie with members of the "Citizens Committee," including Boyce, and the committee offered him incentives to locate in Muncie. The "Heekin syndicate" provided land located southeast of Muncie.³⁷ The Ball Brothers Glass Company agreed to locate their glass plant in that location after being offered a donation of \$5,000 by the Citizens Committee, seven acres for the factory site, a nearby gas well, and a private rail line to connect with the main line.³⁸ Construction began in the summer of 1887, and Ball Glass Works of Muncie was incorporated on February 7, 1888. Glass production began in March of the same year.³⁹ According to Gas Boom historian Ned H. Griner, the July 9, 1887 *Muncie Daily Times* reported that the discovery of natural gas had brought about a population increase of 2000. In addition to the Ball Brothers Glass Works, other manufacturers attracted to Muncie by the Gas Boom included the Maring, Hart and Company window glass manufacturers of Bellaire, Ohio; Hemingray Bottle and Insulating Glass Company; Muncie Pulp Company, a paper company, and C. H. Over and Company Glass Works.⁴⁰ By 1890, Muncie's population had exceeded 11,000.⁴¹ Faced with competition from many smaller cities and towns in East Central Indiana, civic leaders in Muncie organized the Citizens Enterprise Company and raised \$200,000 to promote Muncie's industrial growth. As a result, the Midland Steel, Indiana Iron Works, Whiteley Malleable Iron Works, Common Sense Engine Works, and the Muncie Wheel Company factories all located to Muncie in the 1890s.⁴²

The five Ball brothers, Frank Clayton Ball, Edmund Burke Ball, Lucius Lorenzo Ball, William Charles Ball, and George Alexander Ball,⁴³ moved to Muncie between 1888 and 1897 during this time of expansion and prosperity.⁴⁴ In 1894, Frank, Edmund and George purchased approximately 30 acres of land on a bluff above the White River. The property was located north of the Muncie city limits and extended from Wheeling Pike to the Children's Home near the intersection of Walnut and Granville Pikes and extending back several hundred feet. A boulevard was to be built along the bluff. When the Children's Home moved to nearby Yorktown, Frank purchased that property. Family lore says that the Ball sisters, Lucina and Frances, selected the name Minnetrista for the land by joining the word "minne" for water and "trista" meaning gathering place. Here, between 1894 and 1907, the brothers constructed the homes in which they would live for the remainder of their lives.⁴⁵ The wealth that they acquired through their enterprises allowed them to build impressive homes, which now comprise the Minnetrista Boulevard Historic District.

The Ball Brothers Glass Company was one of the largest single enterprises to emerge from the gas boom. The Ball Brothers Glass Company had roots in an earlier business begun in Buffalo, New York by Frank and Edmund Ball. Through development of new products, invention, purchase of patents and strategic acquisition of other businesses, the company outpaced their competitors, becoming the dominant force in the glass fruit jar industry and an American household name. Many of the company's innovations, created in Muncie, are

³⁶ Ball, 82-88.

³⁷ The land had been purchased from the Galliher family, who owned a farm on the site (Ball, 89).

³⁸ Griner, 19; Ball, 89-90.

³⁹ Ball, 90; Earl L. Conn, *Beneficence: Stories About the Ball Families of Muncie* (Muncie, Ind.: Minnetrista Cultural Foundation, Inc., 2003), 25; Thomas A. Sargent, *The House and Its History: The E. B. and Bertha C. Ball Center For University and Community Programs* (Muncie, Ind.: Ball State University, 1989), 7.

⁴⁰ Glass and Kohrman, 24-26.

⁴¹ James A. Glass, "The Gas Boom in East Central Indiana," *Indiana Magazine of History* 96 (December 2000), 318.

⁴² Glass, 325.

⁴³ Lucius (1850-1932); William (1852-1921); Edmund (1855-1925); Frank (1857-1943); George (1862-1955) [Conn].

⁴⁴ Conn, 33.

⁴⁵ Conn, 47-9.

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historically significant as they were revolutionary in their field. Most of the factory buildings from the late-nineteenth century no longer exist;⁴⁶ thus the homes of the Ball brothers along Minnetrista Boulevard are the closest link in Indiana associated with these outstanding innovations in the glass industry.

In 1880, the home of the Ball family was in Canandaigua, New York. Edmund Ball began working in Buffalo, New York for A. W. Aldrich, "manufacturer of copper tea kettles and wood-jacket oil cans."⁴⁷ Edmund and Frank Ball purchased the wood-jacket portion of Aldrich's business with \$200.00 loaned to them by George Harvey Ball, their uncle. Thus, Frank and Edmund's "Wood Jacket Can Company" began producing "cans made of tin encased in a wood jacket, holding one, two, three, five, and ten gallons...used by paint and varnish dealers and ship chandlers for shipping oils and varnishes."⁴⁸ This business became profitable after realizing a new way to attach the tin can and wood jacket that eliminated the use of a patented technique, thus eliminating royalty payments. After a fire consumed their business, they relocated to a larger establishment and their brothers Lucius, George, and William Ball gradually joined them in Buffalo. They then changed their company name to "Ball Brothers."⁴⁹ By purchasing new equipment, the sheet metal department produced sixty-gallon oil tanks with pumps for oil dealers such as Standard Oil Company as well as wholesale grocers. The Ball Brothers broke into the retail grocery and hardware markets by adding a spout, screw top, wire handle, and varnished wood jacket to their product, creating a one-gallon kerosene oil can for domestic use. The Ball Brothers' greatest competitors in this domestic market were companies offering a similar product using glass bodies, rather than tin oil cans, and tin jackets, rather than wood jackets. They began manufacturing a similar product by purchasing the needed glass bodies from a Poughkeepsie, New York factory (later Olean, New York) and producing their own tin jackets, spouts, and tops. Shipping the glass bodies to the Ball Brothers plant amounted to a greater chance for glass breakage. They purchased land in East Buffalo, mortgaged it, and constructed a glass plant and new stamping works. The new Ball Brothers plant began glass production in 1882.⁵⁰

The Ball Brothers plant could not produce glass oil cans fast enough to meet demand. In 1885, the brothers organized the Ball Glass Works stock company and built a larger factory. The glass department employed approximately fifty people. The company sought a product to manufacture in conjunction with glass oil cans in order to use the new facility to its maximum capacity. The Ball Glass Works began manufacturing glass fruit canning jars after patents on the Mason Improved glass-top jar and Mason porcelain-lined cap jar expired. They revolutionized the quality of their product by producing both the jar and the cap, enabling them to monitor the quality of the seal. An airtight seal was crucial to home canning success.⁵¹ The Balls took advantage of the Mason jar reputation by imprinting "Ball Mason" on their jars, becoming one of the nation's first companies to put its name on its product. By the early twentieth century, the Ball signature on its fruit glass jars was as well known to the consumer public as the trademark for the Ford Motor Company.⁵² The Ball Brothers Glass Company was incorporated on February 13, 1886; the same year, the New York glass plant suffered a fire. This factor, in combination with the consideration of a cheaper fuel source in the gas belt, led the brothers to construct a glass plant in Muncie, Indiana.⁵³

Ball Glass Works of Muncie was incorporated on February 7, 1888. Frank Ball served as president and Edmund vice president. At first, it served as a branch of the New York operation.⁵⁴ However, as Frank Ball later recalled, "In the course of two of three years, it was found that the entire business could be operated and

⁴⁶ Glass and Kohrman, 101.

⁴⁷ Ball, 63.

⁴⁸ *Ibid.*, 64.

⁴⁹ Ball, 64-67.

⁵⁰ *Ibid.*, 70-72.

⁵¹ *Ibid.*, 77-78; Conn, 19.

⁵² Conn, 19.

⁵³ *Ibid.*, 18-20.

⁵⁴ *Ibid.*, 25, 33.

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managed more successfully and profitably at one place and in 1889 the sheet metal department was moved to Muncie and the entire business of the company since that time has been carried on in Muncie.”⁵⁵

When the entire operation came to Muncie, William Ball was working as a company salesman, and George Ball handled the financial affairs. Lucius L. Ball, a physician, served on the Board of Directors. The Ball brothers and their two sisters Lucina and Frances held all the stock in the company.⁵⁶ Frank Ball asserted that their company achieved success over its competitors “through taking up natural advantages and through the introduction of improved machinery and facilities.”⁵⁷ Company historian George Myers observed, “Ball Brothers not only had the world’s largest individual fruit jar factory, but its fruit jar-forming capacity exceeded that of all competitors combined.”⁵⁸

Their most pivotal contributions to the manufacture of glass occurred after the move to Muncie, Indiana. According to Frederick A. Birmingham, author of *Ball Corporation: The First Century*, the company was responsible for several advances in the history of glassmaking. “The first radical departure from ancient practices of glassmaking” occurred when the Ball brothers purchased the Arbogast patent from the United States Glass Company in 1893.⁵⁹ This patent involved pressing a glass blank in one mold and blowing it into the desired shape by means of artificial air into a finishing mold.⁶⁰ In 1898, the company developed the first glass jar machine known as the F. C. Ball machine, patent No. 610515, invented by the company president. This machine eliminated glass blow-over, chipping, and the grinding process, creating a smoother, better product in a faster amount of time for less cost. In 1900, Frank Ball and company improved the design of the F. C. Ball machine by creating a machine powered for automatic operation. This Ball-Bingham Semi-Automatic Machine was another huge step for the industry. It still required a “gatherer” to drop the molten glass from the furnace into the machine.⁶¹ Birmingham believes that “most important stage in the history of glassmaking” occurred in 1905, when the Balls utilized the first fully automatic machine.⁶² They achieved this by creating a device to feed the proper amounts of molten glass from the furnace into the Ball-Bingham machine.⁶³ The Ball Brothers also acquired the operations of numerous competitors in order to expand or obtain rights to their equipment or patents. For example, the brothers secured dominance in the fruit jar manufacturing industry in 1909, when they purchased the capital stock of the Greenfield Fruit Jar & Bottle Company in Greenfield, Indiana and with it acquired the Owens automatic machine, owned by the acquired firm, and patent rights for the manufacture of fruit jars. The latter was then improved in part by Ball technology.⁶⁴ The Ball brothers’ forward-thinking emerged in all areas of their business, including creation of jar lids and even packaging. In Birmingham’s estimation, their contributions to the glass making industry were the most significant innovations in the field in the late nineteenth and early twentieth century:

Because of the breakthrough nature of these Ball initiatives, the brothers’ contribution to the progress of glass was substantial. It was pioneering achievements such as these that kept Ball the leader of its market, ensuring that the company could match the world’s best in the manufacture of a superior and needed household product.⁶⁵

⁵⁵ *Ibid.*, 33.

⁵⁶ *Ibid.*, 25.

⁵⁷ Ball, 79.

⁵⁸ Conn, 99.

⁵⁹ Frederic A. Birmingham, *Ball Corporation: The First Century* (Indianapolis: Curtis Publishing Company, Inc., 1980), 77.

⁶⁰ Ball, 100.

⁶¹ Birmingham, 100; Ball, 103-104.

⁶² Birmingham, 100.

⁶³ Ball 104, 107; Birmingham, 100

⁶⁴ Birmingham, 101.

⁶⁵ *Ibid.*, 100.

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Glass canning jars remained a key product of the Ball Brothers firm for much of the 20th century. During the Depression, its home canning products were especially popular, enabling the company to remain profitable during the hard time of the 1930s.⁶⁶

After producing the Ball fruit jar in Muncie for almost 75 years, glass production there ceased in 1962. The plant was closed because it was no longer profitable, despite efforts to modernize it in the 1950s. The buildings were inefficient, property taxes and labor costs were high, and shipping costs to their customers were expensive. The majority of the glass-making factory buildings were demolished in the succeeding years after 1962.⁶⁷ Production of the Ball jar continued at other plants throughout the country until the 1990s. Today Jarden Home Brands holds the license for Ball home canning products, they are produced at several sites.

Ball Corporation headquarters moved from Muncie to Broomfield, Colorado in 1998. Although Ball no longer manufactures the fruit jar, the company still makes food containers, including metal and plastic packaging for beverages, foods and household products. Ball Corporation is also active in the aerospace industry. All of the instruments currently on board the Hubble Space Telescope are Ball Aerospace-built.

Social/Philanthropic Significance

The district is also significant under Criterion A in the area of social history for its association with a trend of philanthropic activity promoted by the Ball family. They had a major impact on their community and the state of Indiana through the formation of charitable foundations, as well as corporate and individual monetary contributions. Their contributions benefited health, civic, cultural, religious, and educational causes.

The Ball family established one of the earliest charitable foundations in Indiana.⁶⁸ Charitable foundations emerged in America in the late nineteenth century, following an accretion of private wealth after the Civil War.

The private foundation as we know it owed its origin to Andrew Carnegie. As he made plain in his philanthropic credo, his 'gospel of wealth,' charitable giving was an obligation of those who were capable of it, a means of assisting those less fortunate to raise themselves to higher levels.⁶⁹

Another early philanthropist to create a major foundation was John D. Rockefeller, Sr., who organized the Rockefeller Foundation in 1913 to provide a vehicle for his family's charitable grants.⁷⁰ The Ball Brothers Foundation was incorporated on November 19, 1926. Edmund B. Ball, on January 7, 1925, initiated the foundation by transferring stocks and bonds to a trust fund to be managed by his brothers Frank and George and the Ball heirs for "charitable, religious, educational, and public purposes."⁷¹ The families of all five Ball brothers were represented on the foundation's Board of Directors. Frank Ball was president, Edmund Ball's widow Bertha was vice president, George Ball was the treasurer, Lucius Ball served as an original board member and William H. Ball served as an original board member. William H. represented William C. Ball who died in 1921 before the foundation formed. A search of Indiana foundations with available dates of establishment reveals that the Ball Brothers Foundation is the second oldest Indiana foundation still in existence.⁷² Later, George A. and his wife Frances formed a second foundation. In 1937, the George and

⁶⁶ *Ibid.*, 107-113.

⁶⁷ *Ibid.*, 159-160.

⁶⁸ *Guide to U.S. Foundations, Their Trustees, Officers and Donors*, vol. 1 (New York: The Foundation Center, 2005), 1553.

⁶⁹ Joel R. Gardner, "Oral History and Philanthropy: Private Foundations," *The Journal of American History* 79.2 (Sept. 1992), 601.

⁷⁰ Ron Chernow, *Titan: The Life of John D. Rockefeller, Sr.* (New York: Vintage Books, 1998), pp. 563-69.

⁷¹ Conn, 224; Edmund Ball was in poor health and thus set up the foundation to be managed by his surviving brothers and heirs.

⁷² *Guide to U.S. Foundations, Their Trustees, Officers and Donors*, 1553; The earliest listed Indiana foundation was the Rose Ladies Aid Society, of Terre Haute, Indiana, established in 1885 (*Guide to U.S. Foundations*, 1590). For complete Indiana listings see *Guide to U.S. Foundations*, 1552-1642.

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Frances Ball Foundation began its charitable work. Unlike the Ball Brothers Foundation, the contributions of the George and Frances Ball Foundation were not limited to Indiana. George Ball served as the foundation's president and his wife, Frances, as vice president.⁷³

Before the mid-1920s, both the Ball Brothers Company and individuals in the Ball family made significant philanthropic contributions. The Young Men's Christian Association (YMCA) and Young Women's Christian Association (YWCA) each received support from the Ball company and the Ball family. In 1911 and 1912, the Ball Brothers Company⁷⁴ contributed a total of \$350,000 to the Muncie YMCA. In assisting the organization, Ball Brothers first proposed to the Indiana State YMCA that the company provide a \$150,000 donation to match funds raised by Muncie citizens for construction of a YMCA building in Muncie. (Construction began in 1912.) Next, the company donated \$200,000 towards the cost of a new building and the funds needed to create Camp Crosley, a youth camp located on the shores of Lake Tippecanoe.⁷⁵ In 1927, the Ball Brothers Foundation contributed additional funds to the Muncie YMCA and Camp Crosley.⁷⁶ As one of its first gifts, the George and Frances Ball Foundation contributed \$10,000 in October 1937 to assist in the construction of an addition to the Muncie YMCA building.⁷⁷

The Ball family also played a major role in the development of Muncie's Masonic Temple. Edmund B. Ball headed a movement to house all of the Masonic Orders of Muncie in one temple. Edmund contributed \$100,000 towards the new temple's construction in 1926-1927 and the Ball Brothers Foundation gave an additional \$100,000.⁷⁸ The foundation also proposed to pay the entire cost of an auditorium, controlled by the Masonic Order, to be constructed within the new Masonic Temple. The brothers desired an "auditorium for Muncie where concerts, lectures and entertainments of a high order could be held."⁷⁹ The total cost of the auditorium was \$195,000.⁸⁰

The Ball brothers and family were also dedicated to educational causes. Ball State University in Muncie, Indiana is a prime example of this type of contribution. In the late nineteenth century, Muncie promoters attempted to establish a university in the town. The first attempt was the Eastern Indiana Normal University in 1899. However, by 1917 the first university and four other attempts had failed; the university property and main building went up for public auction. On August 8, 1917, a Muncie attorney purchased the property on behalf of the Ball Brothers Company for \$35,100. The property was deeded to Edmund and Bertha Ball and Frank and Bessie Ball. They transferred the deed to the state of Indiana on April 3, 1918. It then became the eastern branch of the Indiana State Normal School, Terre Haute. In 1922, in honor of the Ball families, the school was renamed Ball Teachers College, Eastern Division, Indiana State Normal School. In 1924, Ball Brothers Company announced that they would finance the cost of a new \$1,000,000 gymnasium. Ball Gymnasium opened in 1924. In 1927, the Ball Brothers Foundation announced plans to give \$300,000 for the construction of a women's dormitory, named Lucina Hall in memory of their older sister of the brothers, Lucina. In 1929, the school became Ball State Teachers College. In the mid-1930s, the Ball Brothers Foundation contributed \$100,000, as part of the cost of construction for the Fine Arts Building. In 1936, Frank Ball gave the Ball Brothers Foundation "his collection of paintings, tapestries, ivory, and other works of art."⁸¹ Frank and the Ball Brothers Foundation then loaned and eventually donated much of this collection to Ball State to form the

⁷³ Conn, 230-231.

⁷⁴ The *Memoirs of Frank Clayton Ball* indicate that Ball Brothers Company provided the funds, while in his publication, *Beneficence*, Earl L. Conn reports that Edmund B. Ball was the primary financial supporter for construction of the YMCA and Edmund and Bertha Ball were responsible for offering funds to Camp Crosley.

⁷⁵ Conn 216, 217; Ball, 147.

⁷⁶ Conn, 229.

⁷⁷ *Ibid.*, 233.

⁷⁸ Conn, 226.

⁷⁹ Ball, 179.

⁸⁰ *Ibid.*, Conn, 226.

⁸¹ *Ibid.*, 230.

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nucleus of the college art museum collection in the Fine Arts Building.⁸² When Frank C. Ball's son, Frank Elliott Ball, died in a plane crash later that year, he bequeathed a large life insurance policy to the Ball Brothers Foundation. At the recommendation of Frank C. Ball, the Foundation used his son's gift to construct a men's dormitory, Frank Elliott Ball Memorial (now Elliott Hall). Frank C. estimated that \$350,000 was provided for the dorm. The cornerstone was laid October 8, 1937.⁸³ The George and Frances Ball Foundation, formed in 1937, was partially responsible for the construction of an addition to the Burriss Laboratory School at Ball State University. In 1938, the foundation loaned Ball State \$154,000 to help them meet requirements for keeping a Federal grant for building construction. The George and Frances Ball Foundation also contributed \$10,000 as startup funding in 1938, with additional funding in subsequent years, to Ball State's Child Welfare Center.⁸⁴

According to Frank Ball, the Ball Brothers Company and family also contributed over one million dollars to other colleges in which the family had an interest. Keuka College in New York State was the "vision and creation" of the Ball brothers' uncle, Dr. George H. Ball.⁸⁵ It is not known whether the company or individuals contributed to this college and at what date. In his memoirs, Frank Ball reports, "we purchased several lots" to fund the college's first building, Ball Memorial Hall.⁸⁶ This, along with subsequent contributions to the college's operation totaled approximately \$200,000. Edmund B. Ball donated funds for the construction of the Keuka College president's home, named Lucina after his sister. The Ball brothers' uncle, Dr. George H. Ball, founded Hillsdale College, located in Michigan. The Ball Brothers Company contributed \$100,000 for a women's dormitory at Hillsdale, named Frances Ball Mauck Hall, in memory of the brothers' sister who died in 1926 on a trip through Egypt. To commemorate the Balls' gift of \$25,000 toward remodeling Assembly Hall, Hanover College in Madison, Indiana, renamed it Ball Hall. George Ball served as trustee to Indiana University at Bloomington from 1919 to 1938. During that time, the Ball family contributed approximately \$200,000 to the university. In 1942, George Ball and two unnamed individuals also donated the 8,000-item Oakleaf Abraham Lincoln Collection to Indiana University in Bloomington. Between 1927 and 1928, the Ball Brothers Foundation gave \$51,961.91 for the Indiana State Normal Girls Dormitory in Terre Haute.⁸⁷

The Ball families also sought to improve health care in their state and community. Their greatest contribution to Delaware County is known today as Ball Memorial Hospital. Edmund B. Ball was a trustee of the Muncie Home Hospital Board. When it became overcrowded, the board considered expanding the existing facility. However, Edmund suggested that if the State Legislature would authorize a hospital maintained by Delaware County, he would secure funds for the new facility's construction. Edmund hired Muncie architect Cuno Kibele to design the new hospital, which was located on land provided by Ball State. The Ball Brothers Foundation and the Ball Brothers Company financed the construction of the first three buildings. The Main Building (Ball Memorial Hospital) had capacity for 160 patients and cost \$1,170,000. The Laundry Building cost \$62,000. These two buildings opened in 1929. The Nurses Home, named Maria Bingham Hall after the Ball brothers' mother, housed up to 104 nurses and construction cost \$370,000. The nurses' home opened in 1930. Later, in 1937, the Medical Building was constructed with funds from Ball Brothers Company and other individual donations. This building housed the Research and Laboratory departments and had capacity for 50 patients. Ball Brothers Company contributed \$408,000 and the building was named for Edmund B. Ball.⁸⁸

In Indianapolis, Frank C. Ball was an influential supporter for a plan to create a hospital for children with physical disabilities, named for Indiana poet James Whitcomb Riley. Following World War I, Frank and other leaders throughout the state began raising funds to construct the hospital. The Balls contributed \$100,000

⁸² *Ibid.*, 230, 220.

⁸³ Conn., 211-214, 220-221; Ball, 164,167.

⁸⁴ Conn, 223-233.

⁸⁵ Conn, 222.

⁸⁶ Ball, 180.

⁸⁷ Ball 180, 183; Conn, 222-223, 229. Sources do not indicate the year that the Balls donated \$25,000 towards remodeling

Hanover College's Assembly Hall.

⁸⁸ Conn, 217-218.

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toward the hospital's construction. Likewise, \$500,000 was donated for construction of the Riley Home for Nurses. The nurses' home, later named Ball Residence, became part of the Indiana University – Purdue University, Indianapolis campus.⁸⁹

Bertha Ball, wife of Edmund B. Ball, had a particular interest in healthcare for those stricken with tuberculosis. Bertha was a board member of the Delaware County Tuberculosis Association from 1919-1923, and served as board president from 1922 through 1923. She was a lifetime supporter of the association. In 1927 and 1928, the Ball Brothers Foundation assisted the Delaware County Tuberculosis Association by paying the expense of hospital care for up to twenty-four victims of the disease.⁹⁰

The Ball families also demonstrated a commitment to history by preserving or memorializing it for future generations. The Ball Brothers Company assisted in creating a memorial in Lincoln City, Indiana, Abraham Lincoln's boyhood home, by purchasing 30 acres where the Lincoln farm had been located. Walkways, fencing, landscaping and a bronze fireplace and cabin where the Lincoln home once stood were added to this land purchase. The company reportedly gave \$32,000 towards these efforts. Frank C. Ball presented the deed to the property to Indiana Governor Harry G. Leslie at a ceremony at the state house on June 6, 1929.⁹¹ Bertha Ball orchestrated the construction of a chapel encompassing a log cabin in Harrodsburg, Kentucky. Local lore told that Abraham Lincoln's parents had either married in the cabin or had spent their wedding night there.⁹² The Ball family, led by Bertha, also contributed to the restoration of George Washington's ancestral home in England. Washington's mother's maiden name was Ball.⁹³ Bertha Ball also aided the restoration of Kenmore, the home of George Washington's sister, Betty Lewis, in Fredericksburg, Virginia. Bertha served as chairperson to Kenmore's Board of Regents. Bertha Ball also represented the state of Indiana on a board concerned with the restoration of Stratford, birthplace and family home of Robert E. Lee in West Moreland County, Virginia.⁹⁴ Bertha Ball contributed to restoration projects in New Harmony Indiana, which was settled by a religious group led by George Rapp in 1814 and later inhabited by the utopian community of Robert Owen. While serving on the New Harmony Memorial Commission in a position appointed by the Governor, Bertha Ball "personally arranged the restoration of the Rappite Labyrinth, the Temple, and fence."⁹⁵ Bertha Ball's appreciation for historic buildings and sites was not limited to the United States. She also became involved in a restoration project in France. The Maison Philandrier was constructed in 1537 in Chatillon-sur-Seine in Eastern France. Bertha aided in the restoration of this four story Renaissance building during the 1930s.⁹⁶ George Ball showed his concern for natural preservation when he donated a tract of land he purchased in California to Yosemite National Park in 1932.⁹⁷

The Balls also contributed to religious causes. Frank Ball estimated that the Balls had contributed \$500,000 to churches in Muncie and elsewhere. The charters of the Ball Brothers Foundation as well as the George and Frances Ball Foundation advocated contributing to religious purposes when they were formed. Among the many religious organizations supported soon after the formation of the Ball Brothers Foundation were the Riverside Evangelical United Brethren Church, Madison Avenue Methodist Church; and First Baptist Church of Muncie. Moody Bible Institute of Chicago and First Presbyterian Church Foundation of Muncie were among the first to receive support from the George and Frances Ball Foundation.⁹⁸

⁸⁹ Ball, 180; Birmingham, 129.

⁹⁰ Conn, 228.

⁹¹ Birmingham 129; Ball, 184; Conn, 222.

⁹² June Mull, ed. *Bertha Crosley Ball Art Center, Ball State University* (Muncie: Ball Brothers Foundation in Cooperation with Ball State University, 1965), 29; Conn, 352.

⁹³ Birmingham 135, Conn, 352.

⁹⁴ Mull, 29; Conn, 352.

⁹⁵ *Ibid.*

⁹⁶ Mull 28-29.

⁹⁷ Conn, 222.

⁹⁸ Conn, 226-229; 232.

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Criterion C

Summary

The Minnetrista Boulevard Historic District is eligible for listing on the National Register of Historic Places under Criterion C, as the buildings within the district embody distinctive characteristics of high-style architectural trends popular in the late nineteenth and early twentieth centuries. Certain contributing buildings within the district are also excellent surviving representations of the work of well-known Indiana architects. The buildings within this district are the largest, most expressive examples of their styles remaining in East Central Indiana. Several garages in the district historically associated with these homes are also eligible for inclusion as they contribute to the overall ensemble of the homes. The use of these garages in the daily lives of the Ball family reflects the change in transportation preferences with the advent of the automobile.

The district also contains several bronze sculpted fountains, typical of the early twentieth century. The contributing bronze fountains were located on the Ball brothers' properties during the districts' period of significance. Certain circumstances (as subsequently described) led to the relocation of these fountains. However, they have been returned to property historically associated with the Ball family. These objects contribute to the district because of their association with the Ball family and because they are good examples of early twentieth century sculpture.

Of the five remaining adjacent homes within the district, historically residences of the Ball brothers and family, four are listed in the *Indiana Historic Sites and Structures Inventory: Delaware County Interim Report* as "outstanding" representations of their architectural style, including the Edmund B. and Bertha Ball home, William C. and Emma Ball home, George A. and Frances Ball home, and the Mary Lincoln Cottage. The Lucius L. and Sarah Ball home is listed in the report as "notable."⁹⁹ Several different architectural styles are represented by these homes, a reflection of the differing personalities and individual tastes of each member of the Ball family. Architectural styles within the district include Tudor Revival (parapeted gables subtype), Shingle Style and Colonial Revival. One home represents the Late Victorian period of architecture, exhibiting features from several stylistic sources of the time. The diverse styles of the five homes have varying origins, yet each building contains rich detail and a masterful use of materials on the exterior and interior, indicative of the wealth and prominence of the Ball brothers and families.

In his book *Beneficence: Stories about the Ball Families of Muncie*, Earl L. Conn briefly discusses the Ball family's decision to build neighboring homes. He quotes a September 11, 1892 letter written to the five brothers by their older sister, Lucina, urging the brothers to buy a large tract of land upon which they should all build their residences. She writes:

It is risky building a good house in any place that may be made undesirable by some one putting up a poor class of building. Can't you get up a 'syndicate' to buy a whole square and build it all equally good, and so make your own surroundings. Houses moderately expensive, with neighborhoods fine and insured, would be a good thing.¹⁰⁰

It seems that the brothers took Lucina's advice, for Frank, Edmund and George Ball purchased a tract of land along a bluff overlooking the White River, which at the time was just north of the city limits.¹⁰¹ The brothers

⁹⁹ *Indiana Historic Sites and Structures Inventory; Delaware County Interim Report* (Indianapolis: Historic Landmarks Foundation of Indiana, 1985), 61. Hereafter cited as *Delaware County Interim Report*.

¹⁰⁰ Conn, 47.

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admired this particular piece of land for its scenic qualities; it reminded them of their former neighborhood in Buffalo and of their homes along the banks of the Niagara River and Lake Canandaigua. It was upon this land that the five Ball brothers built homes for themselves, and an additional home for their relatives, the Lincolns.

Developmental history/additional historic context information (if appropriate)

Edmund B. and Bertha Ball Home (400 Minnetrista Boulevard)– Property history

Construction on the Edmund B. and Bertha Ball home (also known as the E. B. Ball home) began in 1905 and was completed in 1907. The home was designed by well-known Indiana architect Marshall S. Mahurin of the Fort Wayne, Indiana architectural firm Wing and Mahurin. This firm was commissioned for other works in Muncie including the Jefferson Elementary School (1898), Muncie Public Library (1906), the Joseph A. Goddard & Company Warehouse (1907) and the early 20th century remodel of the Frank C. and Elizabeth Ball home. Of these, only the Muncie Public Library remains. The firm designed other buildings in Indiana including the Alexandria Public Library, Kokomo City Hall, Wabash Public Library, Huntington City Building, and Hancock County Courthouse (Greenfield) and the Fort Wayne City Hall and Scottish Rite Cathedral in Fort Wayne. Mahurin was also the architect of the Indiana Building built for the 1904 Exhibition in St. Louis, Missouri.¹⁰² According to Thomas Sargent, author of a publication on the E. B. Ball mansion titled *The House and its History*, "Wing and Mahurin designed in the revival idiom. Their buildings in Muncie reflect the firm's interest in and skillful handling of traditional architectural forms."¹⁰³

The design of the E.B. Ball home was executed in Indiana oolitic buff limestone. "Indiana limestone was widely used throughout the U.S. for both public and private residences, including such structures as the Metropolitan Museum of Art in New York, Macy's Department Store, and Biltmore in Asheville, North Carolina."¹⁰⁴ Because of the large scale of the project, rough stone was shipped to Muncie and much of the stone cutting was completed onsite. Fine chiseling detail was completed by hand. The construction was supervised by E. B. Ball. Stonework was completed by contractors Busch, Russell and Gelts of Muncie. O. J. Hager, of Muncie, completed the carpentry work. Hager subcontracted the roofing work to "an Eastern firm of roofing specialists."¹⁰⁵ The roof was completed in Akron vitrified plain red Spanish Tiles.¹⁰⁶

The home was commonly known as "Nebosham," meaning "by the bend in the river."¹⁰⁷ E.B. Ball was married to Bertha Crosley Ball in 1903. They had four children. The E. B. Ball family occupied Nebosham for fifty years. E. B. Ball passed away in 1925 and his wife occupied the home until her death in 1957. A published account of subsequent occupants and uses is as follows: After Bertha Crosley Ball's death, the house became the property of Ball Brothers Foundation and it remained vacant until it was leased in 1963 to Ball State University and used as the Bertha C. Ball Art Center. At that time, the university carried out art center programs, and the Muncie Art Association rented gallery space within the building as well. In 1975, the Ball Brothers Foundation donated the property to the Ball State University Foundation, who leased it to Ball State University for continued education purposes. The Ball Brothers Foundation provided funds for renovation,

¹⁰¹ *Ibid.* The source does not indicate the date the brothers purchased the property, nor does it indicate how the three brothers who purchased the land divided the tract among the five brothers.

¹⁰² Thomas A. Sargent, *The House and Its History; The E. B. and Bertha C. Ball Center For University and Community Programs* (Muncie, IN: Ball State University, 1989), 10, 13; June Mull, ed., *Bertha Crosley Ball Art Center, Ball State University* (Muncie, IN: Ball Brothers Foundation in cooperation with Ball State University, 1965), 8.

¹⁰³ Sargent, 14.

¹⁰⁴ *Ibid.*, 17.

¹⁰⁵ *Ibid.*

¹⁰⁶ *Ibid.*

¹⁰⁷ Earl L. Conn, *Beneficence: Stories About the Ball Families of Muncie* (Muncie, IN: Minnetrista Cultural Foundation, Inc., 2003), 55.

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which began in 1975 and took two years to complete. Once the renovation was completed, the house was reopened as the Minnetrista Center for Nontraditional Adult Studies in 1977. In 1986, the building was renamed the E. B. and Bertha C. Ball Center for University and Community Programs.¹⁰⁸

After the Ball State University Foundation acquired the property in 1975, some renovations were required to accommodate the building's use as a continuing education facility. Walter Scholer & Associates of Lafayette, Indiana designed the renovations, which were carried out between 1975 and 1977. Safety and accessibility issues were addressed. An inconspicuous handicap access ramp was added at the east side of the building, leading to the former butler's pantry area. This area was remodeled into an elevator lobby with an adjacent restroom. North of this, the kitchen was remodeled and enlarged, extending into the "day help sitting room and back porch."¹⁰⁹ Safety concerns were addressed with the construction of two fireproof stairways. One replaced the back stairs of the original house and the second was incorporated into a new stair tower constructed on the west end of the north (rear) elevation. The stair tower is not visible from the front of the building, and the difference in stone used in the new construction is barely discernable. The scale and style of the tower reflects that of the main house so as not to detract from the original construction. A few existing stained glass windows were removed to accommodate the addition and were incorporated into the new construction. A vestibule was created out of the porch next to the west porte-cochère. The east entry porch adjoining the dining room was screened in at an unknown date. On the interior, the primary spaces of the first floor were unaltered in the 1970s renovation, retaining the majority of the home's significant interior elements and features. The secondary areas of the second and third floor were remodeled as classroom and meeting spaces.¹¹⁰ These renovations did not affect the overall integrity of the building, as they were limited to secondary areas.

Edmund B. and Bertha Ball Home – Significance of property

The Edmund B. and Bertha Ball Home is significant as an excellent example of the Tudor Revival style (parapeted gables subtype). The home's exterior and interior retains a high level of integrity of character-defining features, adding to the significance. The Edmund B. and Bertha Ball Home garage is eligible for inclusion as a contributing building. It is representative of a high style garage of the early twentieth century.

According to Virginia and Lee McAlester, the Tudor Revival style was most popular in America between 1890 and 1940. This style "is loosely based on a variety of late Medieval English prototypes, ranging from thatched-roofed folk cottages to grand manor houses."¹¹¹ Many of the earliest homes designed in this tradition were formal "architect-designed landmarks," closely based on English models, that fall under the parapeted gables subtype of the Tudor Revival style.¹¹² These large homes were generally constructed of stone or brick. This subtype was most popular in the United States from 1895 to 1915. It was common for architecture of this subtype to be "patterned after late Medieval buildings with Renaissance detailing."¹¹³ Common features of the parapeted gables subtype of the Tudor Revival style include parapeted gables (often shaped Flemish gables), flat-roofed towers, one or two-story bays, castellation, and Gothic or Renaissance-based detail featured on the façade. The parapeted gables subtype may also share characteristics common to the general Tudor Revival style such as a steep pitched side gabled roof with one or more prominent cross gables on the façade, tall and narrow windows arranged in multiple groups, multi-paned casement windows and double-hung windows, bays containing strings of three or more windows, small transoms above main windows, stone mullions and cast

¹⁰⁸ Sargent, 5.

¹⁰⁹ *Ibid.*, 33.

¹¹⁰ *Ibid.*, 18, 23; Conn, 57.

¹¹¹ Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, Inc., 1984), 358.

¹¹² *Ibid.*

¹¹³ *Ibid.*, 356.

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stone trim, round or Tudor arch doorways embellished with quoin-like masonry or decorative stone trim, entry porches and side porches, and massive chimneys with decorative chimney pots.¹¹⁴

The Edmund B. and Bertha Ball home exhibits many of these features and its imposing and picturesque use of them makes it an outstanding example of the Tudor Revival style. This three-story mansion, of stone construction, has a formal design and front façade that is somewhat symmetrical. The roof features multiple prominent parapeted cross gables and the roof-wall junction is accented, in multiple places, by decorative stone battlements. Both one and two-story bays are found on the home, featuring tall narrow double-hung windows. Grouped windows are also a common feature on the E. B. Ball home. The dripstone molding with unornamented label stops found above multiple second and third floor windows is a reminder of the Gothic-inspired detail of the parapeted subtype of the Tudor Revival style. The one-story central entry porch and side porches (west originally a porte-cochère) have massive stone arch openings. The Tudor arch openings of the west and east side porches are accented by stepped voussoirs.

On the interior, the primary spaces of the home retain much of their original significant features that contribute to its architectural significance. Parquet and parquet bordered wood floors are found throughout the first floor and in the second floor office, west of the central stairway. The vestibule features vitreous tile.

On the first floor, primary spaces including the den, library, living room, entrance hall and dining room feature original dark-stained oak or rosewood woodwork, wall paneling or wainscoting. The wall panels in the dining room and entrance hall feature wood pilasters. In the den, the oak wainscoting contains a Tudor arch motif. Oak cased arched openings are located between the living room and library, above the library fireplace, and over the bay and bow windows' wood window seats in the dining room, library, den and living room.

Original ornamental glass is found throughout the interior. A two-story stained glass window accents the central carved oak staircase in the entrance hall. Wood pocket doors with Tudor arched stained glass panels separate the entry hall from adjacent rooms. A colored glass skylight is located in the ceiling at the west end of the second floor hallway.

Original built-in cabinetry featuring leaded art glass cabinet doors is located in the dining room. Built-in glass-front bookshelves with Tudor arch openings are located throughout the library. Two original tile fireplaces, one in the library and one in the second floor office west of the central stairway, feature tiles with Art Nouveau influences.

The ceilings throughout the primary spaces of the home retain their original appearance and ornamentation. The library features a beamed ceiling with decorative pendills or drops. The dining room and den ceilings are barrel vaulted. The living room has a coved ceiling with simple plaster molding. The entrance hall features plaster egg and dart molding and scroll-like modillions.

Original light fixtures are located in the study, library, living room, entry hall and former den on the first floor.

Although some renovations have been made to address safety issues and accommodate the building's continued use, the changes have been completed in a sensitive manner and in secondary areas. They have not affected the overall integrity of the building.

The Edmund B. and Bertha Ball home garage is also eligible for inclusion as a contributing building. It is representative of a garage from the early twentieth century. Marshall S. Mahurin designed the E. B. Ball garage at the same time as the home. It is shown on the left side of the architect's c. 1905 perspective rendering of the home.¹¹⁵ The garage echoes the color scheme, material, and the parapeted cross gable

¹¹⁴ *Ibid.*, 355-358.

¹¹⁵ Mull, 8.

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design of the main house. It appears to have been remodeled in the 1950s or 1960s to include a four-car garage. The newer garage doors do not impact the overall aesthetic appearance of this early twentieth century building.

William C. and Emma Ball Home (500 Minnetrista Boulevard) - Property history

Construction on the William C. and Emma Ball home (also known as the W. C. Ball home) as originally designed began in 1897 and was completed in 1899. The home was named "Maplewood," a reference to a nearby grove of trees.¹¹⁶ It was originally constructed with the main entrance to the east.¹¹⁷ Several changes were made in the early twentieth century. First, a two-story wing was added to the west side of the home, as indicated by a published historic photograph.¹¹⁸ Later, the triangular pediment on the south elevation was extended outward and additional columns were added to create the central portico. The main entrance was created under the portico at the center of the south elevation. The bay window, which was formerly where the new entrance was added, was relocated to the first floor of a two-story wing added where the porch had been on the east side of the home. A turned balustrade replaced the former roof balustrade and similar design was incorporated into the east wing. Historic plans exist that show these changes.¹¹⁹ The plans for the alterations are not signed or dated, but are recorded in a modern inventory and database as the work of Muncie architect Cuno Kibele c. 1915-1916.¹²⁰

After the death of William C. Ball in 1921 and Emma Ball in 1942, the property was owned by their only child, William H. Ball.¹²¹ After seven years, in July 1949, William H. turned over ownership to Ball Brothers Foundation. It was used as an office of Ball Corporation's Consumer Products Division during the 1950s.¹²² Muncie architects Hamilton and Graham redesigned the interior to accommodate apartments in May 1959.¹²³ Two fireplaces were added to the home at this time, and an addition was made to the historic garage to accommodate additional vehicles.¹²⁴ The remodeling took place in October 1960 and the W. C. Ball home served as an apartment building for twenty years. In October 1981, the Ball Brothers Foundation leased the home to Ball Corporation for use as a guest house. Rooms were reconfigured by Ball Corporation architect Larry VanDeventer to create nine guest rooms. "Ball Guest House" opened November 19, 1982.¹²⁵ It was subsequently used as a guest house for Ball-Foster Corporation and currently serves as a guest house for Saint Gobain Containers.¹²⁶

William C. and Emma Ball Home – Significance of property

¹¹⁶ Conn 53.

¹¹⁷ *Ibid.*, 52

¹¹⁸ Photo is available in the Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

¹¹⁹ "W.C. Ball house, alteration," File 7-15.552, Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana.

¹²⁰ Andrew R. Seager, "Inventory of the Kibele & Garrard Collection" (Muncie, IN: Drawings and Documents Archive, College of Architecture and Planning, Ball State University, 12 June 1989, Revised 16 August 2004), 21.

¹²¹ Molly Ford Flodder and Randy Moser, "At home on Minnetrista Boulevard," n.p., 1983, photocopy of article from Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

¹²² "Ball Guest House" (Muncie, IN: Ball Corporation, ca. 1985), np., Booklet from Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

¹²³ Hamilton and Graham, "Maplewood Remodeling Plans," May 1959, Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

¹²⁴ Marvin Wicker, "William Clary Ball House," (Muncie, IN: Architecture 221, College of Architecture and Planning, Ball State University, 13 November 1981, photocopied), 2, Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana; Wicker interviewed Ball Corporation architect Larry VanDeventer, and Nina Roberts for this unpublished paper.

¹²⁵ Moser and Flodder, n.p.

¹²⁶ Conn, 53.

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The William C. and Emma Ball Home is significant as an excellent example of the Colonial Revival Style with emphasis on Georgian style elements. The home's exterior retains a high level of integrity of character-defining features. The home is a private company guest house, and lack of access to the interior prevents any judgment concerning significant interior features. The William C. and Emma Ball Home garage is eligible for inclusion as a contributing building. It is representative of an early twentieth century garage associated with a high style home.

The Colonial Revival Style enjoyed longstanding popularity between 1880 and 1955. This style-name describes any building echoing the architecture of "English and Dutch houses of the Atlantic seaboard."¹²⁷ Georgian (1700-1800) and Adam or Federal (1800-1845) style architecture was the primary influence for Colonial Revival, while Post medieval English and Dutch Colonial architecture were secondary influences. It is thought that American interest in their colonial architectural roots was roused during the Philadelphia Centennial of 1876. The genesis of architects designing in this idiom is attributed to Charles Follen McKim, who led a group of architects that studied original 17th century Colonial and 18th century Georgian style buildings while touring in New England in 1877 and soon after began to incorporate elements of what they had

studied into designs for new homes of the 1880s and 1890s. Generally, Colonial Revival examples are larger than their colonial-era models and tend to combine elements of the earlier buildings. Individual elements may not reflect the proportions of the original structures. Later (1915-1953), as photographs and measured drawings of original colonial buildings were published and circulated, more authentic replication became common. Colonial Revival Style houses have a box-like form with a symmetrical front façade and central entry. Vernacular examples based on 17th century houses were usually constructed in wood before 1920, while the use of masonry was dominant only in high-style examples. After 1920, the use of masonry was more widespread for all Colonial Revival homes. Small entry porches, full length porches and porches to the side or rear supported by slender columns are common features. Paneled doors are capped by decorative crowns. The entrance is often flanked by pilasters and capped by an entablature, pediment, or broken pediment. The door surround may include a fanlight or sidelights. Multi-paned, double-hung rectangular windows are frequently paired. Bay windows and triple windows are unique to the Revival mode and are not found on original examples. Cornices may be accented by decorative molding, dentils or modillions. Features not found on colonial examples, but frequently found in the Colonial Revival Style include paired, triple, or bay windows as well as one-story side wings.¹²⁸ In addition, some "architects and builders also freely added Classical details like Palladian windows and columns to buildings quite unclassical in massing."¹²⁹ The William C. and Emma Ball home is an outstanding example of the Colonial Revival Style with an emphasis on Georgian style elements. The Lucius L. and Sarah Ball home is a notable example of the Colonial Revival Style.

The use of brick in the William C. and Emma Ball home exemplifies high Colonial Revival Style. The Georgian influence is seen in the rectangular plan, symmetry of the central block, gambrel roof (one-fourth of Georgian homes had this roof-type), roof balustrade, cornice ornamented by decorative moldings and dentils, central paneled front door with decorative crown supported by pilasters, central front pediment (originally not extended as a portico), and two-story pilasters.¹³⁰ Features common to the Colonial Revival style, but not generally found in the architecture of original colonial examples are also apparent on the W.C. Ball home, including the side porches, triple windows, sidelights adjacent to the central entry, a broken pediment above the central second floor window, and the classically influenced extended portico.

¹²⁷ *Ibid.*, 324.

¹²⁸ *Historic Indiana; Indiana Properties Listed in the National Register of Historic Places 2003-2004* (Indianapolis: State of Indiana – Department of Natural Resources Division of Historic Preservation and Archaeology, 2002), 65; McAlester 321, 323-326.

¹²⁹ Mark Gelernter, *A History of American Architecture; Buildings In Their Cultural and Technological Context* (Hanover: University Press of New England, 1999), 180.

¹³⁰ McAlester, 138-142.

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The design of the current façade combines varied elements found in houses and public buildings of the late colonial period and early Republic. For example, the gambrel roof is based on Flemish and Dutch Colonial house roofs with similar slopes in New Jersey and Pennsylvania of the early eighteenth century. The colossal pilasters at the southwest and southeast corners of the main block and the balustraded platform at the top of the roof appear based on such houses as the Vasall-Longfellow House in Cambridge, Massachusetts of 1759. The full-sized Ionic portico appears based on a few giant porticos of the late Georgian (Colonial) period, such as the Morris-Jumel House of New York City (1765) and houses and public buildings of the Early Republic. The composition is otherwise quite contemporary for the early twentieth century in massing of the central block, wide proportions and limited numbers of windows, asymmetrical placement of chimneys, recessed porch on the east side of the façade, and use of tile for the roof.

The exterior of the building appears today much as it did after its historic remodeling, with the exception of a few minor changes on the rear elevation such as the accessibility ramp. The home remains one of the largest, most expressive examples of the Colonial Revival Style (particularly recalling Georgian stylistic elements) in East Central Indiana. The exterior retains a high level of integrity. The William C. and Emma Ball home received an "outstanding" rating in the *Indiana Historic Sites and Structures Inventory; Delaware County Interim Report*.¹³¹

The William C. and Emma Ball home garage is also eligible for inclusion as a contributing building. In light of the materials and style used it appears to have been built at the time or soon after the construction of the home, and definitely by 1926 (the date of the alteration plans).¹³² A two-car garage was added to the side elevation of the historic garage, likely in the 1960s when the home was used as an apartment building. The addition was removed in 2009.

The gambrel roof echoes the design of the home. The garage may also have had stylistic influence from the first gambrel roof barn-type. The gambrel roof increased loft capacity and hay storage for barns. For the garage, this would maximize the usability of the upper floor area. The Erie Shore barn was the first barn-type to feature the gambrel roof. It was a small rectangular structure, with one full story and a loft. The door was located off to one side because the drive floor was to the side with granary, equipment, and stable areas on the remainder of the structure.¹³³ The two garage doors of the one and one-half story gambrel-roofed W. C. Ball home garage are also located off to one side. The garage contributes to the overall ensemble of the home.

George A. and Frances Ball Home (600 Minnetrista Boulevard)- Property history

The George A. and Frances Ball Home is significant as an excellent example of the Shingle Style. The home's exterior and interior retain a high level of integrity of character-defining features, adding to the significance. The George A. and Frances Ball Home garage is eligible for inclusion as a contributing building. This garage, built in the 1930s, is in excellent condition and retains a high level of integrity.

The George A. and Frances Ball home was completed in 1895, designed by the noted Indianapolis architect Louis Gibson.¹³⁴ In the 1870s Louis Gibson studied at the École de Beaux-Arts in Paris, one of the first Indiana architects to do so. Gibson worked for architectural firms in Boston and Indianapolis before beginning private practice in Indianapolis in 1886. Until his death in 1907, Gibson designed homes for some of the wealthiest families in Indiana as well as modest middle class homes. Gibson was also a writer and in 1895 published his

¹³¹ *Delaware County Interim Report*, 61.

¹³² Kibele and Garrard, "Plans For Alterations To a Garage For Mrs. W. C. Ball Muncie, Ind." 11 October, 1926, File 7.-26.8140, Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana.

¹³³ Allen G. Noble, *Wood, Brick, and Stone; The North American Settlement Landscape*, vol. 2, *Barns and Farm Structures* (Amherst: University of Massachusetts Press, 1984), 43-44.

¹³⁴ Sargent, 8.

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second book, *Beautiful Houses*, which highlighted some of the architect's best work. In addition, Gibson designed the original Frank C. and Elizabeth Ball home, which was also featured in the book, *Beautiful Houses*. Of the seventeen plans featured in his book, only two are known to still exist: The George A. and Frances Ball home and C. M. Kimbrough house, both in Muncie, Indiana.¹³⁵ Today, the G. A. and Frances Ball home appears much as it did when designed by Gibson, although a few changes were made. Gibson's original plans do not include the bay window featured in the library or the extended space to the rear of the library that has a fireplace and bookcase passage to a sleeping porch. The reconfiguration of the library must have occurred by the 1930s. In 1936, plans were drawn by Muncie architects Kibele and Garrard to "remodel" an *existing* tile fireplace to include a black marble surround.¹³⁶ This is the same black marble fireplace at the back of the library in the area that would have been a later addition. In the same year, the same Muncie firm designed fireplace and mantel alterations for the dining room.¹³⁷ The sleeping porch is not shown in Gibson's floor plan featured in *Beautiful Houses*. In the book, the second floor landing features a ribbon of three windows.¹³⁸ Currently at this location, there is one enclosed rectangular window and one glazed paneled door leading to the screened sleeping porch that date to the early-to-mid twentieth century. Thus, although its construction date is unknown, one may assume the sleeping porch was present by the early-to-mid twentieth century. The dormer to the farthest northeast (right) on the front façade was apparently changed from Gibson's design of a small dormer with a single window.¹³⁹ The dormer was enlarged for a double window in the 1920s, and altered to a triple-window configuration in 1958.¹⁴⁰

The home was named "Oakhurst" for the oak trees that grew on the site. George and Frances Ball lived in the home until their deaths in 1955 and 1958, respectively. They had one daughter, Elisabeth, who grew up in the house returned to it after attending college, living there until her death in 1982. The Ball Brothers Foundation took over the property after Elisabeth's death. Ball State University graduate student, Pam Brannon, lived in the house in 1986-87.¹⁴¹ The addition is at the back of the home and mirrors the historic construction. The property was deeded to the Minnetrista Cultural Foundation in 1990. At this time, the George and Frances Ball Foundation agreed to pay for the rehabilitation of the home and the restoration/reconstruction of the Oakhurst grounds. Work began in 1991 by addressing water problems in the basement, and continued through 1994. Water infiltration had caused the foundation to buckle. The area around the foundation was excavated, steel beams were added for structural reinforcement, and modern heating and wiring was installed.¹⁴² In the winter of 1991-1992, an asphalt shingle roof was removed and replaced with a wood shingle roof.¹⁴³ Water-soluble stripping chemicals were used to remove layers of dark brown paint and varnish from the exterior. It was sanded and dental picks were used to scrape old paint and varnish from detailed trim.¹⁴⁴ Over time, some of the original wood had rotted and was in need of repair or replacement. Several porch columns, sister joists and rafters, and all of the soffits were rotted and needed replacement. The gutters were badly deteriorated, thus copper and gutter linings were replaced.¹⁴⁵ According to Frances Petty Sargent, Chairman of the Oakhurst

¹³⁵ Louis H. Gibson, *Beautiful Houses* (New York: Thomas Y. Crowell & Company, 1895), 190-199; Misty King, "Finding Louis Gibson," *Preserving Indiana* (Winter/Spring 2002) : 11.

¹³⁶ Gibson, 192; Kibele and Garrard, "Plans For Remodeling a Fireplace For Mrs. G. A. Ball Residence," revised 9 July 1936, File 7-36.887, Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, IN.

¹³⁷ Kibele and Garrard, "Design For Change in Mantel in Dining Room in Mrs. G. A. Ball's Residence," 17 June, 1936, File 7-36.887, Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana.

¹³⁸ Gibson, 192.

¹³⁹ Gibson, 190.

¹⁴⁰ Kristi L. Sanborn, "Oakhurst; A Brief History" (Muncie, Indiana: Honors Thesis, ID 499, Ball State University, 17 August 1990, photocopied), Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

¹⁴¹ According to available Muncie city directories from the 1980s.

¹⁴² Phil Tevis, interview by Frances Petty Sargent, 13 September 1994, p. 18, transcript photocopied, Frances Petty Sargent Collection, Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana; "Oakhurst Gardens," *The Muncie Star*, 12 March 1995, p. 6B.

¹⁴³ Tevis, 30.

¹⁴⁴ "Oakhurst Gardens," *The Muncie Star*, 12 March 1995, p. 6B.

¹⁴⁵ Tevis, 30.

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Advisory Council, the windows were removed for repair and thermal-sealed panes were installed.¹⁴⁶ Interior woodwork was refinished and preserved. William Morris grass cloth was chosen to cover the walls of the primary first floor rooms.¹⁴⁷ The upstairs retained the same floor plan with the exception of eliminating closets between two front rooms to create a larger space to allow for a smooth flow of visitor traffic from one exhibit to the next. Today the first floor of the home is restored as a house museum and the second floor houses exhibits on the history of the Ball families and their homes.

George A. and Frances Ball Home – Significance of property

The Shingle Style was derived from three sources. "From the Queen Anne it borrowed wide porches, shingled surfaces, and asymmetrical forms; from the Colonial Revival it adapted gambrel roofs, rambling lean-to additions, classical columns, and Palladian windows; from the contemporaneous Richardsonian Romanesque it borrowed an emphasis on irregular, sculpted shapes, Romanesque arches, and in some examples, stone lower stories."¹⁴⁸ Most Shingle Style homes were constructed between 1880 and 1900. The style was developed "for the summer 'cottages' of wealthy clients in the Northeast seacoast resort towns."¹⁴⁹ Architects Henry Hobson Richardson; McKim, Mead and White; and William Emerson are said to be the forerunners commissioned to design Shingle Style architecture. The form of the style varies, but the walls of all Shingle houses are extensively covered in wooden shingles. Use of this single material tends to unify the form in an effort to create a continuous surface. "The uninterrupted surface also tended to pull a veil over the building, promising hidden riches within rather than prominently hanging them out as in the earlier picturesque styles."¹⁵⁰ In addition to wood shingle roof and walls, several other characteristics are typical of Shingle houses. Popular roof elements include steeply pitched irregular roofs, pent roofs, cross gables, eaves at multiple levels, and dormers that are gabled, hipped, curved, eyebrow, polygonal, or shed type. Asymmetrical facades, lack of corner boards, and wavy wall surfaces are also common. Unlike the Queen Anne style, in the Shingle Style "towers blended into main volume of the house."¹⁵¹ Extensive porches, porches under the main roof line, and porches supported by massive stone or shingle clad piers or slender unelaborated wooden posts are also features of the style. A porch or entrance may include a massive Syrian or Romanesque arch. Rusticated stone was sometimes used on foundations, towers, lower stories and porch supports. Windows are generally multi-pane above a single pane or one-over-one windows. They are often arranged as multiple windows and/or bay windows with simple surrounds. Recessed windows met by inward curving walls can also be seen on Shingle houses. In general, decorative elements are deemphasized. However, "Palladian windows and simple classical columns, both borrowed from the contemporaneous early phases of the Colonial Revival, are the most common decorative details."¹⁵² The George Ball home is an outstanding example of a Shingle Style house.

The George A. and Frances Ball home is a rare and outstanding Indiana example of Shingle Style architecture. It is also especially rare, in that it is one of only two remaining examples of the work of well-known local architect Louis Gibson featured in his publication *Beautiful Houses*.¹⁵³ It features many characteristics typical of Shingle Style homes found in the northeastern United States, including an asymmetrical form, shingle-covered second story, steeply pitched irregular roof, multiple hipped dormers and an eyebrow dormer, lack of emphasis on ornament, and front porch under the main roofline. The windows of the George A. Ball home, such as transom windows and three-part Palladian-like windows, show the Colonial Revival influence that sometimes

¹⁴⁶ "Oakhurst Gardens," *The Muncie Star*, 12 March 1995, p. 6B.

¹⁴⁷ Tevis, 42-43.

¹⁴⁸ McAlester, 290.

¹⁴⁹ Gelernter, 181. The term "Shingle Style" was coined by Vincent Scully in his 1955 book *The Shingle Style: architectural theory and design from Richardson to the origins of Wright* (New Haven and London: Yale University Press, 1955).

¹⁵⁰ *Ibid.*

¹⁵¹ McAlester, 290.

¹⁵² *Ibid.*

¹⁵³ King, 11.

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appears on Shingle Style homes. The home also features recessed windows, one-over-one windows and grouped or ribbon windows typical of the Shingle Style. Gibson's personal design elements incorporated into this Shingle Style home make it a particularly unique example. Gibson's publication *Beautiful Houses* shows his awareness and study of both European architectural precedent as well as the designs by Gibson's contemporaries in the U.S. and abroad. Gibson was influenced by architects Henry Hobson Richardson; McKim, Mead, and White; and Louis Sullivan. His careful attention to tactfully blended detail includes brackets beneath wide eaves, Sullivanesque ornament along the cornice, tapered geometrically ornamented wood porch supports, and patterned window glazing. These are unique elements incorporated into the Shingle home by Gibson.

On the interior, the primary spaces of the George A. and Frances Ball home retain much of their historic character, contributing to the home's architectural significance.

The interior woodwork was preserved and refinished during the 1990s restoration. Original oak flooring is found throughout the first and second floors. The first floor library displays original cherry flooring and woodwork. Original oak baseboards and wainscoting are located in the vestibule, reception hall, and music room. The music room and reception hall also retain their decorative oak cornice molding. Original wood ornament with vegetal wood carving is found between the music room and reception hall. The library features original cherry baseboards, wainscoting, floor-to-ceiling paneling, and cornice molding. The dining room features limed oak baseboards, beamed ceiling, and bead and reel ornamented pilasters. Original wood door and window trim with bead and reel ornament is found throughout the first and second floor. Original wood pocket doors with bead and reel ornament separate the reception hall from the dining room and the library.

Convenient built-in features are also preserved within the home including glass front cherry bookcases in the library, the long wood window seat in the music room, the tall glass-front cabinet/buffet of the butler's pantry, and built-in wood cabinets in the upstairs restroom just off the main stairway.

The home features five historic gas fireplaces with detail from glazed tile to black marble. A black marble fireplace is located in the library. The reception hall features a massive mantel and hearth of red-brown glazed terra cotta tile. The dining room fireplace has dark green glazed terra cotta tiles and a limed oak surround. On the second floor, two rooms on the southeast side of the house contain original gas fireplaces with glazed terra cotta tile surrounds and brass grates with a wreath and lamp motif.

When the George A. and Frances Ball home was restored in the 1990s, structural repairs were made, wood elements that could not be repaired were replaced with in-kind materials, the gutter system was replaced to protect the home from water damage, and exterior and interior finishes were restored to their historic appearance. Considering the age of the home and its adaptive reuse, these changes are not unreasonable and do not affect the overall integrity of the building, or its late nineteenth century character. This is a rare and unique surviving example of the work of Louis Gibson, and an excellent example of Shingle Style architecture, not often found in the Midwest. The George A. and Frances Ball home received an "outstanding" rating in the *Indiana Historic Sites and Structures Inventory; Delaware County Interim Report*.

The George A. and Frances Ball home garage is also eligible for inclusion as a contributing building. The garage is situated north of the home. It was designed in 1931 and 1932 by Muncie architects Garrard and Keely.¹⁵⁴ Natural materials such as the slate roof, stone lower level, and wood upper level were used in the design of the garage just as natural materials were used on the G. A. and Frances Ball home to compliment its

¹⁵⁴ Garrard and Keely, "Plans For a Garage For G. A. Ball," 9 June 1931 - 11 April 1932, 9 pages, File 7-31.8270, Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana.

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wooded setting. The bracketed eaves echo the bracketed eaves of the home as well. Today, the garage exterior appears as it did in the 1931-1932 architectural drawings.¹⁵⁵ The garage is in excellent condition and retains a high level of integrity.

Lucius L. and Sarah Ball Home (620 Minnetrista Boulevard)- Property history

Lucius L. and Sarah Ball moved to Muncie in 1894. They purchased an existing frame house that was built in c. 1875 and faced Wheeling Avenue. At his brother Edmund's advice, the front of the house was turned to face Minnetrista Boulevard and the White River. It was then extensively remodeled in the Colonial Revival style, evident in the building we see today.¹⁵⁶ The remodeling plans were completed by Muncie architect Cuno Kibele in 1908 and plans were revised in 1913.¹⁵⁷ The modifications made during the remodeling included "redigging the foundation, adding a wing along the length of the south end of the house, rebuilding the stairwell, razing the roof and replacing it with an evenly dormered, hipped roof, and facing the house with yellow brick."¹⁵⁸ Dr. Lucius and Sarah Ball lived in the home with their only child, Helen. Lucius passed away in 1932, followed by Sarah's death in 1952. Thereafter, the Ball Brothers Foundation became the property owner and rented the house to various tenants over the next twenty years. From 1974 to 1988, the building housed Ball State University's television station, WIPB. During their tenancy, WIPB had several upstairs rooms carpeted and expanded the home's kitchen. Minnetrista became the property owner on February 17, 1994.¹⁵⁹ Restoration work on the home began in June 1994, with the Muncie firm of Gooden and Ellis as the project architect.¹⁶⁰ Rotted exterior wood was repaired and painted and the wood floors were resurfaced. Today, the Lucius L. and Sarah Ball home serves as an office and classroom space for Minnetrista programming.

Lucius L. and Sarah Ball Home – Significance of property

Although a more modest example than the William C. Ball home, the Lucius L. and Sarah Ball home is significant as a good representation of the Colonial Revival style. The exterior and primary spaces of the interior retain a high level of integrity of character-defining features.

The architecture of the Lucius L. and Sarah Ball Home contributes to the historic district as a whole. Although a wing was incorporated into the home's design that followed the lines of the late nineteenth century farm house that exists beneath the remodel, from the façade the home was designed to have a box-like massing typical of the Colonial Revival style. The yellow brick veneer associated this building with the high-style architecture common within the district. Other features common to the Colonial Revival style exhibited by the Lucius Ball home include symmetrically balanced windows; paired and triple double-hung windows with multi-paned upper sash; a central entry flanked by sidelights; the small entry porch supported by slender columns, capped by a porch balustrade; and the one-story side porch. Today, the exterior appears much as it did after its 1908-1913 remodeling, with the exception of the enclosure of the rear porch. Since the enclosure is in a secondary location, it does not affect the overall early twentieth century appearance of the home.

The interior also retains some of its historic character, adding to the overall significance of the property. The first and second floors feature plain door and window trim with entablature-like caps, likely dating to the historic

¹⁵⁵ *Ibid.*

¹⁵⁶ Conn 33, 54.

¹⁵⁷ "Lucius Ball House, remodeled by Cuno Kibele 1908, revised 1913" File HD97.010. Recorded in the database of the Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana. Accessed July 2005; "Plans For Alterations To a Residence For Dr. L. L. Ball," Revised 3 December, 1913 (unsigned), File 7-13, Drawings and Documents Archive, College of Architecture and Planning, Ball State University, Muncie, Indiana.

¹⁵⁸ Conn, 54.

¹⁵⁹ Jeffery P. Hunt and Emily P. Linderman, "The Lucius Ball Home," n.p. (photocopied), Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

¹⁶⁰ Tevis, 70-72.

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remodel period (c. 1910). Wood flooring is retained and exposed in the north and south rooms on the first floor, and some of the second floor offices. The central entry hall is flanked by two different types of pocket doors. On the north side of the entrance hall, there are wood pocket doors with large inset panels of wood. The south side of the entrance hall features multi-paned glass and wood pocket doors. The difference may be explained by the fact that an addition was added to the south end of the home during the remodeling. Another possible reason may be that the Balls required more privacy in the room with solid paneled doors, or more light in the room with glazed doors. The fireplace in the north first floor room reflects an ornamental aesthetic, while the large fireplace lined by bookshelves in the first floor south room has a more simplistic Colonial aesthetic. The same room features built-in glass front wood bookcases. Built-in wood cabinetry and shelving is also located in an upstairs office closet. The central wood stairway with handrail beginning in a volute, also reflects the Colonial aesthetic.¹⁶¹

Although less ornate than its neighbors on the boulevard, this well preserved example of the Colonial Revival style contributes to the architectural significance of the district as a whole. The Lucius L. and Sarah Ball home is rated "Notable" in the *Indiana Historic Sites and Structures Inventory: Delaware County Interim Report*.¹⁶²

Mary Lincoln Cottage (650 Minnetrista Boulevard)- Property history

Miss Mary Lincoln (Mary Desire Hinds Lincoln) was a first cousin of the Ball brothers. Her mother, Lois Lucina (Bingham) Lincoln, and the Ball Brothers' mother Maria (Bingham) Ball were sisters. Mary Lincoln and her elderly, retired parents Lois Lucina Lincoln and Isaac Lincoln came to Muncie when Mary was hired to work as a cashier at the Ball Brothers Glass Manufacturing Company. It is possible that the stone house, known today as the Mary Lincoln Cottage, was completed by the time Mary began her first day of work on May 6, 1906.¹⁶³ *Emerson's Muncie Directory* for 1907-1908 contains the first listing for "Lincoln, Isaac (Lucinda L.) h [home] Minnetrista Boulevard" and "Lincoln, Miss Mary D. H. h [home] Minnetrista Boulevard and Wheeling Ave."¹⁶⁴ Thus, the cottage was certainly constructed by 1907. After her father and mother passed away in 1908 and 1912, respectively, Mary continued living in the home until her death on October 5, 1950.¹⁶⁵ The Lincolns never owned the property or home. From the time it was built until 1948, ownership passed among the Ball brothers. Then, E. B. Ball's wife Bertha owned it for two years, followed by her children, Janice, Adelia and Edmund F. Ball. After the death of Mary Lincoln, the home was occupied by various residents until the late 1970s. It has subsequently served as office space for various organizations.¹⁶⁶ Ball Brothers Foundation acquired the property in 1964, followed by Ball State University Foundation from 1978 to 1988. The building is now owned by Minnetrista Cultural Foundation. Today, the Mary Lincoln cottage serves as the offices of Community Enhancement Projects, Inc., White River Corridor Committee and the Center for Historic Preservation, Department of Architecture, Ball State University.

A one-story garage (added at an unknown date), which was adjacent to the south side of the Mary Lincoln Cottage, was removed by 1994. Due to foundation settling near the southwest end of the home, additional structural support was added and the base of the south wall and limestone blocks were re-laid.¹⁶⁷ Other than this small structural repair, the exterior of the Mary Lincoln Cottage appears to be in its original configuration.

¹⁶¹ Jan Jennings and Herbert Gottfried, *American Vernacular Interior Architecture, 1870-1940* (New York: Van Nostrand Reinhold Company Inc., 1988), 250-253, 260-267.

¹⁶² *Delaware County Interim Report*, 61; Properties rated "Notable" are "recommended as potential nominations to the National Register of Historic Places" (*Ibid.*, xi).

¹⁶³ Richard Cole, "Who Was Mary Lincoln?" (Muncie, IN: Minnetrista Cultural Foundation, Inc., 2003, photocopied), n.p., unpublished report from Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

¹⁶⁴ *Emerson's Muncie Directory, 1907-1908* (Muncie, IN: Central Printing Company, c. 1907), 516.

¹⁶⁵ Cole, n.p.

¹⁶⁶ Lisa Cage, Kerry Lucas, and Lisa Richardson, "650 Minnetrista Boulevard; The Mary Lincoln Cottage," 27 February 1997, n.p., photocopied from Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

¹⁶⁷ Tevis, 76.

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Mary Lincoln Cottage – Significance of property

The Mary Lincoln Cottage is significant as an excellent example of Late Victorian architecture. The home's exterior and interior retain a high level of integrity of character-defining features, adding to the significance.

Multiple features of the Late Victorian period of architecture are represented in the Mary Lincoln Cottage. Architectural styles represented by the Late Victorian period of architecture include Gothic, Italianate, Second Empire, Queen Anne, Stick/ Eastlake, Shingle Style, Romanesque, and Renaissance. According to Virginia and Lee McAlester,

Most Victorian styles are loosely based on Medieval prototypes. Multi-textured or multi-colored walls, strongly asymmetrical facades, and steeply pitched roofs are common features. Little attempt is made, however, at historically precise detailing. Instead, stylistic details are freely adapted from both Medieval and classical precedents. These exuberant mixtures of detailing, superimposed on generally Medieval forms, mean that most Victorian styles tend to overlap each other without clear-cut stylistic distinctions.¹⁶⁸

In the 1880s and 1890s, architects were gradually turning to styles of Colonial America such as the Georgian and Adam styles for inspiration. Certain late Victorian styles, such as the Queen Anne and Shingle Styles, reflect this trend. The Mary Lincoln Cottage is an outstanding work of architecture which represents multiple elements and features of architectural styles of the Late Victorian period.

The Mary Lincoln Cottage represents the Late Victorian period of architecture in the United States. The use of multiple textures (wood shingle and stone), the steeply pitched roof and the building's asymmetry are features typical of multiple Late Victorian styles. The rock-faced stonework on the building gives it a sense of massiveness typical of the Richardsonian Romanesque style, named for Boston architect Henry Hobson Richardson who pioneered a unique masonry design. The extensive front porch of the Cottage was a feature common to Late Victorian styles including Queen Anne and the Shingle Style. The center porch columns have a classical influence common to the Free Classic subtype of the Queen Anne style as well as Shingle Style homes. The Mary Lincoln Cottage has a one-story tower-like element dominating the north elevation, whose roofline blends into the main house. This blended tower feature is typical of Shingle Style homes. The stonework, including the Flemish parapeted gable, egg and dart capitals on the stone porch columns, and lions head downspouts, shows a free mixing of stylistic details.

The interior also retains some of its historic character, adding to the significance of the property. The original brick fireplace with bracketed wood mantel and patterned tile hearth remains in the entry hall. The Cottage features many original built-in features such as the bookshelf in the front hall, wood window seats in multiple rooms, and the built-in china cabinet in the passage between the kitchen and what was likely used as the dining room (south room). Decorative wood brackets embellish the corners of recessed nooks in the south room and west room on the first floor. The original wood stairway with egg and dart ornamented newel post has been retained. The original dark-stained interior wood trim; door trim; wood pocket door on the first floor between the entrance hall and south room; beamed ceiling in the south room, chair rail and bead and reel molding in the south room; and much of the original baseboards are preserved intact. The tongue-and-groove wood flooring is exposed in the north second floor room. It remains intact throughout the house, but is covered by commercial-grade carpet. Original hardware is found on the doors throughout the house, including closet doors. The light fixture in the vestibule is original. Four original radiators are found throughout the home.

¹⁶⁸ *Ibid*, 239.

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The interior has undergone a few changes, such as remodeling of the second floor restroom and some first floor doorways being closed off to regulate circulation and access to first floor offices. The exterior appears today much as it did when constructed in the early twentieth century. With its variety of Late Victorian features and fine stone craftsmanship, the architecture of the Mary Lincoln Cottage contributes to the district. The Mary Lincoln Cottage is rated "Outstanding" in the *Indiana Historic Sites and Structures Inventory; Delaware County Interim Report*.¹⁶⁹

The Fountain of Joy (Rabbit Fountain) – Property history and significance

The Fountain of Joy is a contributing object to the Minnetrista Boulevard Historic District. The bronze fountain was historically located on the west side of the Frank C. Ball home.¹⁷⁰ It is significant for its association with the Ball family, and as a good example of early twentieth century bronze sculpture.

The Fountain of Joy was created by Helen Farnsworth Mears in 1916. Mears began her training at the Chicago Art Institute in 1892, under sculptor Lorado Taft. She later served as assistant to famed sculptor Augustus Saint-Gaudens. Mears's work was not limited to bronze; she is also known for creating marble sculptures. Her work has been displayed at the Wisconsin State Capitol Building, and in Statuary Hall in the Capitol in Washington, D. C. The Frank C. Ball family historically owned the Fountain of Joy. The fountain remained on the F. C. Ball property until the home was destroyed by fire in 1967. Afterwards, it was moved to the Alexander and Rosemary Bracken home (not in this historic district). In 1998, the fountain was donated to Minnetrista Cultural Center, as part of the estate of Rosemary Bracken. In July of the same year, Venus Bronze Works of Detroit completed conservation work on the piece, and it was installed at Oakhurst Gardens, northwest of the George A. and Frances Ball home.¹⁷¹

Turtle Fountain – Property history and significance

The Turtle Fountain is a contributing object to the Minnetrista Boulevard Historic District. The bronze fountain was historically located southeast of the Edmund B. and Bertha Ball home, adjacent to the family's swimming pool.¹⁷² It is significant for its association with the Ball family, and as a good example of early twentieth century bronze sculpture.

The sculpture was created in the early twentieth century and appears in a c. 1920 photo of the E. B. Ball property.¹⁷³ It is signed "Edward Borse, Sc [sculptor], Gorham Co., GFC Foundries." The E. B. and Bertha C. Ball home is now known as the E. B. and Bertha C. Ball Center. Since 1995, the sculpture has been displayed, on loan from the E. B. and Bertha C. Ball Center to Minnetrista Cultural Center, Inc. It is placed at the north end of the Colonnade Garden, constructed 1993-1994.¹⁷⁴

¹⁶⁹ *Delaware County Interim Report*, 61.

¹⁷⁰ "W. side of F.C. home," photocopy of photograph, Dorothy Webb Collection, Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

¹⁷¹ "Fountain of Joy (Rabbit Fountain), 98.25 – Estate of Rosemary Ball Bracken," Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc.

¹⁷² "E. B. swimming pool. Ca. 1920's," photocopy of photograph, Dorothy Webb Collection, Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

¹⁷³ *Ibid.*

¹⁷⁴ "Turtle Fountain, On Loan – E.B. & Bertha Ball Center," Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc. Muncie, Indiana.

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The Bronze Baby Fountain (Boy and Lily Pads Fountain) – Property history and significance

The Bronze Baby Fountain is a contributing object to the Minnetrista Boulevard Historic District. The bronze fountain was historically located at the center of a small pool north of the Frank C. Ball home.¹⁷⁵ It is significant for its association with the Ball family, and as a good example of early twentieth century bronze sculpture.

The Bronze Baby Fountain was sculpted by Brenda Putnam in 1916. Putnam began studies at the Boston Museum School of Art in 1905. Putnam continued her education at the Art Students League in New York City and at the Corcoran School of Art in Washington, D. C. In 1910, Putnam set up a studio in New York. Her early work centered on traditional portraits and garden fountains of cherubs and animals. The Bronze Baby Fountain is a typical example of this period of her art. After 1925, her work changed to reflect the Art Deco Style. She created her last sculpture in 1952. Putnam's sculptures have been displayed at Brookgreen Gardens in South Carolina, the U.S. Capitol, the Corcoran Gallery of Art, and New York University. The Bronze Baby Fountain was originally located north of the Frank C. Ball home. Frank C. Ball's daughter, Margaret Ball Petty, later owned the bronze fountain. In 1971, the fountain was cleaned and repainted at the Roman Bronze Works of Corona, New York. Petty's daughter-in-law, Frances Petty Sargent, donated The Bronze Baby Fountain to the Minnetrista Cultural Foundation, Inc. for use in the Children's Garden, located between the Lucius L. Ball home and the Mary Lincoln Cottage.¹⁷⁶

9. Major Bibliographical References

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¹⁷⁵ "Aug. 1916 Minnetrista - Lily Pond – Elizabeth B. Ball," photocopy of historic photo, Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

¹⁷⁶ "The Bronze Baby Fountain (Boy & Lily Pads Fountain) 97.20 – Frances Petty Sargent," Minnetrista Heritage Collection, Minnetrista Cultural Foundation, Inc., Muncie, Indiana.

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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): _____

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10. Geographical Data

Acreage of Property 9.1
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>16</u>	<u>636720</u>	<u>4451400</u>	3	<u>16</u>	<u>637030</u>	<u>4451260</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>16</u>	<u>637010</u>	<u>4451540</u>	4	<u>16</u>	<u>636800</u>	<u>4451160</u>
	Zone	Easting	Northing		Zone	Easting	Northing

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

Beginning at the northeast corner of North Wheeling Avenue and West Minnetrista Boulevard, the boundary proceeds northwest along the east side of North Wheeling Avenue to the southeast corner of West Minnetrista Parkway. From this point, the boundary proceeds northeast along the south side of West Minnetrista Parkway to the southwest intersection of West Minnetrista Parkway and West Minnetrista Boulevard. The boundary then proceeds south along the north side of West Minnetrista Boulevard to the northeast corner of North Wheeling Avenue and West Minnetrista Boulevard. This is the point of origin for the boundary and thus encloses the perimeter of the Minnetrista Boulevard Historic District.

Boundary Justification (Explain why the boundaries were selected.)

The district comprises the portion of the Ball family homes and gardens that retain their integrity. Areas immediately surrounding the district include non-contributing buildings that are either modern or are not related to the Ball family, including the modern Minnetrista Cultural Center to the northeast, the non-contributing Delaware County Fairground to the north, the modern Muncie Central High School to the southeast, and housing (some historic, but unrelated to the Ball family theme of the nomination) to the southwest.

11. Form Prepared By

name/title Jennifer Brewer, Intern; Shawn Niemi, Graduate Assistant; Susan Lankford, Assistant Director
organization Center for Historic Preservation, Ball State University date January 2009 / September 2011
street & number 650 Minnetrista Boulevard telephone (765) 213-3540, ext. 228
city or town Muncie state IN zip code 47303
e-mail chp@bsu.edu

Additional Documentation

Submit the following items with the completed form:

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

Minnetrissa Boulevard Historic District
Name of Property

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

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

Photographs:

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

Name of Property: Minnetrista Boulevard Historic District

City or Vicinity: Muncie, IN

County: Delaware State: IN

Photographer: Shawn Niemi

Date Photographed: various (see list)

Description of Photograph(s) and number:

1 of ____.

The following information is the same for photographs 1 – 44.

1. Minnetrista Boulevard Historic District
2. Muncie, Delaware County, Indiana
3. Shawn Niemi
5. Division of Historic Preservation and Archaeology (DHPA), 402 West Washington Street, Room W-274, Indianapolis, Indiana 46204

Other information for individual photographs:

Photo 1

1. Edmund B. and Bertha Ball Home (400 West Minnetrista Boulevard)
4. January 2008
6. Camera facing northwest
7. 1 of 44

Photo 2

1. Edmund B. and Bertha Ball Home (400 West Minnetrista Boulevard)
4. January 2008
6. Camera facing northwest
7. 2 of 44

Minnetrista Boulevard Historic District

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Photo 3

1. Edmund B. and Bertha Ball Home garage
4. January 2008
6. Camera facing southwest
7. 3 of 44

Photo 4

1. William C. and Emma Ball Home (500 West Minnetrista Boulevard)
4. November 2007
6. Camera facing northwest
7. 4 of 44

Photo 5

1. William C. and Emma Ball Home (500 West Minnetrista Boulevard)
4. November 2007
6. Camera facing north
7. 5 of 44

Photo 6

1. William C. and Emma Ball Home garage
4. April 2010
6. Camera facing northwest
7. 6 of 44

Photo 7

1. Edmund B. and Bertha Ball Home Fountain
4. November 2007
6. Camera facing north
7. 7 of 44

Photo 8

1. Oakhurst Garden Pergola
4. November 2007
6. Camera facing west
7. 8 of 44

Photo 9

1. Oakhurst Gardens Tool Shed
4. November 2007
6. Camera facing northwest
7. 9 of 44

Photo 10

1. George A. and Frances Ball Home garage
4. November 2007
6. Camera facing northwest
7. 10 of 44

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Photo 11

1. Discover Cabin
4. November 2007
6. Camera facing northwest
7. 11 of 44

Photo 12

1. Dollhouse
4. November 2007
6. Camera facing west
7. 12 of 44

Photo 13

1. Fountain of Joy
4. November 2007
6. Camera facing west
7. 13 of 44

Photo 14

1. George A. and Frances Ball Home (600 West Minnetrista Boulevard)
4. January 2008
6. Camera facing west
7. 14 of 44

Photo 15

1. George A. and Frances Ball Home (600 West Minnetrista Boulevard)
4. November 2007
6. Camera facing northwest
7. 15 of 44

Photo 16

1. Turtle Fountain
4. January 2008
6. Camera facing west
7. 16 of 44

Photo 17

1. Colonnade Garden
4. January 2008
6. Camera facing northwest
7. 17 of 44

Photo 18

1. Lucius L. and Sarah Ball Home (620 West Minnetrista Boulevard)
4. January 2008
6. Camera facing southwest
7. 18 of 44

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Photo 19

1. Children's Garden and location of Bronze Baby Fountain (removed during the winter, replaced in the spring)
4. January 2008
6. Camera facing west
7. 19 of 44

Photo 20

1. Mary Lincoln Cottage (650 West Minnetrista Boulevard)
4. January 2008
6. Camera facing southwest
7. 20 of 44

Photo 21

1. Mary Lincoln Cottage and Lucius L. and Sarah Ball Homes
4. January 2008
6. Camera facing northwest
7. 21 of 44

Photo 22

1. Edmund B. and Bertha Ball Home, standing in the living room looking north into the library
4. January 2008
6. Camera facing north
7. 22 of 44

Photo 23

1. Edmund B. and Bertha Ball Home, standing in the southwest corner of the living room looking towards the entrance hall
4. January 2008
6. Camera facing northeast
7. 23 of 44

Photo 24

1. Edmund B. and Bertha Ball Home, entrance hall
4. January 2008
6. Camera facing northwest
7. 24 of 44

Photo 25

1. Edmund B. and Bertha Ball Home, dining room
4. January 2008
6. Camera facing northwest
7. 25 of 44

Photo 26

1. George A. and Frances Ball Home, reception hall
4. January 2008
6. Camera facing north
7. 26 of 44

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Photo 27

1. George A. and Frances Ball Home, reception hall
4. January 2008
6. Camera facing west
7. 27 of 44

Photo 28

1. George A. and Frances Ball Home, library
4. January 2008
6. Camera facing west
7. 28 of 44

Photo 29

1. George A. and Frances Ball Home, library, looking through the "secret passage"
4. January 2008
6. Camera facing northwest
7. 29 of 44

Photo 30

1. George A. and Frances Ball Home, back porch
4. January 2008
6. Camera facing east
7. 30 of 44

Photo 31

1. George A. and Frances Ball Home, dining room
4. January 2008
6. Camera facing east
7. 31 of 44

Photo 32

1. George A. and Frances Ball Home, pantry
4. January 2008
6. Camera facing southwest
7. 32 of 44

Photo 33

1. Lucius L. and Sarah Ball Home, reception hall
4. January 2008
6. Camera facing southeast
7. 33 of 44

Photo 34

1. Lucius L. and Sarah Ball Home, bottom of the staircase in the reception hall
4. January 2008
6. Camera facing southwest
7. 34 of 44

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Photo 35

1. Lucius L. and Sarah Ball Home, south room
4. January 2008
6. Camera facing southwest
7. 35 of 44

Photo 36

1. Mary Lincoln Cottage, hall/parlor
4. January 2008
6. Camera facing northeast
7. 36 of 44

Photo 37

1. Mary Lincoln Cottage, dining room
4. January 2008
6. Camera facing southeast
7. 37 of 44

Photo 38

1. Mary Lincoln Cottage, bottom of the staircase
4. January 2008
6. Camera facing southeast
7. 38 of 44

Photo 39

1. Mary Lincoln Cottage (left) and Lucius L. and Sarah Ball Home
4. December 2008
6. Camera facing north
7. 39 of 44

Photo 40

1. William C. and Emma Ball Home (left) and Edmund B. and Bertha Ball Home
4. December 2008
6. Camera facing northwest
7. Photo 40 of 44

Photo 41

1. George A. and Frances Ball Home (left behind trees), William C. and Emma Ball Home and Edmund B. and Bertha Ball Home
4. December 2008
6. Camera facing north
7. Photo 41 of 44

Photo 42

1. Mary Lincoln Cottage (left), Lucius L. and Sarah Ball Home and George A. and Frances Ball Home
4. December 2008
6. Camera facing west
7. Photo 42 of 44

Minnetrissa Boulevard Historic District

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Photo 43

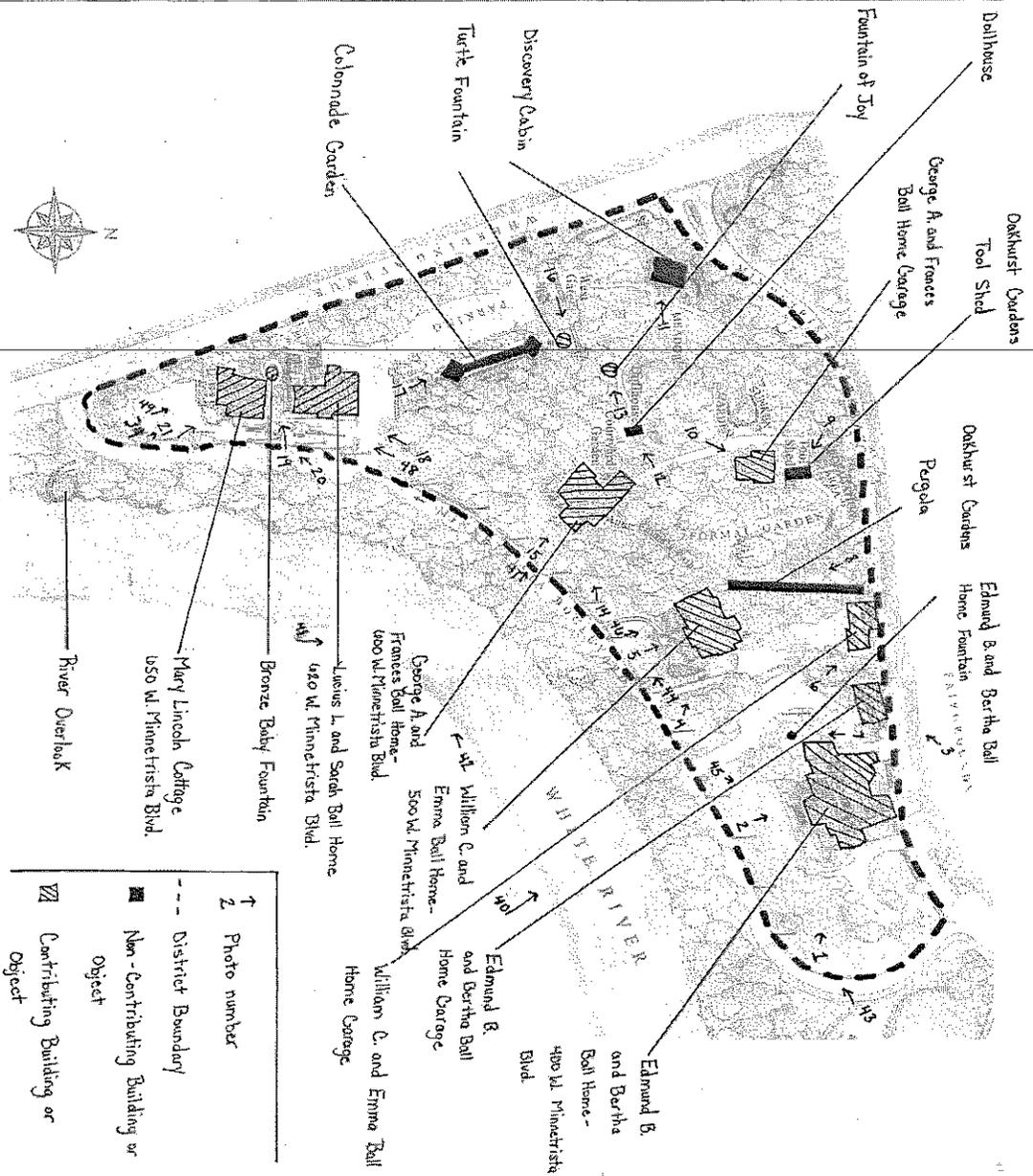
1. Looking southwest down Minnetrista Blvd. towards the Edmund B. and Bertha Ball Home (right) and William C. and Emma Ball Home (left)
4. December 2008
6. Camera facing southwest
7. Photo 43 of 44

Photo 44

1. Looking southwest down Minnetrista Blvd. towards the William C. and Emma Ball Home (right)
4. December 2008
6. Camera facing southwest
7. Photo 44 of 44

Minnetrista Boulevard Historic District
 Name of Property

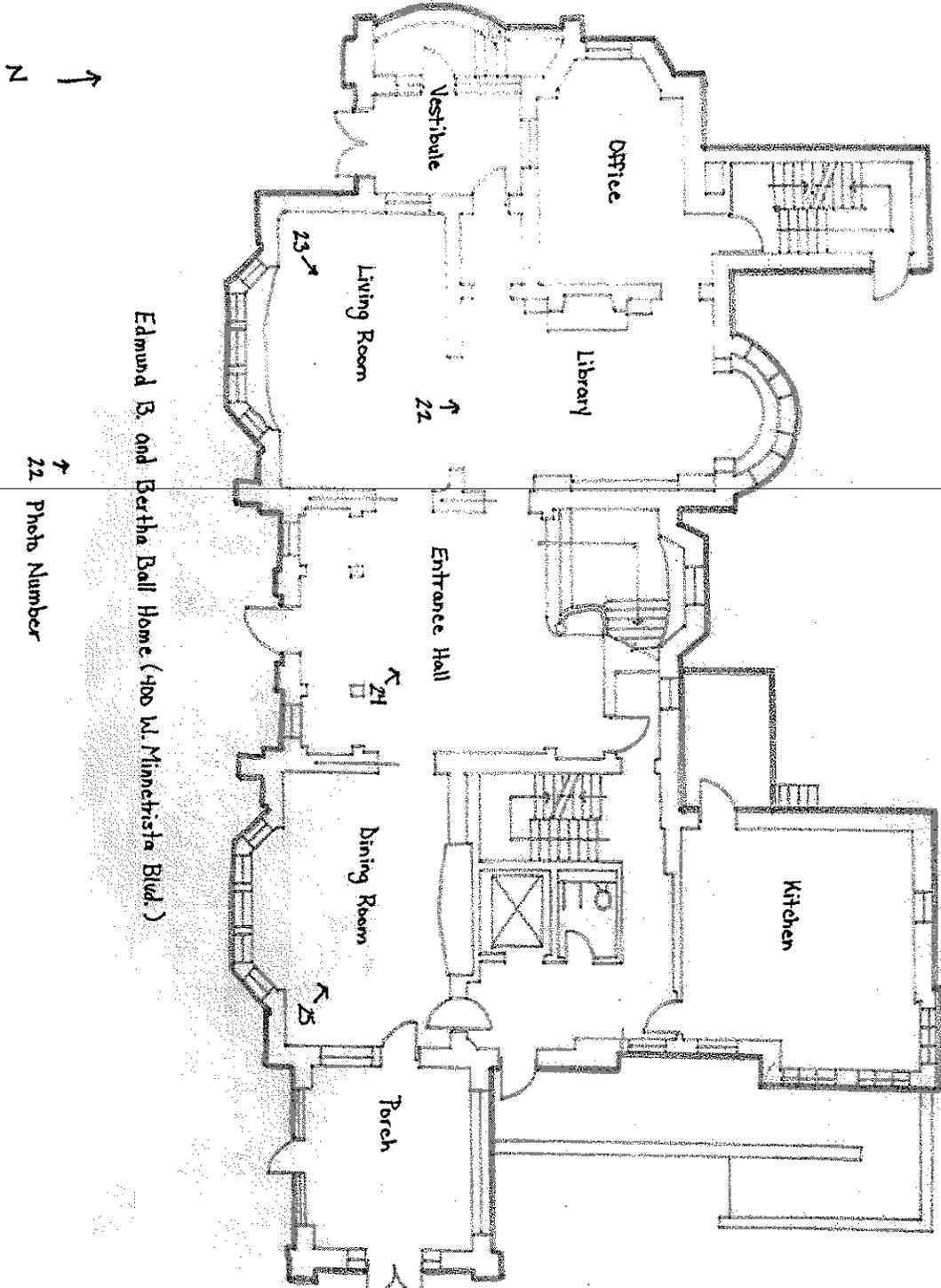
Delaware County, IN
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Site plan based on "Campus Map," a brochure produced by the Minnetrista Cultural Center.

Minnetrissa Boulevard Historic District
Name of Property

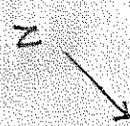
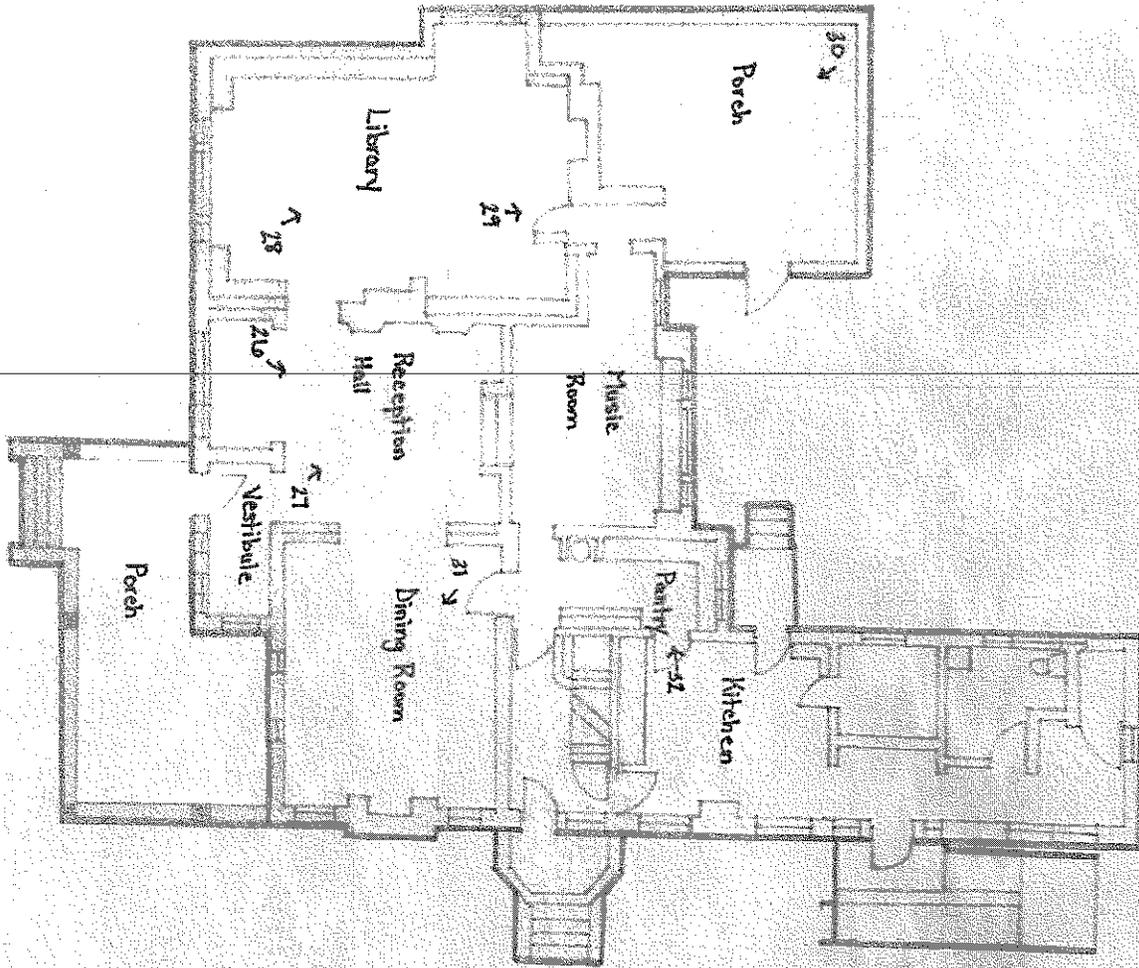
Delaware County, IN
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All floor plans are based on various drawings from the Drawing and Document Archive, Ball State University.

Minnetrista Boulevard Historic District
Name of Property

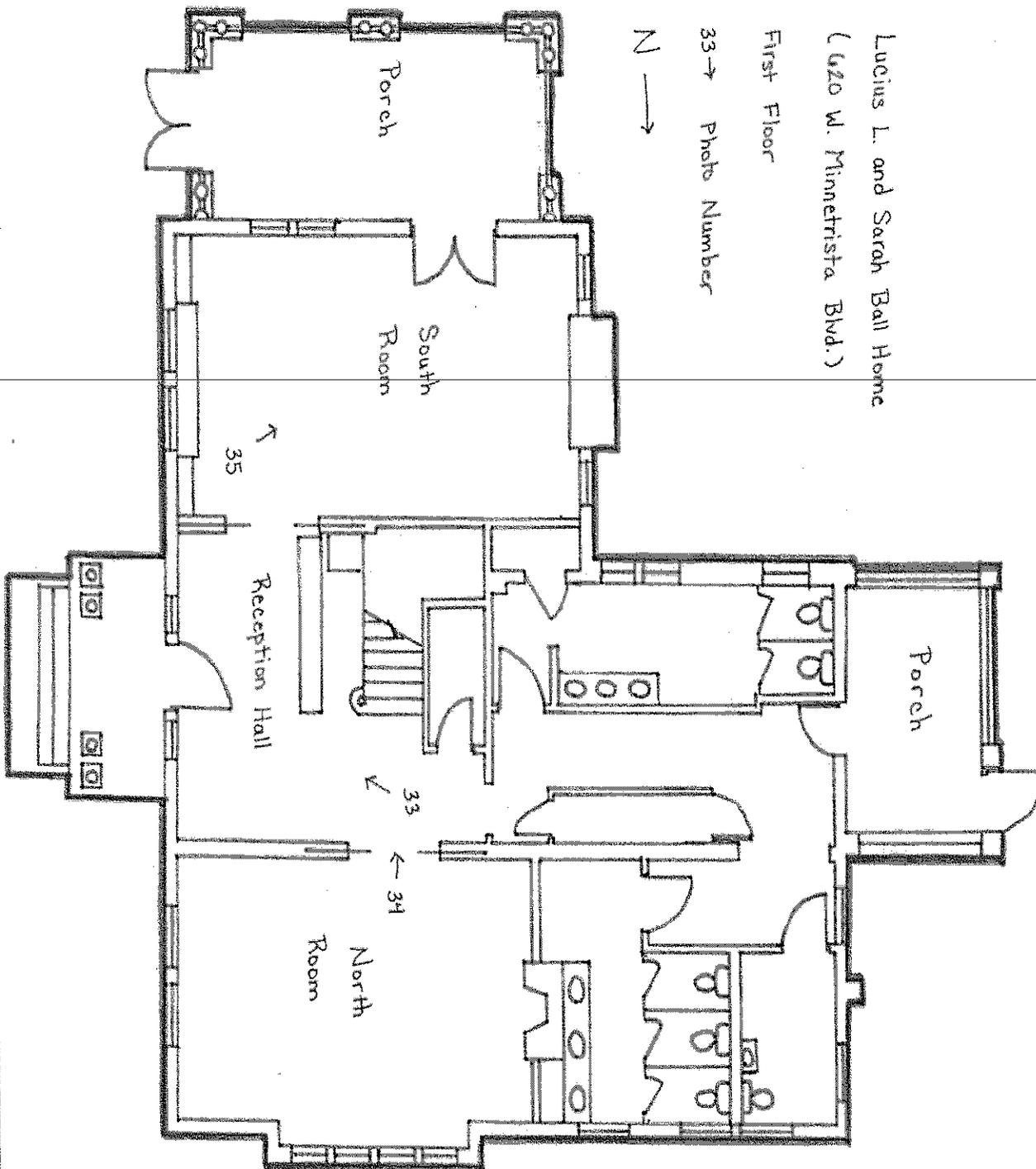
Delaware County, IN
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George A. and Frances
Ball Home
(c. 1880, Minnetrista Blvd.)
First Floor
216 Photo Number

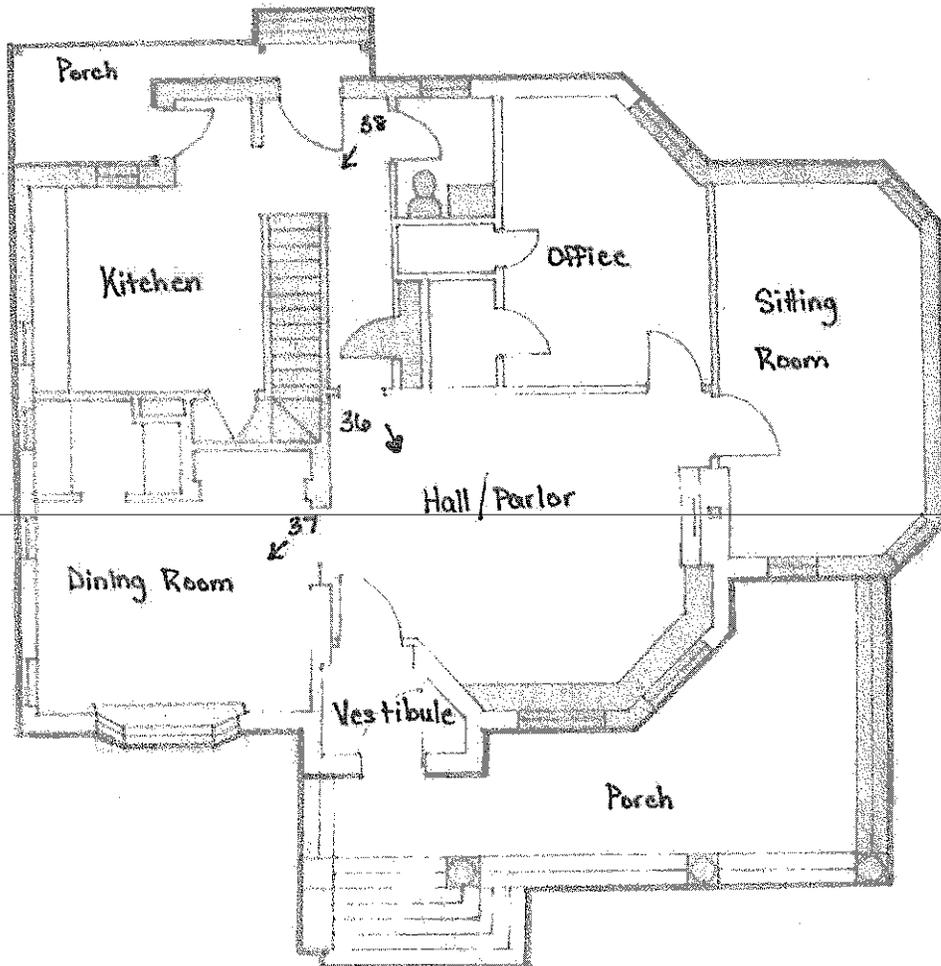
Minnetrista Boulevard Historic District
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Minnetrissa Boulevard Historic District
Name of Property

Delaware County, IN
County and State



Mary Linebln Cottage
(650 W. Minnetrista Blvd.)

First Floor

↑
36 Photo Number

N →

Minnetrista Boulevard Historic District
Name of Property

Delaware County, IN
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Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Ball State University Foundation
street & number 2800 W. Bethel Avenue telephone _____
city or town Muncie state IN zip code 47304

Additional owners:

Ball Brothers Foundation, 222 South Mulberry Street, Muncie, IN 47304
Minnetrista Cultural Foundation, 1200 North Minnetrista Parkway, Muncie, IN 47303
Ball State University Museum of Art, AR 216, Ball State University, Muncie, IN 47306

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



Minnetrissa Boulevard Historic District, Delaware County, IN #0002



Minnetrissa Boulevard Historic District, Delaware County, IN #0003



Minnetrissa Boulevard Historic District, Delaware County, IN #0005



Minnetrissa Boulevard Historic District, Delaware County, IN #0007



Minnetrista Boulevard Historic District, Delaware County, IN #0010



Minnetrista Boulevard Historic District, Delaware County, IN #0015



Minnetrista Boulevard Historic District, Delaware County, IN #0018



Minnetrista Boulevard Historic District, Delaware County, IN #0021