

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Rocky Edge

Other names/site number: Root, Chapman J. Villa

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 46 Allendale

City or town: Terre Haute State: IN County: Vigo

Not For Publication:

Vicinity:

3. State/Federal Agency Certification

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

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

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

national statewide local

Applicable National Register Criteria:

A B C D

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

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>5</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>8</u>	<u>0</u>	structures
<u>2</u>	<u>0</u>	objects
<u>16</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

LANDSCAPE: natural feature

LANDSCAPE: street furniture/object

Current Functions

(Enter categories from instructions.)

VACANT/NOT IN USE

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS: Mission/Spanish Colonial Revival

Materials: (enter categories from instructions.)

foundation: STONE: Sandstone

walls: STUCCO

GLASS

roof: TERRA COTTA

other: METAL

CERAMIC TILE

Narrative Description

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

Summary Paragraph

Rocky Edge is a 3.5 acre suburban site with several buildings and landscape features on a wooded hillside with natural ravines. Established by Chapman J. Root in 1926 as a villa to entertain family and guests, the exceptional Spanish Revival style main house and outbuildings were designed by notable Terre Haute architects Miller & Yeager. The site features a chauffeur's quarters and garage, stone gazebo, and a sauna and pavilion designed in Oriental influence c. 1950. A prominent greenhouse and pool addition, designed by Lord & Burnham, were constructed in 1927 and 1931. Landscape features are abundant on the property, organized in both classical and natural settings, and are extensions of the function of the house as an entertainment center.

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Narrative Description

Rocky Edge (site). Contributing. 1926-1950.

Photos 0001-0015

Rocky Edge is a hillside site covered with natural and planted trees and lawn into which a large natural ravine dominates the southeast corner and a smaller ravine, once fed with a waterfall, is located in the west half. Hemlock and other evergreen trees were planted in the landscape to frame or highlight architectural and other landscape features, particularly along the ravines. The west edge of the property, along the street, is lined with a stone and iron fence wall that turns into an entry gate near the southwest corner of the site (photo 0008). South of the gateway is a round pool of dry-stacked stone. A stone chauffeur's house and garage are north of the gateway (also seen in photo 0008). The driveway winds up the hill from the gates, and forms a Y near the base of the natural ravine. A stone gazebo is at the Y intersection (photo 0009). The drive continues south to another house site (not part of this nomination) and to the north to a motor court in front of the main house.

The stone and stuccoed main house is centered on the site (photo 0001). It is built into the hillside with a tall front retaining wall of random-stacked sandstone which gives the home its name "Rocky Edge". A glass-enclosed pool and greenhouse extend out from the main house. The greenhouse extends to the south and connects to a garage which forms the backdrop with the house for the motor court (right side of photo 0001). Stone walls frame the motor court and wrap around the north and west edge of the natural ravine. An opening in the wall at the west tip of the ravine, opposite the gazebo, once featured a metal staircase that descended into the ravine (photo 0009).

A terraced area of brick and glazed tile, likely an extant part of a water feature, is located in the west lawn off the side of the house (seen in photo 0002). These form pairs of wide terrace steps in the lawn overlooking the smaller ravine. The smaller ravine was fed with a water source northwest of the house which pooled in a small round area then flowed as a small stream under a brick bridge (photo 0010), down the hill into the ravine. The ravine has areas of dry-stacked stone walls and grottos over which it appears the water would cascade as it flowed southwest, then south toward the entry drive (photo 0011). The hillside in the ravine is covered with ferns and other plant material that would have been part of the original landscape plan. A multi-sided concrete floor for a former structure, of unknown use, is near the small pool above the bridge. East of this is a water feature composed of a font surrounded by concrete posts, tiled floor, and a small rectangular pool and steps. This is just north of the pool enclosure off the north side of the house.

A promenade, flanked by low walls capped with planters, leads from the lower level of the house (left side of photo 0004, photo 0012) up the hill to another terrace of lawn and a sauna. The terrace is framed by a wall of stone piers and iron fence. The sauna features a large front porch with fireplace and a pavilion, into which the promenade terminates, with a large double-sided fireplace (photos 0013-0014; the sauna, pavilion, and both fireplaces are considered one contributing building). A large rear lawn is behind (east) the house. A lawn for parking is in the

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northeast corner of the property and features a dry-stacked stone wall along its east edge. The lawn is accessed by a winding upper drive that leads from the garage attached to the main house up the hill (seen in photo 0006). The drive is flanked by brick and stone and concrete walls topped with planters. An opening in the driveway wall, from a rounded bump-out in the wall, leads to stone steps into the natural ravine on the south edge of the property. The steps lead to a pathway that appeared to once cross a small bridge at the top of the ravine. Only small concrete abutments are extant and are located on either side of the ravine. Some dry-stacked stone walls and a downed log of formed concrete are along and in the top portion of the ravine.

Main House. Contributing. 1926-1950.

Exterior, photos 0001-0007

In 1926, Root commissioned a dramatic remodeling of the existing 1924 house. With additional moderate alterations in 1950, the house retains its Spanish Colonial Revival character. The main house is built into the hillside on a raised basement. Sandstone walls and a grand staircase are in front of the house and lead from the motor court to the main level. Naturally terraced sandstone edging and flagstone walks lead from the motor court to the main level of an attached greenhouse area on the south side of the house and a pool area on the north side of the house. The greenhouse area attaches to a garage on its south end. The pool area, greenhouse area, and attached garage will be described separately from the main house, but are considered part of it as a single building.

The walls of the main house are composed of random-coursed sandstone on the raised basement and to the bottom of the main story windows. The remaining main story and second story walls are covered with stucco. Most of the home's windows are wood casements, in pairs, divided into six panes. Wood pilasters frame the pairs of casements. The low-pitched hipped roof has exposed rafter tails and is covered with asphalt shingles. Porches and verandas are numerous on the first and second story. The porches feature turned wood posts and spindles; some of the larger first story window openings feature turned post trim to mimic the porch design. A wide chimney is on the back of the house, between the back wall and pool addition. It is covered with stucco except for several courses of brick at the top. A diamond-shaped tile is in each wall of the chimney just below the brick coursing.

The front façade faces slightly southeast, but mostly south (photo 0001, 0007). Directions shall be given as cardinal points of a compass, therefore front façade is south, back façade is north, etc. The raised sandstone basement dominates the front façade. A wide doorway into the basement is in the east half of the façade and it is the only location on the front facade where the basement floor is open to grade. The remaining basement wall is covered with landscaping, a stone terrace with iron fence, and stone steps west of the basement doorway. The doorway had a wide wood door, no longer extant, and a wood screen door. Wood side-lites flank the door and feature tall, carved panels and a window at the top. The window has wood grillwork of turned spindles. A three-story, three-sided projection steps forward west of the basement doorway. The projection is centered on the front façade and features a steep stone entry staircase that goes up to a terrace level (to the west), then up to an incised entry porch (to the north). A niche is in the east side of the staircase. A narrow metal window is in the basement of the three-sided

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projection. An entry porch is on the first story of the projection and features sandstone walls with rows of turned posts that support shaped wood lintels. The west side of the porch has two bays framed by turned posts. The bays feature murals of brightly-colored tiles in Spanish geometric designs with squirrels, rabbits, and peacocks. A slightly wider bay is on the west wall of the three-sided projection and features a similar tile mural with a zebra. A pair of large wood entry doors are centered in the back wall of the porch. The three-panel doors feature a large diamond-shaped centered panel. The second story of the projection features a pair of casement windows with a large ironwork flower box and ironwork trim over the window. The east wall of the projection features a casement window and wood door that leads to a veranda on the second story. A wood door leads to a veranda on the west side of the projection.

Two large windows are at the east end of the first story east of the projection. Turned post trim divides the two windows. A row of log faux joists “viga tails” project through the bottom of the second story wall. The second story has a veranda that wraps around the house to its east façade (photo 0029). The veranda features pairs of turned posts on a raised stucco wall in each corner. A balustrade of turned spindles is between the raised walls. The back wall of the veranda features two wide pairs of casement windows. A tall section of stone basement wall is west of the three-sided projection, at the back of the terrace. The wall features a full-round blind arch with a recessed wall covered in red stone. A lion head fountain with natural stone font is centered in the blind arch. The first story features three large windows divided by turned post trim. Viga tails project through the bottom of the second story wall. The second story has a veranda that wraps around the house to its east façade. The veranda features pairs of turned posts on a raised stucco wall in each corner. A balustrade of turned spindles is between the raised walls. The back wall of the veranda features two wide pairs of casement windows.

The west façade overlooks a terraced lawn and ravine garden (photo 0002). The raised basement wall is fully-exposed on this façade which provides mass of sandstone to the first floor porch. A wing wall of sandstone, stepped back, extends to the south, forming both a retaining wall and staircase for the first story porch. A stone fireplace is in the corner of the wing wall and basement wall. A stone carved with “ab igne ignem” (in Latin: from fire, fire) is above the fireplace opening. A wide, full-round arched entryway into the basement, with a long stone staircase, is in the south half of the façade. A pair of wood doors is at the top of the stone stairs. A stone carved with “beati possidentes” (in Latin: blessed are the possessors) is north of the doorway.

The first story of the west façade features a full-width enclosed veranda with shed roof (photo 0018, interior). The veranda features pairs of turned posts atop the raised sandstone basement wall. Rows of metal casement windows divided into eight panes enclose the veranda. A pair of French doors is in the south wall of the veranda and leads to a long, stone staircase. A more recently (c. 1970) enclosed porch is at the north end of the veranda. Its stone wall steps down and projects out slightly. The porch is enclosed with large windows with transoms. The shed roof of the veranda extends over the porch. The back wall of the veranda has a pair of sliding patio doors with full windows flanked by large, fixed windows into the living room. The second story features a full-width veranda that turns the corner to the south façade. The veranda features pairs of turned posts on raised stucco walls between which are balustrades of turned spindles.

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The back wall of the veranda features a pair of wood French doors flanked by pairs of casement windows into the master bedroom.

The back (north) façade is dominated by the pool addition on its west half which is described later (photo 0003). A three-story round tower is east of the pool addition (photo 0004). The tower has a sandstone base and stucco on its first and second story. A metal casement window divided into six panes is on the first and second story. The second story window has ornamental iron grillwork around the window, mimicking a balcony. Tall sandstone walls of a promenade leading to a basement entry are east of the tower. The basement entry features a wide pair of wood doors with two panels and a large diamond-shaped panel in the bottom. A window with wood grillwork is in the top. The first story, east of the tower, is dominated by an enclosed porch (photo 0019, interior). The porch features rows of turned posts that support shaped lintels. Rows of wood casement windows divided into eight panes enclose the porch. The bottom of the porch walls are enclosed with wood on the outside and glass on the inside. A single French door leads out of the porch to the east and west into the tower area. The back wall of the porch has a pair of French doors that lead into the east half of the kitchen. A pair of metal casement windows divided into six panes (into a second story bath) is east of the tower on the second story. A wide, three-sided section is east of the casement windows and forms the roof over the enclosed porch below. The section has a metal casement window and turned post in its east corner that is part of a veranda-like row of windows on the east façade.

The east façade shows little of the raised basement wall and is partially covered by the greenhouse walkway addition on the south half of its first story (photo 0005). The north corner of the first story features the enclosed porch off the kitchen, described in the north façade. A wide window, covered with wood, is south of the porch in the first story. The second story features a row of metal casement windows divided into eight panes in the north corner. Turned posts with the windows mimic the home's verandas. A long veranda is south of the porch. It turns the corner to the front façade. The veranda has pairs of turned posts on top of raised sections of stucco wall. Between the walls are balustrades of turned spindles. Two pairs of wood casements are in the back wall of the veranda.

Interior, photos 0016-0029

The first story is composed of four large rooms. A large entry foyer is centered on the first floor and features a wood staircase against its back (north) wall (photo 0016). An elevator is in the southwest corner of the foyer. The west wall of the foyer is mostly open to the living room with a section of wall with wood grillwork on top at its south end. The east wall has a narrower opening into the dining room and a doorway into the kitchen in the northeast corner beneath the stairs. The ceiling features wood joists with corbels fitted into larger beams. The living room ceiling matches that of the foyer. The living room features a wide brown brick fireplace centered in its north wall (photo 0017). The fireplace has a wood mantel with rows of panels in a diamond-shaped pattern. The west wall of the living room includes patio doors onto an enclosed porch (photo 0018). The dining room is off the east side of the foyer. It features a small furnace room (formerly a powder room) in its northwest corner and a pair of wood louvered doors into the kitchen in its north wall. A French door in the northeast corner leads from the dining room into the greenhouse walkway. The kitchen in the northeast corner and features wood cabinets

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from c. 1950. A breakfast room is west of the kitchen and connects to the pool addition through a pair of French doors at its west end. An enclosed porch is off the north side of the kitchen (photo 0019). It leads to the tower stairs in its west end.

The second story features a small landing at the top (east end) of the staircase. A long hallway extends back to the west and a shorter hallway extends from the landing to the north. Three bedrooms are in the east half of the second story, one large one in each corner and a smaller one between (see photo 0027 for northeast corner bedroom). A small bathroom is located off the short hallway, south of the northeast corner bathroom. A large bathroom is off the landing and north side of the main hallway in the center of the second floor. A doorway to a short hallway is west of the bathroom and connects to the tower staircase on the back of the house. The curved inside wall of the staircase encloses bathroom cabinets for the bathroom off the main hallway and landing. Iron railing surrounds the top of this curved wall at the top of the staircase; it has ornamental grillwork in its balustrade. The west half of the second story is composed of a master bedroom suite. The master bedroom opens onto the veranda on the west half of the second story (photo 0028). A bathroom and closet are between the bedroom and southeast corner bedroom. The elevator opens into a small foyer off the master bath. A small study is off the east side of the foyer (in the front three-sided projection). A door to the veranda on the east half of the second story is off the study (photo 0029).

The basement has entries off the motor court in its south wall, at the north end, and to the lawn terrace in its west end. A pair of doors lead to the promenade off the northeast corner of the house, opposite the motor court entry, in the north wall of the basement (photo 0025). Most of the basement is one large room broken up by large piers that support segmental arches giving the ceiling a groin vault design except just off the motor court entry which has a beamed design. A small room is off the east side of the motor court entry. It has a door and full-round arched window and likely was for a valet or attendant. A bay off of this room is supported by two short wood columns and has a niche in its north wall. A small room is under the first story porch and was likely a coat check room. A small storage room is in the northeast corner. A wide hallway with wood grillwork on each side extends to the west doorway. The grillwork doubles as doors to storage areas. Steps lead up to the tower staircase in the northwest corner of the main room (photo 0026). A wood bar is centered in the east end of the main room. It features diamond-shaped panels and a frieze of grape vines at the top of the bar. Cabinets behind the bar feature a similar design. Both the bar and cabinets are carved with a portion of the lyrics to "*Blow, blow thou winter wind*" by William Shakespeare.

The basement walls and ceilings are plaster and original wood doors are throughout. Ceiling and sconce lights of ironwork are also located in the basement. The floor is concrete. The first story features wood floors and limited wood trim. The walls and ceilings are mostly plastered, but some later remodeling include drywall enclosures. The second story was once a large open space but was converted to bedrooms and bathrooms in 1950. Most of the walls and ceilings are drywall. The floors have carpets. The tower staircase that spirals down all three floors has plaster walls and concrete steps.

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Pool Area, 1931, photos 0003, 0020-0021

The pool area is on a raised basement off the back (north side) of the house. The walls are of random-course sandstone with a stone cap. Rising from the stone cap is a metal and glass gabled structure; the gable faces north (see photo 0003). The lowest horizontal band of windows, immediately above the cap, are of wood. The west facade features a narrow, slit casement window, metal, divided into three panes centered in the façade. A pair of metal casements is in the north half of the façade; each sash is divided into eight panes. Stone and concrete steps lead down from the main floor against the west façade of the pool. The east façade features a pair of metal casements in the south half. Each casement is divided into four panes. A narrow, slit casement window divided into three panes is in the north half of the façade. The north (gable) façade features a three-sided bay with cutaway corners; this is also capped by a hipped-roof metal and glass structure attached to the gable of the main structure. The bay has a wood door with segmental-arched top in its front wall. The door has a window in its top and metal strap hinges. A large, stylized metal lantern bracket is above the door. Flanking the bay are narrow, slit windows with iron work protective grilles. A walkway in the basement is located around the entire perimeter of the pool.

The pool itself features a multi-colored tiled floor and walls with steps centered in the south end. The corners of the pool are cutaway with curved walls (seen in the lower right corner of photo 0021). The floor deck around the pool and the walls on which the metal and glass structure rests are also covered with multi-colored tiles with a tile cap atop the walls and just below the first row of windows. The north end of the pool area features a bay with a small, raised pool flanked by low walls that curve downward to the floor (photo 0021). The south wall of the pool area features a porch off the house with an arcade of columns overlooking the pool (photo 0020). The Ionic columns create three full-round arched openings. Passageways lead from the porch down each side of the floor deck, flanking the arcade. The back wall of the porch features a fireplace with a marble surround. Tile wainscot is on all of the porch walls. Entries in the east and west walls lead into the house. Doorways were once located on each side of the fireplace but have been covered. The tiles are mostly in hues of blue with feature tiles of various sea creatures. Because of the curved nature of the metal frame of both the pool area, the general vault of the space has the feeling of a Tudor arch.

Greenhouse Area, 1927/1950, photos 0001, 0005, 0022-0023

The greenhouse area, which is composed of a walkway and large palm house, is connected to the east side of the main house (photo 0001, 0005). The walkway is connected to the dining room with a doorway and three-sided bay. The walkway pivots to the south and enters the palm house on its north side (photo 0022). The walkway and palm house have low concrete walls faced with random-coursed sandstone, followed by rows of wood windows, and a metal and glass roof structure. The walkway and three-sided bay features rows of wood casement windows divided into six panes. The bay has a hipped roof and the walkway features a gabled roof composed of a wide metal frame and glass. The walkway has a flagstone floor (two stones have Rocky Edge etched in them) and the walls are lined with cast concrete flower boxes supported by cast concrete legs. A pair of wood French doors divided into multiple lites is in the north corner of the walkway, opposite the three-sided bay.

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The palm house (photo 0023) features rows of large, square wood windows, fixed, with a narrow band of transoms atop its low walls. The space has a tall side-gabled roof of metal and glass. Centered on the front (southwest-facing) wall is a vestibule that projects forward with a metal and glass gabled roof. It has square wood windows with transoms that enclose its north and south walls. The front wall features a pair of wood doors with full windows, and side-lites divided into diamond-shaped panes. A tall fan-shaped transom is above the doors. Carved wood brackets support a glass and wood porch roof over the entry. A projecting three-sided bay with cutaway corners is centered on the back (northeast-facing) wall (right side of photo 0023). Its walls match the rest of the palm house, but its metal and glass roof is hipped. The floor of the palm house is concrete. The south wall features a doorway leading into the servants' area above the garage. The doorway is flanked by large tiled depictions of outdoor scenes. The west one appears to have a Dutch influence with windmills and clothing. The east one is a lake scene with mountains and swans. Because of the curved nature of the metal frame of both the walkway and palm house, the general vault of the space has the feeling of a Tudor arch.

Garage/Servants Quarters, 1950, photos 0001, 0006, 0024

The two-story garage is attached by the walkway and palm house to the east side of the main house (right side of photo 0001). A south wing to the palm house was removed at the time of the construction of the garage which took the place of a basement garage originally located at the main house. The first story of the garage is brick with random-coursed sandstone, and also capped by sandstone. The second story walls are covered with vertical wood siding. Wood scallop trim is at the top of the second story. The low-pitched hipped roof is covered with asphalt shingles. The front façade features a wide garage door opening; the wall sides that frame the opening curve inward to the space. The wood garage door is composed of multiple panels and a row of windows near the top. A section of wall extends off the southeast corner of the façade and features a full-round arched passageway, trimmed with stone. A wide-overhanging concrete deck extends out above the garage door opening on the second story. It carries two projecting three-sided bays. The bays have metal casement windows divided into three panes. The north façade is mostly covered by the palm house, but features a tall brick and stone chimney on its west end.

The east façade's first story is partially below ground on its north half and a back, narrower garage door opening is in its south half. The wood garage door is divided into multiple panels with a row of windows at the top. A second story, three-sided section projects out above the garage door opening and is supported by a large square brick column under its southeast corner. The section, which mimics an enclosed porch, features rows of metal casement windows, each divided into four panes. The corners of the second story bay are supported by three wood posts. Narrow windows are between the posts. A recessed entry and concrete steps that lead up from the drive below are north of the bay. A small round wood window, divided into six panes, is in the north half of the second story (located in the stairway). The south façade features a two-panel wood door with window in the top. A small, square window is east of the door and appears to have been part of a side-lite, though the bottom part is missing. Two pairs of metal casement windows, divided into four panes, are centered in the second story. A pair of metal casement windows flanked by side-lites is in the west half of the facade. The casements and

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side-lites are divided into four panes. The east half of the façade features a row of four casements that match those of the projecting section on the east façade.

The first story, garage level, features a concrete stairway, enclosed with brick walls, in its northeast corner and a small storage room in its southeast corner. The garage floor is covered with brick pavers. The second story is divided into a stairwell in its northeast corner and a kitchen and dining room in its southeast corner. This is the area of the projecting section over the back garage door. A living room is in the northwest corner and a bedroom is in the southwest corner. Small closets are between these rooms and a sandstone fireplace is in the northwest corner of the living room. A narrow hallway divides the rooms and lead from the palm house, past the stairwell, to a bathroom centered in the south side of the second story. The second story has modern carpets and vinyl sheet flooring, but retains its historic wood trim, which is fairly simple, and six-panel wood doors. The bathroom features original tile wainscot and porcelain fixtures. The dining room has tongue-in-groove plank paneling. The stairway features a balustrade composed of metal spindles and wood handrail.

Sauna with Pavilion. Contributing, 1950.

Photos 0013-0014

The small, red brick building has an Japanese style. It is located at the top of the hill northeast of the main house. The building is divided into a covered porch in front and enclosed sauna (photo 0014). A pavilion with a fireplace is connected to its south side and is considered part of the building (photo 0013). The porch features two square columns of brick and sandstone in its front wall. Wood fan-like open trim creates a frieze above each of the openings in the porch walls. A wood bench is in the north wall. A wide brick fireplace is centered in the back wall. It has a burn pit enclosed with low brick walls that extend outward to the west. Windows flank the wide chimney. The windows have cutaway outside upper corners. The columns and back wall support a tall, hipped roof. The roof is copper with flared eaves and urn-like finials. The intent of the roof is to appear tent-like as the copper is exposed below and curled fringes that hang over the eave. The large, square stone chimney is at the back of the porch roof.

The sauna room is accessed from multi-paned wood doors that flank the porch's back wall. North and south of the doors are hexagonal brick piers with concrete caps carved with basins for fountains. The sauna is enclosed on its north, south, and east walls with rows of wood casement windows above built-in benches covered with terra cotta tiles. The west wall features a wide full-round arch of stone and brick. Two metal stoves are built into the base of the wall. The windows that flank the chimney are located in the recessed wall under the arch. The sauna has a hipped roof of glass and copper over a wood frame. A four-side copper vent is centered in the roof.

The pavilion connected to the south side of the porch terminates a promenade up the hill from the house (seen in photo 0013). The rectangular pavilion has low brick walls capped with stone. Simple turned posts set on the walls and support carved beams over which a trellis was once located. The pavilion is divided into two spaces by a large, double-sided fireplace flanked by brick steps. The brick fireplace has random-laid sandstone and a tapered chimney that

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terminates in all stone. The hearths have segmental arched openings. Above the north brick mantel are two glazed tiles with a winter scene with deer above which is a stone carved with the Hindu god Ganesh. Above the south brick mantel is a full-round arched mosaic of an Oriental man smoking a pipe in bas relief with the words "Sit by the fireside – Ramble through memories of childhood days". The mosaic is enframed with sandstone with a tall T-shaped sandstone keystone.

Stone Gazebo. Contributing. 1926.

Photo 0009

A sandstone gazebo is located in the y-intersection point of the entry drive, directly east of the entry gates. It is located on the hilltop overlooking the natural ravine to its east. The gazebo has cutaway corners to give it an octagonal plan with elongated principle facades. The building has a flagstone floor, trimmed with brick, under which is a large basement vault. Each principle façade (generally east, west, north, and south) has a wide opening with a tapered, carved stone flanking the top. It has the appearance of a slight corbel that supports a steel lintel plate. Each cutaway corner features a small rectangular wood window in the top. The window is internally lit between two wood sashes divided into six panes of art glass. Only a few of these art glass squares are extant. The gazebo's tall hipped roof is covered with slates and features a wood cornice with rows of dentils.

A short sandstone stone pier is centered in the gazebo floor. It has a rusticated limestone cap and at one time had a fountain. Sandstone benches are laid into the interior cutaway corner walls. The tall, vaulted ceiling is composed of exposed wood rafters and planks. The gazebo overlooked the west end/base of the ravine.

Chauffeur Quarters & Garage. Contributing. 1926.

Photo 0008

The one-story building, located immediately north of the entry gates, has random-coursed sandstone walls and low-pitched hipped roof covered with Spanish tiles. A stone chimney with a gabled top is centered in the roof. The building has a garage at its north half and living quarters in its south half. The garage features two automobile stalls with doors that open to the street (west). The door opening's feature partial parabolic arches with a large wood lintel over the opening. Only the south door is extant. It is wood and features four rows of panels with two large diamond-shaped windows in the top. Two pairs of small casement windows are in the north façade of the garage. The wood sashes have two panes, covered by a pair of wood shutters with incised carvings. The interior walls of the garage are buff-colored glazed tile. A brick storage room is off the back (east side) of the garage.

The chauffeur quarters steps back to the east from the attached garage and features a small, full-round arched window in the north half of its front (west) façade and a pair of casement windows in the south half, which steps in to the east. The arched window is wood and divided into three panes. The pair of windows is divided into three panes in each sash and are covered with wood shutters with incised carvings. The front façade has an extension of wall on its south end that

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connects to the gateway. A wide, full-round arched walkway is in that extension which is capped by an extension of the roof with Spanish tiles. The south façade (seen on the right side of photo 0008) of the quarters has a wood door in its west half and a row of three casement windows in its east half. The door features a tall, carved wood lintel and a ten-panel door with a large diamond-shaped window in its top. The casement windows are divided into three panes and are covered with wood shutters with incised carvings. A sandstone retaining wall extends off the south façade to the south and generally divides the façade in half. The east façade is built into the hillside behind the building and features a row of three casement windows in its south half. The windows are divided into three panes and are covered with wood shutters with incised carvings. The chauffeurs quarters are divided into a bathroom (arched window location), small back room and a large open room in its south end.

Subterranean Garage. Contributing. 1926.

Photo 0015

A small garage is located near the top of the upper drive behind the house. The garage is built into the hillside with a wide opening (former garage door) that faces the drive/southeast. A small window opening is west of the garage door; only a wood frame is extant. The garage has a concrete roof over which lawn is planted. A metal railing is above the open façade. The garage's interior walls are of buff-colored glazed block trimmed at the top with a black-colored cove block.

Front wall & gateway (structure). Contributing. 1926.

Photo 0008

The entry drive from Allendale Road features a stone and metal gateway with rows of piers and fencing that extend along the east side of the road to the north and south. The sandstone gateway features long, sweeping walls curving outward with the drive to the street. The north wall features a tall pilaster of stone onto which the gate is affixed. The pilaster is capped with stone and a metal lantern. The four-sided lantern has red-colored glass; its top canopy is missing. The south wall features a tall, wide pilaster of stone buttressed on its south side. The pilaster has a narrow, full-round arched opening and gabled top. The top is covered with slates. The iron gates sweep down to the center and have rows of pickets with spear finials. Alternating pickets have diamond-shaped details in their middle and a row of quatrefoils is at the base of the gates.

The sandstone piers (sixteen to the north and two to the south) follow the east side of the street. The piers have stone caps and large, carved stone finials. Sections of iron fence are between the piers and have the same picket design of the main gates. The fence sections are set on stone bases that extend between the piers. Because of the interconnectedness of the gates and front wall/fence, these are considered one structure.

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Motor Court walls (structure). Contributing. 1926.

Photo 0009

A motor court of paved surface is in front (south) of the house and terminates the winding drive from the road. The courtyard generally is rectangular and is framed by low sandstone walls that curve with the entry of the courtyard with the drive from the road. The walls feature evenly-space piers along its west and south walls. The piers have large sandstone caps and are topped by stone pagoda lanterns (seen on right side of photo 0009). The hexagonal lanterns have wide, flared tops mimicking eaves of a pagoda roof and fragments indicated they were enclosed with colored glass. As the south wall wraps toward the garage drive, it is terminated with a tall sandstone arched opening/gateway. The arched opening has a buttress on its north side, which is capped with a concrete flower box. As the south wall wraps with the driveway and extends to the south, it becomes a low wall of random coursed sandstone that acts as a barrier to the natural ravine on the south side of the property. An opening in the wall, directly east of the gazebo, once featured a staircase that led down into the ravine.

Brick Bridge (structure). Contributing, 1950.

Photo 0010

A small bridge composed of a shallow segmental arch and brick walls is northwest of the house and spans a small water feature/brook that pools just above it to the northeast, then flows into a deep ravine of cascading waterfalls. The bridge walls are trimmed, top and bottom, with sandstone and have random sandstone block laid into the brick. The top of the bridge parapet walls arch with the bottom of the bridge. The bridge floor is concrete.

Font & Pool (structure). Contributing. 1926.

Immediately north of the pool, on the north side of the house, is a set of steps and small pool fed by a former font. The cast concrete font appears to only retain its base with cyma top where statuary was likely once located. Around the font are eight cast concrete hexagonal posts, incised near the top. Remnants of heavy metal chain link extend between the posts and enclose the font. Hexagonal terra cotta pavers form a floor and spillway between the font and a small in-ground concrete pool (approximately three by five feet, by three feet deep). Terra cotta pavers form steps leading from the pool down the hill to the west. Because of the integration of the font, enclosure, pool, and steps, this is considered one structure.

Promenade (structure). Contributing. 1926-1950.

Photos 0004, 0012

A wide promenade curves up the hill from the lower level of the house to the sauna in the northeast corner of the property. Sandstone steps form broad landings as the walkway ascends the hill. The promenade is flanked by sandstone walls that act as retaining walls nearer the house (1926, left side of photo 0004). A pergola-like structure is over this section (c. 1950). It features trabeated post and beam set on top of the walls onto which trellis work rests and extends across the walkway below. Nearer the sauna, the walls of the promenade are stepped and formed of brick capped with concrete flower boxes (c. 1950, photo 0012). The walls of the flower boxes

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are imbedded with shards of colored glass. Two limestone benches flank the promenade near the top before it turns to enter the south pavilion/fireplace of the sauna area. An opening in the south wall leads to the lawn behind the house and an opening with stone steps in the north wall leads to a terrace in front of the sauna. Remnant bases of pagoda lights are found in locations atop the north wall. Because of the integration of the steps, walls, and other features, the promenade is considered one structure.

Terrace wall (at modern playground, structure). Contributing. 1926.

A section of stone piers and iron balustrade fencing is north of the promenade in front of the sauna and pavilion. There are eight sandstone piers with flat sandstone caps extending, generally, north to south. Between the piers are sections of iron balustrade with simple pickets with spear finials. The fence turns to the east with an opening flanked by piers, though it does not appear there was a gate. Flagstone steps lead up to the sauna from the south edge of the last pier, east of the opening.

Upper drive walls (structure). Contributing. 1926/1950.

Photo 0006

A concrete and asphalt driveway extends northeast from the back garage door, up the hill behind the house. It winds as it ascends the hill and is flanked by brick walls nearer the garage (c. 1950), which then turn to tall, formed concrete walls nearer the top of the hill (1926). The north flanking wall acts as a retaining wall into which a subterranean garage is accessed. The brick walls, which have random-laid blocks of sandstone, are also capped by concrete flower boxes trimmed with sandstone on the south-flanking wall. Each flower box has a drainage pipe that juts out over the ravine to the southeast. A random-coursed sandstone pile at the bottom/west end of the south-flanking wall forms a natural trough from which overflowing water can exit the flower boxes. It is located at a brick pier that supports the upper story of the garage.

The north-flanking wall has four openings with brick and concrete steps. One set of steps is near the garage and extends up to the second story of the garage. Another set is about midway up the hill and extends to the lawn behind the house. The third set curves with the wall, between the brick wall and extension of the formed concrete wall, just west of the subterranean garage. A set of concrete steps is just east of the subterranean garage and features metal pipe railings. The south-flanking wall has a semi-circular bump-out around a large, old tree (left side of photo 0006). The bump-out has flagstone pavers and brick steps in its east corner. The steps curve downward to a path entering the top of the natural ravine. A metal pipe railing curves down with the steps approximately eight feet. The path, shouldered by rubble stone, once extended to a bridge across the ravine; only the short concrete abutment are extant. Because of the interconnectedness of the driveway walls with the integrated steps, this is considered one structure.

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Stone wall (structure). Contributing. 1926.

A long, low wall of rubble stone extends along the north boundary of the property, between the sauna and upper drive. This appears to have formed an edge to a rear parking lawn accessed by the upper drive.

Post light (object). Contributing. 1926.

This metal driveway post light, approximately 5' tall, may have been one of several but is the only extant light of its type on the property. The light is along the north side of the driveway, just east of the chauffeur's garage. The light has a six-sided lower tier that likely was a planter for hanging plants. The metal post extends up from the center to a six-sided lantern. The lantern has fragments of red-colored glass that once fit behind its lattice-like walls. A pagoda-like top caps the lantern and features a pointed top.

Concrete log (object). Contributing. 1926.

A formed concrete log is near the top (east end) of the natural ravine, along the southeast corner of the property. While it is unclear what function the log had, it was formed to appear as though its main roots are pulled from the ground and laid with the trunk to the west. The trunk then is formed to appear as though it has been cut into logs. Natural mosses grow over much of the roots and trunk and its grayish color gives it the impression of a natural downed tree.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

LANDSCAPE ARCHITECTURE

Period of Significance

1926-1950

Significant Dates

1931

Significant Person (last name, first name)

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder (last name, first name)

Miller & Yeager

Lord & Burnham

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Period of Significance (justification)

The period of significance begins in 1926, when the property was purchased by Chapman J. Root. While a house existed on this property in 1924, Root substantially remodeled and enlarged that home through the guidance of local architects, Miller and Yeager. In that year, other buildings were also added to the site and much of the landscape site design was completed. In 1927 and 1931, Root added a greenhouse and pool area to the house. The home became the permanent residence of Root's grandson in 1950, at which time remodeling was required. Other features were added to the site at this time. Therefore, 1950 is the end date for the period of significance. Only minor remodeling campaigns, such as some door and window replacement, were undertaken after that time.

Criteria Considerations (explanation, if necessary)

N/A

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

Rocky Edge is eligible to be listed on the National Register of Historic Places using criterion C under two areas of significance: Architecture and Landscape Architecture. Both of these aspects work in harmony; the hilly site with natural ravines and trees, both natural and planted, and the stuccoed house. The house is an exceptional example of architect-designed Mission/Spanish Revival style. Local architects Miller & Yeager planned a total remodeling of an existing house to create the present house in 1926. The home's features, such as its stucco finish, verandas, and beamed ceilings represent trained understanding of design principles and craftsmanship in execution of the style. The addition of the greenhouse and pool areas in 1927 and 1931 continued use of materials present on the house, but are in their own right exceptional in design by Lord and Burnham for residential use.

Site design and features that are included in the landscape reinforce the grand feeling of the Spanish style house situated on the hill. Terraced sandstone walls, laid naturally or as wall extensions from the house, give prominence to the house on the hill that give it its name "Rocky Edge". Position of the entry gates, chauffeur's quarters and garage, gazebo, and sandstone walls create a procession to the grand house up the winding drive atop the hill. Natural ravines are highlighted with plantings and stone levies, giving rise to a designed landscape to be enjoyed by guests and residents. Therefore, Landscape Architecture is also an area of significance.

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

The Spanish Colonial Revival Style, based on Spanish Colonial architectural precedents, first gained popularity in California and then spread across the United States as the nation's fascination with the West Coast grew. While similarities between Spanish Revival and Mission architecture exist, even at Rocky Edge, the house is more aptly classified as Spanish Revival. Through the popularity of film and architectural magazines, the Spanish Colonial Revival style was popular from about 1915 into the 1940s. The success of San Diego's Panama-California Exposition in 1915 fostered interest in Spanish-influenced architecture. The style took its form not from Spain, but Spanish architecture of the Southwest born out of Spanish colonization of the region beginning in 1542. Spanish missions, through the Catholic Church, were founded throughout the Southwest. These prevailed as the most influential architectural landmarks into the early 1800s. An influx of settlers from the East and Midwest during the middle part of the 1800s shifted architectural styles to those popular in Victorian America. The interest in Spanish Colonial precedents occurred at the same time American Colonial architecture was being rediscovered and popularized, but the country's fascination with the Old West, romanticized in film and print, led the way for Spanish Revival architecture to gain footholds throughout the country, far removed from the style's precedents.

Rocky Edge was designed by the noted Terre Haute architectural firm Miller & Yeager, prominent in large building designs of the first half of the 20th century. Miller & Yeager would have been familiar with the rising popularity of the style when they designed Rocky Edge in 1926 as a social gathering "villa" for the owners and their guests. No doubt, the architects were trying to channel the feeling of a faraway place in the design of Rocky Edge. They succeeded in doing that very well.

Rocky Edge exhibits a full encapsulation of the features prominent in Spanish Revival architecture. The front façade (photo 0001, 0007) offers formality in its projecting, three-sided entry section and grand staircase. Turned posts and shaped lintels of the incised entry porch frame murals of Spanish geometric forms in mosaics. Casement windows centered over the entry on the second story feature iron grillwork. Projecting from the bottom of the second story are faux viga tails of round log joists, a feature derived from Southwestern adobe construction. The house is then wrapped on the front and its sides by porches and second story verandas that continue the use of stylized turned posts of the entry porch and balustrades of turned spindles (photos 0018-0019, 0029). The porches are enclosed by rows of casement windows, divided into six or eight panes, similar to the original wood windows that overlook the verandas.

While dominated by the pool addition of 1931, the back façade offers a composition steeped in the style (photos 0003-0004). While no longer visible on the exterior because of the pool, an arcade is at the south end of the pool and forms the outside wall of a porch with an outdoor fireplace (centered between the middle arch, from the north). The arcade has spiraled columns with Ionic capitals that support full-round arches (photo 0020). These compliment the pool added in 1931, as they frame the short end of the pool from which it is entered. The wonderful,

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three-story round tower located east of the pool addition and arcade is the focal point of the façade (right side of photo 0004). The tower features a conical roof and just two narrow casement windows, the top having iron grillwork. The tower once only served the basement and first story but was increased to the second story c. 1950. A wide chimney is also on this façade. It has diamond-shaped tiles near its top and is capped by brick coursing. It was once capped by a tiled gable, like the chauffeur's quarters, but was altered c. 1950.

The materials selected for walls are random-coursed sandstone boulders on the raised basement and stucco on the upper floors. The use of sandstone, particularly in its application to the raised basement, further enhances the image of the house rising out of an outcropping of rock (photo 0001). The tall wall of sandstone on the west façade is reminiscent of medieval fortresses. The wall has a full round arched entryway with a deeply recessed arched door (photo 0002). Flanking the door are stones engraved with Latin sayings, one of which is incorporated into an exterior fireplace built into the wall. Stucco, a common building material in Spanish Revival architecture, gives the house more formality and refinement, rising out of its rocky foundation. The house has a low-pitched hipped roof that was once covered with Spanish tile, like the chauffeur's quarters, in keeping with the style. Overhanging eaves, particularly those over the verandas, lack soffits and feature exposed, sawn rafter tails (photo 0029).

The use of the style, in a more rambling, rustic composition is clear on the chauffeur's quarters and garage near the road (right side of photo 0008). The one-story building's walls are fully covered with sandstone boulders and it has a roof covered with Spanish tiles. The garage doors have clipped parabolic arches topped by thick wood lintels. A carved wood lintel is over the chauffeur's entry door that faces the entry gates. The building features casement windows covered with shutters composed of wood planks and incised carvings. The building also has a stone chimney with tiled, gabled cap. The building is integrated with the entry gates through a front wall extension that features a full round arched passageway. The grand sandstone gateway features ironwork lanterns and a tiled, gabled top on the south gate pier. A narrow, full-round arched opening is in the top of the pier. The iron gates and fencing feature designs of the style including spear-point finials and quatrefoil bands.

The home's interior further demonstrates the Spanish Revival style, mostly through the incorporation of beamed ceilings and wood doors with diamond-shaped panels. The large entry foyer feels dark and features a beamed ceiling and a wood grille that separates it from the living room to the west (photo 0016). A wood staircase with stylized balustrade fills the north wall of the foyer, opposite the entry doors. The living room continues the use of ceiling beams and has a broad, dark brick fireplace centered in its north wall (photo 0017). The fireplace mantel also uses a diamond-shaped panel pattern in a tall frieze. One of the most intriguing spaces of the house is the three-story spiral staircase in the round tower. While positioned in a secluded space, on the back of the house, the darkened staircase gives the impression of medieval Spanish architecture, in both design and evocative experience. Winding concrete steps lead from a segmental, thick arched doorway in the basement (photo 0026) up to the second story where a rounded, ornamental iron railing caps the top of the floor.

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The basement, which was originally a garage in 1926, was later designed to reflect a dark, cloistered space reminiscent of lower level medieval halls in which massive masonry piers and arches supported stone floors above (photo 0025). The basement features this same design with a groin vault and beamed ceiling in the central section of the main room. Ironwork lanterns and sconces are extant on this floor, as well as a significant amount of wood screens composed of panels and grillwork. A wood bar is on the east side of the basement and features the diamond-shaped panel pattern prevalent throughout the house.

While the addition of the pool and greenhouse areas came as much as five years after the construction of Rocky Edge, these additions only enhance the overall significance, and experience of the site. The pool addition by Miller & Yeager and palm house feature glass and metal structures designed by Lord & Burnham (photos 0020-0023). The pool continues a Mediterranean feeling with its decorative tiles and rounded pool corners. The pool's nautical themed tiles of sea creatures were created by the Mueller Mosaic Tile Company and a mural by Gilbert Wilson once adorned the wall above the arcade. The bay at the north end of the pool, with its curved, tiled walls, provides a focal point (photo 0021) opposite the arcade through which the pool is entered (photo 0020). Similarly, the palm house features a bay opposite its entry vestibule, complete with a rounded roof (photo 0023). The intersection of the vestibule and bay to the main gabled roof of the palm house give an impression of steeply-pitched Tudor arches. While the greenhouse walkway connecting the palm house to the main house may have been added later, c. 1950, it creates a linear, passage experience with raised cast concrete flower boxes and vaulted glass and metal ceiling. Its window enclosures are vastly different than those of the pool and palm house, and the steel structure has a thicker profile (photo 0022).

Rocky Edge blends its architecture with the landscape in seamless ways, particularly as noted earlier, in the impressive way the main house rises up from the rock walls, terraced down to the motor court (photo 0001). This landscape features appears to be an extension of the house, which in fact it is with walls off the southwest corner of the house and the southeast corner of the garage. Staircases that descend from the first story to the motor court or behind the house are integrated in the landscape, sometimes conceived as natural outcroppings like the stone steps that lead from the palm house to the motor court planted with vegetation to give it a natural appearance. Stone walls at the perimeter of the motor court, which tie back to the house and arched passageway near the garage, feature lanterns and wrap the south end of the large ravine (photo 0009). Retaining walls of stone, or brick and stone, cut winding passageways through the hill. One creates a promenade from the basement on the northeast corner of the house (photo 0004). The other is for a driveway that leads out the back of the garage to a rear lawn parking area (photo 0006). Both of these walls are capped with cast concrete flower boxes, some covered with shards of glass. The low walls of the motor court and retaining walls ground the house to the landscape. This is similar to the way in which the chauffeur's quarters and garage are grounded into the landscape through the roadside fence and stone pillars, and the integration of the quarters to the entry gate (photo 0008).

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The use of landscape focal points is most obvious as the drive ascends the hill from the entry gates and a stone gazebo is positioned at the intersection of the Y in the drive that leads north to the house and south to another undeveloped lot (not part of this application). The backdrop to the gazebo is a ravine planted along its west slope with hemlocks (photo 0009). A stone wall extends from the motor court through this backdrop. It has a break in the wall, aligned with the gazebo's east opening, for a staircase (no longer extant). The gazebo, which once included a font, forms an important function as a focal point and place of respite and reflection. Guests could gaze toward the ravine and see a natural waterway that begins at its top/east end, channeled through levies and a formed concrete log, and under a bridge (only the abutments remain).

Water features were integral to the landscape plan at Rocky Edge. A font, surrounded by cast concrete posts with metal chain, is off the northeast corner of the pool addition. The font appears to have fed a cascading, tiled, waterway to a small rectangular pool. The pool is accessed from several broad steps on its west end. It seems to relate, at least contextually, to a water feature that begins with some dry stacked stone walls northwest of the pool, which flowed through a narrow waterway, under a brick bridge (photo 0010) to a smaller ravine on the west side of the house. Upon entering the ravine, the water was guided over various dry stacked stone levies and some grotto or pool-shaped forms (photo 0011). This smaller ravine is planted with evergreen ferns and other groundcover as well as hemlocks and spruce trees. A small round pool, trimmed with dry stacked stone, is immediately off the south side of the entry gates.

In 1950, when Rocky Edge was remodeled for year-round, permanent living, other features were introduced to the landscape that tied the addition of the garage, which occurred about that time, back to the general plan of the site. The garage's architecture made a contemporary blend of Rocky Edge's Spanish Revival style with oriental influence. The red brick walls of the garage were trimmed and punctuated with square-cut, rusticated sandstone. This was extended into the landscape with retaining walls off the back of the garage (to the east). Similarly, the promenade, which begins with sandstone walls abutting the basement of the main house, turns into low brick and stone walls that wind up the hill to a small, separate building. It is thought that the trellis work of trabeated post and beam construction atop the sandstone walls, which matches the construction of the pavilion off the sauna, were added c. 1950 (see left side of photo 0004 and photo 0013). This gives uniformity to the promenade which enters the pavilion on its south end (see photo 0012).

Nowhere is Oriental influence more clearly at work than the sauna building and pavilion. The pavilion features a double-sided fireplace of brick and stone with glazed tiles depicting Oriental themes (photo 0013). On one side is the Hindu god Ganesh, and on the other side is a small mural of tiles, in bas relief, of an oriental man smoking a pipe. The sauna building features a large front porch with a copper roof that has the appearance of a tent with drapery flanges, slightly curled at the bottom. A large brick and stone fireplace provided wood-heat to the sauna (see photo 0014).

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The themes of fire and water are repeated in the landscape design. On the west lawn is a wide, terraced area of brick pavers with decorative tiles depicting sea creatures (lower part of photo 0002). It is unclear to what extent the area included water, possibly a shallow pool, but the tiles match those used in the pool addition and likely were included in the terraced floor with that purpose in mind. The west wall of the main house should also be noted here with its integration of outdoor use of the space. The wall features a built-in stone fireplace, above which is a stone engraved in Latin “from fire, fire” indicating that this west lawn was an important gathering space for family and guests (seen in photo 0002).

Trends in landscape architecture in the first decades of the 20th century broke at times from the more formal, symmetrical and organized gardens of the City Beautiful Movement. The more classical-inspired work of that period gave way to enhancing or celebrating the natural terrain. This was done through the integration of the house with the landscape, made popular by Frank Lloyd Wright, through the use of natural materials in a way they would be found naturally. Jens Jensen, noted landscape architect in Chicago, became a master of this during the 1910s-1930s. Rocky Edge uses a mix of both classicism and naturally-inspired movements. The formality of the promenade, west terrace, and stone gazebo as a focal point are good examples of the English Garden style, an informal but still classically-inspired organization of the landscape. The more natural organization of the ravines with levies and plantings of native plants, and to some extent the siting of the house and sauna, perched in the woods overlooking the house, are hallmarks of a natural landscape integration. It is unknown if Miller & Yeager completed the landscape design for Rocky Edge themselves, or if it was subcontracted to a landscape architect. A short description of the landscape design in 1927 called it “rustic” with the inclusion of stone in the ravine and indigenous plants and trees planted in the landscape.

Probably the best regional comparable to Rocky Edge is the former estate of Frank and Etta Evans, Spring Ledge, located near Crawfordsville at 3268 West Country Club Road. The Evanses retained Jens Jensen in about 1915 and used his plans to create open green spaces as well as stone features. Comparatively, Rocky Edge is a more complete period landscape, albeit in more dramatic and rustic style. Allendale, the Terre Haute suburb in which Rocky Edge lays, once had the Prairie Style Smith Estate with designed landscape, however, the house has been demolished. Robert C. Spencer, Jr., was the architect.

Aside from one important example, nearby Terre Haute’s examples of historic architecture that demonstrate Spanish influence include only a few buildings designed in the Mission style. About six homes, two commercial buildings, and two apartment buildings (located near downtown) were built between c. 1920-1925. They have simple features related to Mission architecture. The Indiana Theatre, built in 1921 at 677 Ohio Street, is designed in the Spanish Baroque style. No other extant local buildings are constructed in the Spanish Revival style. The most relevant, comparable, example of Spanish Revival architecture is the former YMCA building located at 200 S. 6th Street. The building was also designed by Miller & Yeager in 1939, more than ten years after Rocky Edge. However, the similarities are notable including beamed ceilings, casement windows, and the extensive amount of tile used in the pool area of the

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YMCA. It is likely that some of the YMCA's board members had visited Rocky Edge and were inspired by the architect's design.

Miller & Yeager was a well-established firm that produced many large buildings, both civic and commercial, designed in the Neo-Classic style. The transition of design styles popular with the firm occurred through the 1920s and 1930s. By 1941, the firm produced a highly stylized Art Moderne building at 669 Ohio Street, a mere block away from the YMCA building they designed two years previously. Miller & Yeager had climbed to the top of their careers by the 1930s, a short time after Rocky Edge was built. They had commissions to design Terre Haute's Art Deco Post Office & Federal Building (1935) and the Terre Haute City Hall (1936, Art Moderne). Ralph Oscar Yeager was born into a family of building contractors and had graduated from the University of Pennsylvania in 1915. He had his own office in Chicago until 1923 when he relocated to Terre Haute and formed the Miller & Yeager partnership in 1923, three years prior to the construction of Rocky Edge. Yeager toured Europe in 1937 under the auspices of Harvard University. He went on to form a new partnership with Kurt Vonnegut, Sr. and George Caleb Wright in Indianapolis in 1946.

Developmental History/Additional historic context information

Rocky Edge was a retreat house for Chapman J. and Ellen Root, whose primary residence was in Terre Haute proper. The couple used the Spanish-themed villa for entertaining family and guests with large gathering spaces, a pool, and greenhouse. The landscaped lawns were meant to be used for entertaining, and guests were treated to valet and chauffeur services. The Roots used the nearby country club to cater in food since the retreat was originally designed without a kitchen. The couple housed a small zoo of semi-exotic animals on the property to further enhance their guests' experience. The south-suburban development of Allendale came into prominence during the early and mid-1920s as construction on the Terre Haute County Club, described as a Spanish design, was being completed in the development in 1924. An article called Allendale Terre Haute's exclusive suburban residential district and mentioned several homes of prominent residents built in English and Colonial styles. One was described as an Italian villa of stucco built by the Mewhinney family. The original home on the Rocky Edge site, also in the Spanish Revival style (also called Mediterranean in one source), was built by H. H. Jefferson c. 1924 and purchased by Root for \$16,000 in 1926. After the purchase, an extensive remodeling campaign was undertaken by Root. These renovations included the addition of a second story, glass-enclosed cupola for an observation platform, front terrace/porch, and extensive landscaping. A remodeling campaign by Root's grandson in 1950 gave the house its existing appearance.

Chapman J. Root was born in 1864 in Pennsylvania. He moved to Terre Haute in 1900 while working as an officer and director for the North Baltimore Bottle Glass Company, which had relocated to Terre Haute from Albany, Indiana. Root constructed his own manufacturing facility and started Root Glass Works a year later in 1901. It was the fourth new glass company established in Terre Haute between 1900 and 1901. The company was a major employer in the

Rocky Edge

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city, manufacturing glass bottles for beverage companies including Coca-Cola by 1904. In 1905, the company purchased the Terre Haute Glass Manufacturing Company to fabricate Mason jars. While the latter facility was sold to Ball Brothers Glass Manufacturing Company in 1909, Root's company workforce increased from 600 to 825 employees between 1905 and 1912. The company specialized in light green, amber, and flint-colored glass for beer and soda water beverages.

In 1915, the Coca-Cola Company, based in Atlanta, promoted a design competition for the exclusive production of a distinctive bottle for its beverage. Root's company, already producing bottles for Coca-Cola, entered the competition with a design team composed of plant supervisor Alexander Samuelson, auditor Clyde Edwards, and staff machinist Earl Dean. It was through research completed by Edwards and Dean at the city library that the iconic bottle now associated with Coca-Cola was formed. Edwards sketched a design based off the cocoa plant pod, contoured to fit the hand. A hand mold was created and a few examples of the design were produced and submitted to the Coca-Cola Company. Root Glass Company beat out eleven other entries and started production of the bottle in 1916. The design was patented in 1915 and in 1916, a contract was negotiated between Root and Coca-Cola for the production of the bottle which netted the company 5 cents for every 144 bottles produced. The partnership between the company and its successors remained in effect into the 1980s.

Chapman J. Root sold his company to the Owens-Illinois Glass Company in 1932. The company changed hands through the course of the 20th century and the original manufacturing buildings, which ceased production in 1948, were razed by 1960. Chapman J. Root died in 1945 and by 1950, Rocky Edge was inherited by Root's grandson, Chapman S. Root and his wife, Susan. It was converted into their permanent residence which required a remodeling campaign to include a kitchen and bedrooms. Additional improvements to the property included a drive-thru garage, sandstone front terrace, and wood-fired sauna on the hill. During the 1950s, the 88 acre site on which Rocky Edge was built began to be reduced through subdivision of lots. The property was donated to the Congregation of the Sons of the Immaculate Heart of Mary, a group of monks who operated the nearby Gibault Boys Home. Further subdivision into the 1960s reduced Rocky Edge to its existing 3.5 acre site. The property changed hands since that time and currently is vacant and in a state of neglect, though the significance of the property endures.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

“Allendale Fire Loss Heavy: Chapman Root Home Burned” *Terre Haute Tribune* page 1, col. 8. 09 June 1950.

American Institute of Architects questionnaire for architects with federal contracts, 1946. Indiana chapter.

Gelner, Arroll & Keister, Douglas. Red Tile Style: America’s Spanish Revival Architecture. New York: Viking Studios, 2002.

McAlester, Virginia & Lee. A Field Guide to American Houses. New York: Alfred A. Knopf, 2006.

Miller & Yeager, Lord & Burnham blueprints for greenhouse and pool.

“Root Glass Company (The)” *Wabash Valley Visions & Voices Digital Memory Project*. <http://visions.indstate.edu:8888/cdm/singleitem/collection/vchs/id/576/rec/9>. Accessed February 13, 2019.

Root Glass Company archive of the Indiana Historical Society Collection #SC2951.

Saturday Spectator (Terre Haute) articles:

“Allendale Activities” *Saturday Spectator* page 34, col. 2. 01 Nov 1924.

“C.J. Roots Purchase Jefferson Home in Allendale at Cost of \$16,000” *Saturday Spectator* page 1, col. 3. 31 July 1926.

“Summering Among Birds and Trees” *Saturday Spectator* page 27, cols. 1-2. 09 July 1927.

“Gilbert Wilson Executes bust of Max Ehrman, Will be done in limestone and given to the City” *Saturday Spectator* page 5, col. 2. 19 March 1932.

Vigo County Interim Report. Indianapolis: Historic Landmarks Foundation of Indiana, 1984.

Rocky Edge
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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): 167-628-41008

10. Geographical Data

Acreage of Property 3.5 acres

Use the UTM system

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- 1. Zone: 16 Easting: 466534 Northing: 4360575
- 2. Zone: Easting: Northing:

Rocky Edge
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3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

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

East half of the southwest corner of Allendale Subdivision Block 2 known as 46 Allendale. Beginning at a point on the east side of Allendale (Road), approximately 120' southeast of its intersection with Allendale (a cul-de-sac road), face northeast and continue in a line approximately 360' to the northwest property corner, then face east and continue in a line 235' to the northeast property corner. Turn south and follow the east property line approximately 285' to the southeast property corner, then turn southwest and follow a line approximately 460' to the east side of Allendale (Road). Then turn northwest and follow the east side of Allendale (Road) approximately 285' to the point of beginning.

Boundary Justification (Explain why the boundaries were selected.)

While the original boundaries of the property purchase by Chapman J. Root in 1926 have shrunk from 88 acres to 3.5 acres, the boundaries described above include all of the landscape and architectural features constructed during the period of significance for the owners of Rocky Edge.

11. Form Prepared By

name/title: Kurt West Garner
organization: Indiana Landmarks Western Regional Office
street & number: 12954 6th Road
city or town: Plymouth state: IN zip code: 46563
e-mail: kwgarner@kwgarner.com
telephone: 574-936-0613
date: February 18, 2019

Additional Documentation

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Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Rocky Edge
City or Vicinity: Terre Haute
County: Vigo State: Indiana
Photographer: Tommy Kleckner
Date Photographed: October 26, 2017

Description of Photograph(s) and number, include description of view indicating direction of camera: Front façade, looking northeast

1 of 29.

The remainder of the photos were taken by the photographer noted on the date noted.

Photographer: Kurt West Garner
Date Photographed: January 26, 2019

Description of Photograph(s) and number, include description of view indicating direction of camera: West façade, looking northeast

Rocky Edge
Name of Property

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County and State

2 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Pool exterior, looking south

3 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: North façade, looking south

4 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: East façade, looking west

5 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: East façade of garage, upper drive, looking southwest

6 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Front (south) façade, looking northwest from garage

7 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Entry gates and chauffeur's quarters, looking northwest

8 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Motor court walls and gazebo, looking southwest

9 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Brick bridge, looking west

10 of 29.

Rocky Edge
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Description of Photograph(s) and number, include description of view indicating direction of camera: Ravine garden wall, looking east

11 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Promenade, looking northeast

12 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Sauna and pavilion, looking southwest

13 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Sauna and pavilion, looking northeast

14 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Subterranean garage, looking southwest

15 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Entry foyer, looking east from living room

16 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Living room fireplace, looking north

17 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Porch off living room, looking south

18 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Porch off kitchen, looking northwest

19 of 29.

Rocky Edge
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Description of Photograph(s) and number, include description of view indicating direction of camera: Pool area, looking northwest from arcade

20 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Pool area, looking northeast

21 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Greenhouse walkway, looking northwest from palm house

22 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Palm house, looking north

23 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Servants' quarters over garage, looking west

24 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Basement, looking northwest

25 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Tower staircase, looking north from basement level

26 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Northeast corner bedroom, looking northeast

27 of 29.

Description of Photograph(s) and number, include description of view indicating direction of camera: Master bedroom, looking southwest

Rocky Edge
Name of Property

Vigo County, IN
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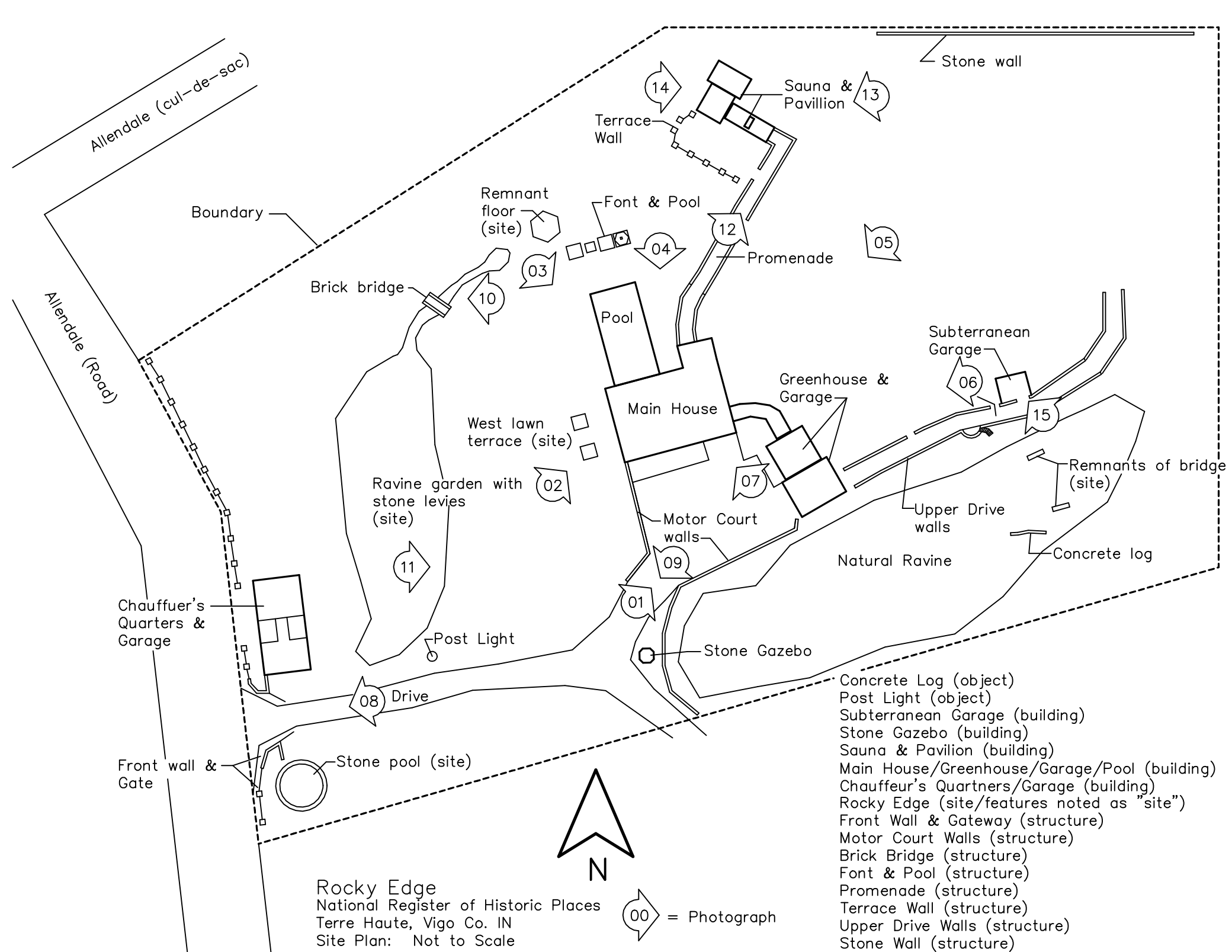
28 of 29

Description of Photograph(s) and number, include description of view indicating direction of camera: Second story, east/front veranda, looking southwest

29 of 29.

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

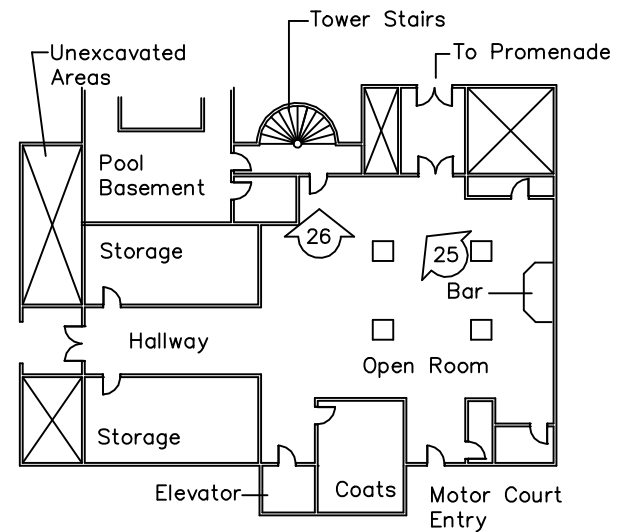
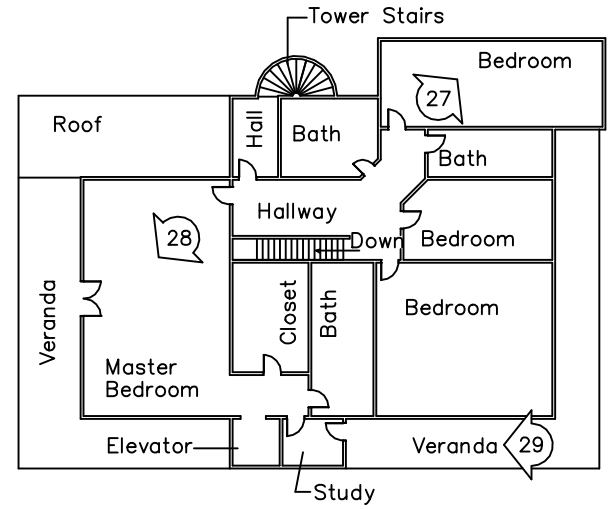
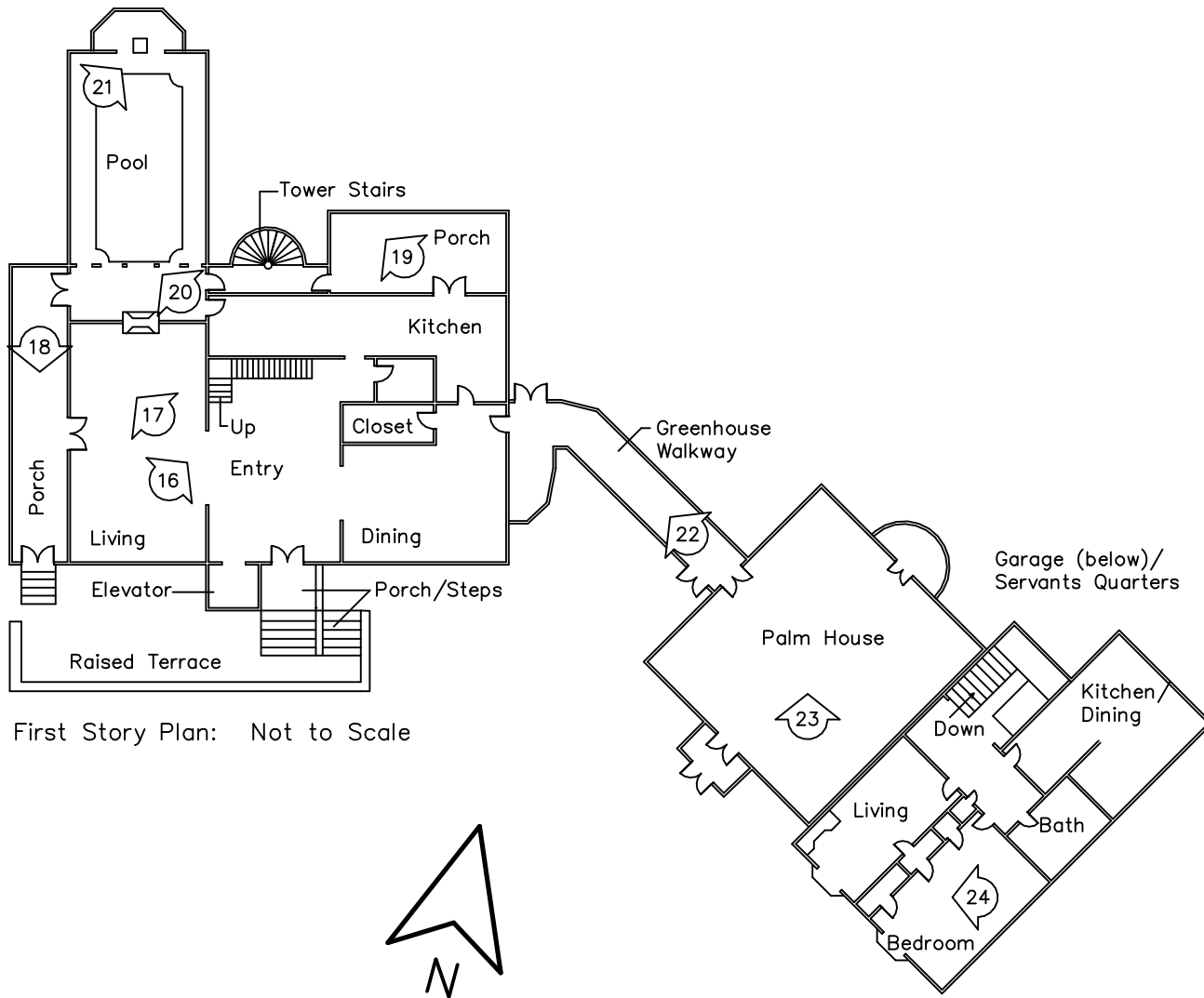
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form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



Rocky Edge
 National Register of Historic Places
 Terre Haute, Vigo Co. IN
 Site Plan: Not to Scale

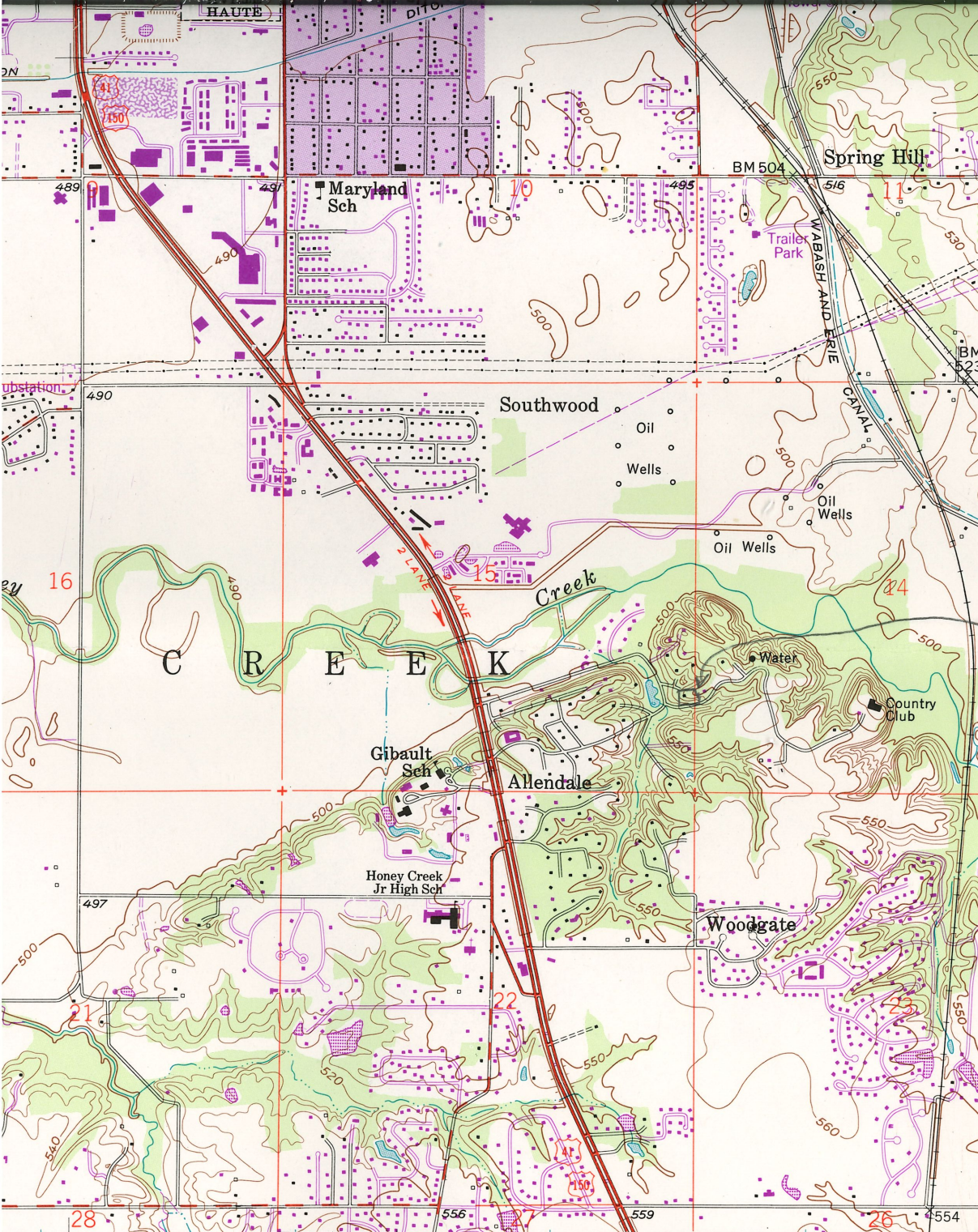
00 = Photograph

- Concrete Log (object)
- Post Light (object)
- Subterranean Garage (building)
- Stone Gazebo (building)
- Sauna & Pavillion (building)
- Main House/Greenhouse/Garage/Pool (building)
- Chauffeur's Quarters/Garage (building)
- Rocky Edge (site/features noted as "site")
- Front Wall & Gateway (structure)
- Motor Court Walls (structure)
- Brick Bridge (structure)
- Font & Pool (structure)
- Promenade (structure)
- Terrace Wall (structure)
- Upper Drive Walls (structure)
- Stone Wall (structure)



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Terre Haute, Vigo Co. IN

00 = Photograph



ROCKY EDGE
 NATIONAL REGISTER
 OF HISTORIC PLACES
 VIGO Co. IN
 NAD 83
 UTM
 16 466534
 4360575

INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1993
 467000m.E.
 FARMERSBURG 8.3 MI.
 SHELburn 14 MI.

ROAD CLASSIFICATION

- Primary highway, hard surface
- Secondary highway, hard surface
- Light-duty road, hard or improved surface
- Unimproved road
- Interstate Route
- U. S. Route
- State Route



TERRE HAUTE, IND.
 39087-D4-TF-024

1958
 REVISED 1993
 DMA 3562 IV NW—SERIES V851

(LEWIS)
3562 IV SE



Rocky Edge, Vigo County photo 0001



Rocky Edge, Vigo County photo 0002



Rocky Edge, Vigo County photo 0003



Rocky Edge, Vigo County photo 0004



Rocky Edge, Vigo County photo 0005



Rocky Edge, Vigo County photo 0007



Rocky Edge, Vigo County photo 0008



Rocky Edge, Vigo County photo 0009



Rocky Edge, Vigo County photo 0013



Rocky Edge, Vigo County photo 0016



Rocky Edge, Vigo County photo 0018



Rocky Edge, Vigo County photo 0020