

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: St. Ferdinand Parish Historic District

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

Name of related multiple property listing:

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

N/A

### 2. Location

Street & number: Roughly bounded by Maryland, Eighth, and Tenth Streets and St. Benedict Drive

City or town: Ferdinand State: IN County: Dubois

Code: 037 Zip Code 47532

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

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

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

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

\_\_\_ national \_\_\_ statewide X local

Applicable National Register Criteria:

X A \_\_\_ B X C \_\_\_ D

<p>_____  <b>Signature of certifying official/Title:</b> <span style="float: right;"><b>Date</b></span>  <u>Indiana DNR-Division of Historic Preservation and Archaeology</u>  <b>State or Federal agency/bureau or Tribal Government</b></p>	
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In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

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**Signature of commenting official:** \_\_\_\_\_ **Date** \_\_\_\_\_

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

**4. National Park Service Certification**

I hereby certify that this property is:

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

\_\_\_\_\_  
Signature of the Keeper

\_\_\_\_\_  
Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

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

**Category of Property**

(Check only **one** box.)

- Building(s)
- District
- Site

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Structure

Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>6</u>	<u>2</u>	buildings
<u>1</u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>1</u>	<u>          </u>	objects
<u>8</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register -0-

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

- RELIGION/religious facility
- RELIGION/church school
- RELIGION/church-related residence
- FUNERARY/cemetery

**Current Functions**

(Enter categories from instructions.)

- RELIGION/religious facility
- RELIGION/other
- RELIGION/church-related residence
- FUNERARY/cemetery
- DOMESTIC/secondary structure

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Italianate

LATE VICTORIAN: Romanesque

MID-NINETEENTH CENTURY: Greek Revival

MID-NINETEENTH CENTURY: Rundbogenstil

MODERN MOVEMENT

OTHER: Gable Front

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

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

foundation: Stone

walls: Brick

Wood

roof: Shingle

other: Stone

\_\_\_\_\_

### 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.)

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### Summary Paragraph

The St. Ferdinand Parish Historic District is located within the town of Ferdinand and just slightly east of the town's main commercial and residential district. The town is laid out on a grid which relates to the original roadway, rather than the national survey and thus is just slightly skewed off true north. There are six buildings, one object and one site in the district. All but two contribute to the district. The district is a good example of town planning in the early to mid- nineteenth century, having been founded by German immigrants. Within this theme, the district qualifies under Criterion A, as part of the sizable nineteenth century German settlement in Southern Indiana.

The architecture of the buildings establish the district's qualification under Criterion C. The resources range from a wonderful example of high Gothic, constructed with local stone and



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brick, Italianate brick architecture, a modest gable-roofed structure, a mid-twentieth century sculpture and a traditional, linear pathed cemetery. All demonstrate a high degree of workmanship and local materials.

While the district is relatively small, it encompasses the key buildings which relate to the early development of the site. In addition, it is located just south and east of the large complex of the Sister of St. Benedict convent, (Immaculate Conception Historic District, NR 1983).

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## Narrative Description

### Setting

The St. Ferdinand Parish Historic District is located in the small southern Indiana town of Ferdinand, Dubois County, Indiana. It is north of the modern highway, Interstate 64 which traverses the southern part of the State of Indiana. The town is about thirteen miles south of Jasper, Indiana and about sixteen miles north of Troy, Indiana, a small nineteenth century town located in a bend on the Ohio River.

The boundaries of the district include the church, school, rectory and other related buildings. These are set on a rise, above the town east of the main town thoroughfare. The district also includes the cemetery which has been traditionally associated with it and further east, up a hill, the Chapel of the Sorrowful Mother.

The district is set in a gentle valley, but not located on a major waterway. The nearest water source, Green Creek, is located to the north, however, local drainages and intermittent streams provide adequate water. Local relief in this valley is quite striking. The district however, is located on a slight rise above the main part of the town, and thus the St. Ferdinand Church spire towers above it and is particularly distinct. The highest local elevation however, is the location of the chapel, connected to the main part of the district by a gentle walkway. The Chapel of the Sorrowful Mother has been placed on this high rise, one of two in the near distance of the town. The other hill, to the north, contains the Monastery of the Sisters of St. Benedict convent, an inspiring complex.

### Resources

The following is a list of resources within the district, including the date or estimated date of the building or site, whether or not it is contributing and the photograph(s) which illustrate it.

1) Ferdinand School                      1898    Other- Italianate                                      C                      Photos 0001, 0002, 0003

This is a two story brick building, with a full basement, built into the hill just west of the St. Ferdinand Church. The foundation of the building is constructed of large, dressed sandstone blocks. The blocks are both crandalled and vermiculated. The upper course is rounded and projects slightly from the bricks of the walls. On the west side, the entrance consists of stone blocks, similarly dressed as those in the foundation. The walls of the building are of brick, laid in common bond. There is a three-brick course of light tan brick, slightly narrower and smaller than the main brick, located at the level of the window heads on both the first and second floors.

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There is a decorative band of corbelled bricks at the level of the attic. These corbelled bricks are of the lighter color and thus contrast decoratively with the balance of the building. The cornice is decorated with simple brackets and a wide, decorated, and molded cornice above which the roof rises. It is a hipped roof with a flat top, covered in seamed metal painted red. There are pedimented dormers on the north, east and west side of the building, providing light into a large attic.

At the south side of the building, a metal stair provides a fire exit from the second floor. The long elevations of the building also feature brick pilasters, dividing the walls into three sections. These pilasters are decorated with stone capitals, with projecting molding at top, and are located at the upper course of light tan brick.

The main entrance façade of the building has three window bays and at the north side of the building, the foundation rises six courses above grade, while at the south side, it is only three and at the rear, or east side, it is barely visible. On the north side, small, square windows provide light into the basement. The main entry, rising above grade with a stair, is broken about halfway with a landing, and having metal railings on the side. The main entry door is a double leaf, wood panel with an overly large two light transom above. The door, as all the windows, is set within a decorative window hood, in an elliptical arch, and with labels at either side. The hood is made of the same light tan brick as the string courses around the building and the corbelled brackets. The fenestration of the building consists of long, narrow two/over/two light windows of recent vintage with stone sills and decorative, corbelled hoods, similar to that at the main entry. The fenestration on the long sides of the building is six bays, divided by the brick pilasters into three sections. The building currently serves as the Tretter Center and is owned by St. Ferdinand Parish.

2) St. Ferdinand Church 1845/ 1866 Other-Classical Revival C  
Photos: 0004, 0005, 0006, 0011, 0020, 0021.

### **Materials, details, windows:**

The St. Ferdinand Church was built in phases. The rear portion of the church was constructed in 1845, of local limestone, finished in a rock-faced pattern and set in rough courses. The stones of this part of the building are a warm sandstone color, with variegated tones, from light tan, to orange-brown, to darker brown. The building is generally rectangular in shape, two and a half oversized stories tall, with a front gabled roof. The earliest part of the structure is at the rear and represents approximately two-thirds of the building.

The windows in the oldest part of the building are long, narrow, round-arched openings with stained glass. The window sills are of dressed limestone. The roof of the church is of standing seam metal, probably copper, and there are projecting, highly decorative metal cornices, of copper throughout the building. The downspouts are also of copper. The old part of the building has large, smooth dressed stones in the corners, set to make quoins. Small vents just below the roof line indicate the attic above the inner, domed ceiling of the church.

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All of the windows in the main church and the front addition have round arches. In the old section, the stones are shaped to form voussoirs, with, in some cases a prominent keystone. The lights in the old section are divided with the upper arched a single window and then six lights below, two smaller squares above, two elongated rectangles in the middle and two squares below. The foundation stones in the older section of the church are smooth dressed, massive stone blocks, set in a strict coursing, with some stones being of the dark brown color, others, in the medium shades and the balance in a light local stone.

### **Building Campaigns:**

The building was constructed in two phases, with campaigns to support each. The first, which today comprises the rear part of the building, occurred in 1845 and involved many of the parishioners. The stone is irregular, since according to contemporary records, land owners and farmers around the area were asked to contribute stone from local quarries or areas around their farms, as a way to control costs. A semi-circular apse was a part of the original building campaign, for the rear elevation, and the two one-story side sections of the original west elevation of the building are small chapels for commemoration and worship of saints.

At the rear of the church, there are two additions, one, at the north side, appears to be reasonably contemporaneous with the original church and is in a polygon plan, with fanlight windows, set in dressed warm tan stone and with stone sills. This polygonal wing contains a circular stair, leading up to a small chamber, with a round ocular window into the nave of the church. Possibly this is where the Benedictine sisters, who were cloistered, came to view mass. It also contains a large wood storage cabinet.

In 1866 the front part of the building was constructed. The later addition to the church was built at the front or west side of the church, using a similar, but slightly lighter stone. In this portion of the building, the architect has followed the general form and materials of the original, with a few exceptions. As previously mentioned, the stone is lighter, more regularly coursed and with, for the most part uses large stones, in a smoother, rock-faced finish, although some stones have been hand hammered to roughen the finish. The stones in the foundation are also massive and smoother dressed. There is a small addition on the north side of the building, just adjacent to the round projecting chapel in the new part of the building. Both old and new have projecting round chapels. The new addition is square, with a modern metal light and door and a round, concrete stair designed to accommodate the change in grade at this end of the building. A curved, wrought iron metal rail is provided on both sides of the stair.

### **Front:**

The front part of the new section of the church contains the bell tower, which is made of the same stone, smaller blocks, smooth dressed. The bell tower is square, and divided into two parts with a lower one of stone blocks, and a projecting, square cornice dividing it from the upper part, which contains round arched vents on each of the four sides. Within the arched area of the vent is a three part carved wood design, consisting of a cross and two roundels with cross insets. Above, a projecting molded wood cornice crowns the middle section of the tower, containing central pedimented gables on each side and a clock face within each. Between the cornice and the uppermost part, triangular rooflets are nestled in the corner above the cornice.

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Above this, the tower ascends to the sky in an octagon pattern, with small pointed arched vents on alternating panels, metal ridge caps between and a golden cross surmounting all, above a decorative finial. The surface of this element is of small slate shingles.

The front façade of the church and the main entry is framed by the square mass of the bell tower. On the ground floor, the entry has a classically influenced stone pediment, above the round arched door opening which is recessed behind a massive stone surround, with an elliptical arched opening, three stepped courses of stone, and flanked on either side by classical stone pilasters with three-part stepped stone capitals. The entry door is an elaborate combination of stained glass, bronze and other decorative elements. Above the main entry, a simple cross-shaped opening in the middle of the stone façade punctuates the wall. The sides of the front gable on either side of the tower have wide, projecting cornices of stone, with a projecting band forming the base of the triangular pediment.

The grounds of the building slope downward to the street level and are landscaped with a mix of deciduous and evergreen trees, along with benches, a gazebo and other small elements.

### **South Elevation**

Beginning at the front of the church (or the west side), the south elevation is delineated with two round-arched windows, both of which are adorned with stained glass. Below the second window (moving toward the rear of the church) is a modern, square entry with a single door. It is built of a similar stone as the main building. Adjacent to this element is a semi-circular protruding chapel. It is constructed of curved stone, with round-arched, stained glass windows and a standing seam metal roof. This element demarks the front, or later portion of the church. Extending toward the rear of the church, three more round-arched, stained glass windows develop the fenestration, followed by an additional semi-circular protruding chapel, a modern entry and an addition described below.

The addition at the south side of the rear nave of the church is a roughly rectangular, one story room, serves as a sacristy for the main church with an entrance to the nave. It is of oversized, neatly coursed limestone in a color similar to the warm orange-tan of most of the building. It has been manually finished with a rock faced finish, showing the tool marks. It also has an extremely wide cornice of copper and copper roof.

### **North Elevation**

There is a one-story, square addition on the north west side, adjacent to the semi-circular projecting chapels (the front, later part of the building). The square addition provides an entry to the church. It is of similar stone, although more neatly coursed and with oversized foundation stones. It contains a modern metal door, with a single narrow light and semi-circular concrete steps with wrought iron railings.

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Moving toward the back of the church, the difference in stone between the 1845 and 1866 portions of the church is quite obvious. The fenestration on this side of the church consists of round-arched stained glass windows, in the same configuration as on the south elevation.

The north elevation is adjacent to the parking lot and thus the larger, dressed stones that make up the foundation courses are quite obvious. They vary in tone from light tan to darker brown. The stones in the foundation and the wall of the semi-circular rear chapel are curved. Adjacent to the chapel is a one-story small square-plan addition which serves as a rear entrance.

Beyond this is the polygonal-plan addition. It has fanlight windows on the north and east sides and a standing seam metal roof. The entrance to this addition is on the southeast wall of the building. As previously mentioned, this addition contains a narrow stair, a cabinet and may have been used by the nuns in previous years.

### Apse

At the eastern (back) end of the building is the apse. It is of the same stone as the original building, rock dressed tan stone, slightly curved to make the circular plan. There are two, narrow stained glass windows on either side. The apse rises to nearly the height of the main building and has a standing seam metal roof, with slightly projecting eaves.

On the interior, the two windows frame a central area containing a painting of the crucifixion surrounded by a large, decorative wooden frame. The sanctuary features nave and aisles divided by an arcade of Corinthian columns that support plaster quadripartite vaulting.

3) Statue of Christ the Victor & Memorial                      1958                      n/a  
C Photo 0005

A statue of Christ, with his hand upraised in blessing and holding a wreath crossed at his waist, was erected to honor the veterans of the parish in 1958. The statue is made of cement-like composition. Designed by the artist Herbert Jogerst, it is an elongated figure, larger than life size and is placed at the center of a three part stairway, leading up the long grade from the street to the church, on the Maryland Street side. The stairs are flanked by aluminum clad railings with crosses forming the uprights and placed upon a cast concrete base. The steps are of rough aggregate concrete. At the center, a triangular planting bed, with ogee sides points toward the Christ figure, then at the middle bank of stairs, leading to the base of the statue, there is another triangular bed with curved sides. Behind (or above) the Christ figure is a rectangular concrete memorial, with a marble plaque inserted, commemorating the war dead.

4) The Rectory                      1897                      Italianate.                      C Photos 0007, 0008

### General features and materials:

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This is a two and a half story brick building with a rectangular plan, and a truncated, mansard roof with gabled dormers on each roof face and a wide, decorative cornice with plain brackets similar to those on the school building.

### West Elevation

The building, in many ways, recalls the style and decoration of the school building. The main façade and entry faces west, with a small open, wooden porch at front. Below the decorative cornice of the building, there is a frieze of corbelled lighter color brick, similar to that on the school building. The corbelled brick forms simple brackets, within the recessed panels formed by brick pilasters at the corners with stone square capitals. The windows on the building are all segmentally arched, with several rows of brick, as voussoirs. All have limestone sills. They have one/over/one lights and are grouped singly or two within the pilasters, which form a central pavilion of five bays and recessed pavilions of one bay to north and south.

### South Elevation

There is a long, decorative, back porch, on the south side, with a shed roof, decorated cornice and an extremely wide frieze with wood panel inset. The lower part of this element is decorated with scalloped elliptical arches atop fluted plain wood columns. The columns sit on a concrete floor, which is undoubtedly a replacement, over a brick foundation. The door within the porch is oversized with upper light and transom and a stone sill. The building has these bays on this side, double doors with transom, flanked by windows on the first floor and three windows above on the second floor.

### North Elevation

On the north side of the building, facing the church is a second entry, smaller than the first, with a small, square porch, with decorative cornice and a single, fluted column in a square base. A modern handicapped ramp has been added, with which metal railing. Also on this side of the building is a hexagonal projecting wing, with windows on the three northern faces. The detailing on the frieze and cornice, as well as the windows, is exactly the same as on the rest of the building.

### East Elevation

At the east side of the building is a large rectangular plan one story entry with a port cochere of metal. It has a raised pediment on the north side and wide eaves in the half hipped porch, with square columns. The frieze area of the rear wing is decorated with the same light brick corbelling as the main building. One window in this wing is decorated the same as those in the main building, but a smaller, double window has also been added. The rear wall of the main building is detailed like the other sides, but openings are functionally placed.

The building is remarkably intact, although in 1938 the thirteen original fireplaces were removed, and modern heating and plumbing installed. However one mantel is still intact. In 1973 an interior remodeling took place, which enlarged the living room and brought paneling to several of the rooms.

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5) The Spiritual Life Center 1998 Neo-Traditional N/C Photo 0012

The Spiritual Life Center is a three story building, split level, with two and a half stories on the lower part of the building. It is constructed of brick in an irregular plan, with a mansard roof. Decorative elements on the building, including quoins are constructed of limestone. The building is non-contributing because of its age.

6) The Barn c. 1880 English Barn

This is a rectangular plan transverse frame barn with board and batton siding and also vertical board siding, a standing seam metal roof, circular roof vents and sliding entrance doors on the north and south sides. The façade on the west side contains a square fixed window and a hay door, as well as two personnel doors.

7) The storage shed/summer house c. 1900 Gable front C Photo 0009

This building appears to have been at the site and possibly served to house farm hands or tenants in earlier years. It is a two story structure with rock -faced cast block foundation, gabled roof, with a cross gable on the south side. The roof is covered in standing seam metal. The windows have been replaced and it is sided in a modern siding.

8) The Cemetery c.1840 Linear Layout C Photos 0013, 0014, 0015, 0016, 0019

The cemetery is roughly rectangular in shape, having grown from the part nearest the church, eastward. The plots are located within approximately six sections, with two horizontal (east-west) linear carriage drives dividing it into three larger portions. At the base of the cemetery, closest to the church, a central drive divides the space. The earliest grave markers are located here in this section. In the lowest section of the cemetery, the drive divides this section into two nearly equal parts. The drive runs in an approximately east-west direction (skewed). It is clear that at one time, this drive, or a similar path, continued in a line parallel to the town grid, eastward. Today a lane between the graves allows one to connect up to the continuing drive east, and ultimately to the path up the hill to the Chapel of the Sorrowful Mother. An east-west drive is located in the central part of the cemetery, just to the left of this way.

There are several memorials in the cemetery, including a large stone statue, featuring a crucifix with inscriptions in German and Latin. In addition, there are numerous examples of simple, round-arched limestone grave markers with a cross atop and inscriptions in an old, German type face, written in German (Photo 0013). Many of the crosses are of metal and have German influence. Later markers from the early twentieth century tend to be massive, square limestone, with the inscriptions in a sans-serif type. The hillside behind the cemetery provides a striking backdrop to the scene (Photo 0014).

The lane, leading from the cemetery to the Chapel of the Sorrowful Mother, while slightly overgrown at present, is clearly a path that has evolved from much use over time. There is a gentle rise, a bit steep, but still perfectly walkable. In historic times, when walking was a more common means of transport, this rise would not have been difficult for most of the community members (Photos 0015 and 0016).

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9) The Chapel of the Sorrowful Mother 1876-77 Gable-Front Romanesque/Runbogenstil  
C Photos 0017, 0018, 0022, 0023

The cornerstone for the Chapel was laid in 1876 and the building was constructed and completed in 1877. It was conceived by Fr. Kundek as a place to commemorate those who have died. It is a rectangular plan, two plus story brick and stone structure with fine detailing and design. The plan also includes a semi-octagonal apse projecting to the east at the rear of the building. The front façade of the building faces west, looking down the hill toward the cemetery and St. Ferdinand's Church. There is a path through the woods which leads from the cemetery to the Chapel and is still visible, although somewhat overgrown.

The front elevation contains the main entrance doors which are of diagonal wood boards, meeting at the center – the door is of the double leaf type. Above the door, a round arched fan light contains thirteen equal segments, the center located just below a large stone keystone in the arch which forms the upper part of the surround. The latter is crafted of large, warm tan limestone blocks and is in the form of an arched, niche-like composition. Those which surmount the door are molded to form an archivolt protecting the slightly recessed door. The entire composition is framed within a classically proportioned projecting bay, all of stone, with fine, smooth dressed stones forming the walls and a projecting cornice highlighting the front gable. Atop the gable is a stone cross. The foundation of the door surround is comprised of large, smooth dressed stones, with a gentle curve at the top. The door opening sill is a massive single stone block. Before the entry is a simple stone stoop, the width of the surround, with a new, concrete foundation under it. The building façade is divided into three parts, by brick pilasters at the outer edge and at the point where the bell tower ascends above the center of the main opening. The brick work and pointing are original and the brick is laid in a common bond throughout the building.

Two of the three windows in the main façade flank the central entry on the ground floor. They are long, narrow round-arched, double-hung windows with sixteen small upper lights and twelve lower lights. The upper part of the arched opening features a tripartite Codussian design, in wood, with two half quatrefoils and a central full quatrefoil opening. The windows in the building all have stone sills of the same stone as the foundation and entry, wood frames and round arched corbelled brick heads. The brick heads are joined at the springing point of the arch by a belt course of corbelled brick which carries around the entire building on three sides. The keystone in the center of the arch is of the same limestone as the rest of the building. The central window is similar to the two on the sides, except that it is shorter, with twelve lights over eight. A notable feature of the front façade which is carried throughout the building is the row of round-arched brick corbels, in the frieze area just below the roof line. The roof of the building is of standing seam metal, with a decorated projecting cornice and returns at the eave line forming an informal capital above brick pilasters at the corners of the building.

Above the main entry, the bell tower rises, with a simple square element, faced today with clapboard siding. Above that a hipped, square roof leads to an upper belfry in an octagon shape, with a scalloped upper frieze, recalling the corbels on the lower part of the building,



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topped by a decorative cornice. Within this octagonal feature are round arched openings, now covered in plywood, but originally probably filled with louvred vents. There is also a decorative wood cornice on the square section of the tower. The final upward soaring element of the bell tower, includes a shingled spire, with a ball finial topped by a cross, all of this latter element has been painted silver, as it is probably of pressed metal.

The foundation of the building reveals the impressive stonework of the masons of this region. The massive blocks are all evenly coursed, dressed and decorated in a vermiculate pattern, with crandalling on the edges. At the right corner of the front façade, as a foundation for the right brick pilaster, three stones contain carved crosses in low relief, with a smooth carved frame around each.

The long side elevations of the buildings each have six bays, divided by brick pilasters. The center four bays contain long, narrow windows, exactly the same as the windows on the front. Above the windows, forming the upper frieze of the bay are neat, even rows of the same round arch corbel table as found on the front façade. Also like the front, these have a single half brick service as the drop at the base of the column formed by two arches. Another interesting detail are the vents in the crawl space area. Here, the foundation is three courses high, above grade. In the second course of this stone, a square vent has been cut in each of the four vents in the central bays. Today, the lower part of the vents have been infilled with brick and contain lattice metal vents. However, one on the back side of the building appears to be as originally planned, with a larger, square vent, no brick and a metal grille in a double circle pattern.

At the rear of the building, the semi-octagonal apse is located, nestled within the profile of the main building. It features a rear wooden door, with a plain upper panel and two lower panels beneath a wide band. The opening is a segmental arch, with two rows of brick voussoirs as a decorative head. Above this feature is a bricked round arched opening with the same round-arched brick head and central stone keystone as those on the front of the building. It has probably been bricked up since it was built. Like the front and sides of the building, the nave has a corbelled running course of brick at the springing arch line of the windows and rows of round-arched corbels in the frieze area. Also like the front, the rear of the building features wide decorated cornices, wide returns at the eave line and a standing seam metal roof. Windows in the nave are located at the sides of the element and are exactly like the front and sides, except that they are narrower, with three lights across instead of four.

Immediately behind the building, and located on the raised ground on which stands four square concrete plinths, with battered sides, located around a square central concrete stand. This is probably where city or compound water tower, supported by metal legs, once stood. Today, farther to the east, outside the district, on the lower ground is a modern, circular, monolithic tower, undoubtedly part of the Ferdinand water system.

The interior of the building has two floors. A choir and organ loft is above the entry area. At one time the interior of the building was painted with classically inspired motifs. Some of these are still visible under the coats of white paint which were painted over the surfaces in the past. A study of the paint has been done by David Cart. The interior also once had paintings in

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panels on the walls. According to the study, these have been removed, although there are still ghosts of the figures.

10) Building - (Scout meeting house) c. 1980 Modern Movement NC Photo 0010

This is a long, rectangular shaped building one story with a low-pitched gable roof. The building is constructed of modern concrete block. Small, one/over/one light windows are present in three façades. On the northeast side of the building, a garage opening is incorporated in the main section of the building and a slightly taller double garage has been appended to the main building.

**Integrity:** The district retains the qualities of integrity in the following ways: Location - All of the buildings and sites are in their original locations. Design - The Church, the Rectory, the School, the Chapel of the Sorrowful Mother and the Cemetery all have a high level of design integrity. The cemetery is a vernacular design, but retains several aspects of typical 19<sup>th</sup> century landscape design, including the driveways through the plots, the sculpture and the various grave markers. In addition, the sculpture of Christ the King is the work of a recognized artist. Setting - The district encompasses a slightly east central portion of the physical setting of the town of Ferdinand as planned by its original founder. In addition, the district has a gracious setting, with the nearby monastery and the gentle hills which form a backdrop. Because of the rural area, the setting retains key elements of the original setting of the town, or at least those of the last 50 years. Materials - The materials associated with the church, the Rectory, the School, and the Chapel all reflect a high degree of integrity in their composition and in their condition. Workmanship - All of the buildings which contribute to the district represent a high degree of nineteenth century workmanship, in the stone and brick work used. In addition, the same workmanship is seen in many of the monuments in the cemetery and in the landscape area surrounding the statue. Feeling and Association - Because of the use of original materials and the various design elements, the district conveys the feeling of the nineteenth century and the environment which was present in the 19<sup>th</sup> century. In addition, because of its association with the founding of the community and the rich heritage of its German ethnic background, it retains a high degree of association with these elements.

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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

Ethnic Heritage:European

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

**Period of Significance**

1840-1958

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

**Significant Dates**

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

**Significant Person (last name, first name)**

(Complete only if Criterion B is marked above.)

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

**Cultural Affiliation**

=  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder (last name, first name)**

Artist: Herbert Jogerst

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

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**Period of Significance (justification)**

The Period of Significance reflects the date of the founding of the town of Ferdinand. March 18, 1840 is the date of the recorded indenture deed made by Father Kundek, its founder. The period also reflects the time when the cemetery, a primitive log church (no longer present) and first burials were made. The church, constructed in its earliest phase in 1845 is also a part of the beginning of this period of significance. The end of the period of significance reflects the time when the statue of Christ the King was installed.

**Criteria Considerations (explanation, if necessary)**

The district is being listed outside of its religious ownership and use because it is an excellent example of German ethnic heritage in 19<sup>th</sup> century southern Indiana and because it demonstrates the importance of ethnic customs and culture in the settlement of the early western frontier in America. Thus, it is significant for its association with the theme of German settlement within southern Indiana, a theme which has been richly studied and documented by historians. The cemetery is also a good example of a vernacular cemetery with design elements which recall both the earlier age and the customs of the European settlers who made this new country their home. In particular, the cast and wrought metal funerary markers are a distinct form of funerary art.

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

The St. Ferdinand Parish Historic District is significant under Criterion A for its association with ethnic heritage in the first half of the nineteenth century. It represents an important part of the era of German immigration which occurred in Southern Indiana during this period of time. The energetic efforts of Father Joseph Kundak, in particular, formed key communities in the broad region of southern Indiana, north of the Ohio between the present day communities of Jasper and St. Meinrad. The community of Ferdinand is a good example of the towns which were founded to attract and settle this new land on what was still a sparsely settled frontier. The layout of the cemetery grounds recalls the days when pedestrian walks and/or carriage drives were the norm. In particular, the distinctive walk between the church and the chapel, retains significance for its association with ethnically inspired activities during the nineteenth century.

In addition, the district is significant under Criterion C because of the high degree of design and workmanship which are evident in most of the buildings. In addition, the statue of Christ the King is the work of a highly respected immigrant sculptor. The church is an excellent example of a vernacular building constructed of local stone in a classically inspired style. The Chapel of the Sorrowful Mother reflects the influence of the German Rundbogenstil style and the high degree of brick work which was evident in the skilled artisans of the community. In addition, the Refectory and the Ferdinand School demonstrate excellent examples of the

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workmanship and design of their eras. The cemetery contains many statues and markers which, while typical of the era, also represent good examples of this Germanically influenced art form.

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

### ***Introduction***

During the nineteenth and early twentieth century, a vast intercontinental migration took place, fueled by forces of change in Europe. This exodus brought wave upon wave of immigrant populations from the Old World to the emerging United States in the vast North American continent. The scale of this population upheaval is still hard to comprehend. In the one hundred years between 1820 and 1920 some 35 million people were displaced by the collapse of the European social order and transported to the New World.<sup>1</sup> Central southern Indiana, although previously settled, often by in-migration from other parts of the country, was dynamically infused by a second wave of immigrants from Germany and related countries during this era.

Following the War of 1812, and treaties with Native Americans, lands along the Ohio River, the southern border of Indiana Territory, began to open up. Beginning in 1820, (and earlier) a first wave of immigrants arrived, comprised in large part of people from Ireland, the highlands of Scotland and Wales, along with immigrants from the Rhine Valley and adjoining districts.<sup>2</sup> The land along the river was the nation's western frontier, a wild, deeply forested place -- rich with resources, but challenging to the new settlers. In this environment, social cohesion and services were often provided by immigrant churches. In the case of Ferdinand, and the St. Ferdinand Parish Historic District, representatives of the Catholic Church founded the town, platted the town plan, providing basic services and common language-based communications.

During the early years of the nineteenth century, the hills of southern Indiana were inundated by a vast group of emigrants from Germany. Dubois County (where Ferdinand is located), Spencer County and Perry County were all heavily populated by these people. The Dubois County seat, at Jasper, Indiana like many of the surrounding counties still celebrates its German heritage. Much of the credit for this homogeneous emigration is due to a single man, a Catholic priest of unusual vision and energy, Joseph Kundek.<sup>3</sup>

### ***Father Joseph Kundek.***

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<sup>1</sup> Camille B. Fife, *Toiling in the Vineyards: A Study of Two Nineteenth Century Religious Communities in the Midwest*. Masters Thesis, School of Graduate Studies, Department of History, Indiana State University. 1997, PP.1 & 4

<sup>2</sup> Oscar Handlin, Ed., *Immigration as a Factor in American History*. Englewood Cliffe, N.J.: Prentice hall, 1959 P. 11.

<sup>3</sup> Fife, *Toiling in the Vineyards*, P. 105.

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Joseph Kundek was born in Croatia in August, 1810 to a local family. His father, Stephan Kundek and his mother, Maria Lukichich, were both natives of the village of Ivanich, Yugoslavia, where Joseph was born. The sources are confusing because, before the World War I, several Croatian cities were widely known by German or Hungarian names. When Yugoslavia became a nation the Slavic form of the name was restored -- the town formerly known as Johanich became Ivanich. Father Kundek attended the grade school at Ivanich, later continuing his studies at a "Gymnasium" in Zagreb. Joseph was shunned as a poor boy, probably because of the early death of his father, Stephan, in 1811.

At the gymnasium he learned the Croatian language thoroughly and was accepted later at a diocesan seminary where he mastered Hungarian and German, along with a fair knowledge of French. During his seminary years, he received financial aid from the Archbishop of Zagreb, so he must have been a student of at least fair achievement. In December of 1829 he received Tonsure and Minor Orders. In 1833 he was ordained to the subdeaconate and received deaconship in August of the same year and eight days later was raised to the priesthood.<sup>4</sup> He was an enthusiastic supporter of the native customs and language of his country and much beloved by the parishioners of his early churches in Croatia.

Soon after his ordination, he became fascinated by America. The Leopoldine Mission Society, which had been founded in 1829, began publishing reports of the conditions in the New World, especially the plight of Germans settling in the wilderness of Indiana and other Northwest Territory states. Like a moth to a candle, the young priest was soon drawn to a life of missionary zeal. As early as 1834, his superiors requested a place for him, but it wasn't until May of 1837 that he left Croatia for a mission center in Vienna to improve his German and study French and English. One year later, in March of 1838, his passport was signed by the American consul in Vienna, the Leopoldine Society sent him his passage money and he was on his way to America.<sup>5</sup>

### ***Kundek in America***

Evidently, the new priest was very much needed in the wilds of frontier Indiana. The legendary Bishop Bruté, had written to the Archbishop of Vienna in October of 1837, "With great longing I await the arrival of a new priest, Reverend Joseph Kundek of Croatia...I am now very much in need of missionaries who are acquainted with the German Language."<sup>6</sup> The Bishop directed Kundek to make his home in the pioneer community of Jasper, Indiana. In 1838, when he arrived, the town had recently been named the county seat, the second in its twenty-one years as a county. Today, Jasper is strongly associated with its German heritage, but the county was founded by Protestants and it was fifteen years old before any Catholics arrived. In 1838 when Father Kundek arrived, there were just fifteen Catholic families living in or near Jasper. The

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<sup>4</sup> Dunstan McAndrews, O.S.B. *father Joseph Kundek: 1810-1857, A Missionary Priest of the Diocese of Vincennes*, St. Meinrad, IN: A Grail Publication, 1954, Pp 4-6.

<sup>5</sup> *Ibid.*, Pp 8-9.

<sup>6</sup> *Ibid.*, P. 10

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young, enthusiastic priest had a wide territory to serve. He was nearly always on horseback . He described his mission field in a letter of the time to the Leopoldine Mission Society:

“My mission, which I always traverse on horseback is about as large as the territory enclosed by Vienna, Pressburg, Schottwein, St. Poelton and Linz. ... I hope that in five or six years there will be 1200 Catholic families in this district; the prospects are most favorable, but the outcome, which is in God’s hands, remains to be seen.”<sup>7</sup>

Father Kundek was a rushing wind of energy, directed at colonization of this part of Indiana. Both because of the German influences on the Leopoldine Society, and because of conditions in Europe, many were attracted from Austria and Germany, especially those who desired freedom but not at the price of losing their faith. The Catholic priest and the buildings he installed in these frontier villages had a great power of attraction for such immigrants. It didn’t hurt that he spoke German in both conversation and liturgy. As a study of such settlement activities showed, “The German Catholic immigrants converged toward these Catholic oases...which possessed a church and school and pastor, as filings are drawn toward a magnet.”<sup>8</sup>

### ***Colonizing Southern Indiana***

The Croatian priest was an amazing colonizer for German settlements in southern Indiana. Among the more important of the settlements he founded was the town of Ferdinand. The St. Ferdinand Parish Historic District is at the heart of this town. Platted in 1840, it would attract many German residents. The deed was recorded on March 18, 1840 and gave an exact description of the town naming each street and telling the number and size of the lots. Father Kundek had an engraving made of the town and ultimately 520 copies were made to distribute (See Figure 5) in the region and Europe.<sup>9</sup>

Ferdinand, the Emperor of Austria, was a devoted patron of the Leopoldine Society and thus Father Kundek named the new town in his honor. As he put it, the name would be easy for the immigrants because, “they can pronounce it easily, impress on their minds and find it out accordingly.”<sup>10</sup> He named the streets after American states and American presidents. To the German-American character of the town was added European influences with street names such as Vienna, Schoenbrunn, Europe, Lafayette and Leopold. The town always included a “chapel reserve,” land made to accommodate the church and rectory he anticipated. With a few adaptations dedicated to the American landscape, Kundek effectively recreated on the frontier, what the great historian, Oscar Handlin defined as the unity of the village: “...the village was so

<sup>7</sup> Ibid., Pp. 10& 12-13.

<sup>8</sup> Rev. Arthur A. Halbach, “The German Catholic Settlement Idea in the Leopoldine Letters.” Unpublished Master’s thesis, Dept. of History, Catholic University of America, Washington DC, 1932, P. 47, quoted in McAndrews, *Father Joseph Kundek*, P.18.

<sup>9</sup> Camille Fife, *Toiling in the Vineyards*, 107; Albert Kleber, O.S.B., S.T.D., *Ferdinand Indiana, 1840-1940, A Bit of Cultural History*, St. Meinrad, IN: 1940., Pp. 23-24.

<sup>10</sup> Albert Kleber, *Ferdinand, Indiana, 1840-1940. Quoting from the original deed Kundek filed with his indenture. P. 20-21.*



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much of their lives because the village *was* a whole ...everything was knotted into a firm relationship with every other thing.”<sup>11</sup>

The five north-south streets were fifty feet wide, except the main street, which he named Ohio, which was eighty feet wide. Today, that street is named Main and is also State Road 162. Other street names included: Maryland, Caroline and Virginia. Ten east-west streets were forty feet wide except one main street named Indiana Street. It was sixty feet wide and dead-ended at the chapel reserve. Today this street is called Ninth Street. The other east-west streets have also been renamed with numbers, since the original plat. According to Father Kundek’s plat, all of the lots were 99 feet square and “almost all the Lots [are] Corner Lots there are no lanes no alleys in the Town and no public Square not being a County’s Town.”<sup>12</sup>

In his plan, Kundek distinctively parted from the layout of the Public Land Survey system, then in place and already used for existing farms. Figure 6 shows a plan of the town, including Kundek’s grid and the other grids in the town, which followed the 1785 survey’s grid. The surveyor who laid out the town for Kundek in January of 1840, either did not know of the section laid out by the National Survey or chose to ignore it. Ultimately, in 1856 and 57, the town of Ferdinand had to be re-surveyed and some of the outer edges slightly reduced to conform.<sup>13</sup>

Once the initial layout of the town had been printed (See Figure 5), Father Kundek’s challenge was to encourage Catholic German settlers to buy lots and come to the new town. He had a huge tract of virgin land in the midst of a primeval forest. Bears, bison and deer confidently strode down its “streets.” Kundek advertised in a German-language weekly publication in Cincinnati, *Der Wahrheitsfreund*. This began as early as the end of 1839, and the ad touted the site as having “a Catholic Church”, a priest, a healthful region and fertile soil. Lots were to go on sale April 22, 1840. New settlers had to venture from Cincinnati via flatboat, down the Ohio to the town of Troy and north through deep woods to the new town.

Father Kundek had traveled the Jasper-Troy road on horseback many times during his missionary trips. Perhaps he had originally intended that the new town would be a stopping point equi-distant between the two, but measured today, the distance between Ferdinand and Jasper (to the north) is twelve miles, while the distance from the new town to Troy and the river is at least sixteen miles.<sup>14</sup> Ferdinand’s inhabitants had a rough trip from the river, north through dense forest. Ultimately, Father Kundek founded Fulda, nine miles below Ferdinand, on the same road possibly to ease the journey.

Sales were not swift, but the opportunity to live near their countrymen in the wilderness began to attract German settlers. In May of 1840 sixty-one lots were sold, added to the two sold on April 22<sup>nd</sup> and 2 or 3 more sold shortly thereafter. Father Kundek re-inserted his ad in the

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<sup>11</sup> Oscar Handlin, *The Uprooted: The epic Story of the Great Migrations that Made the American People*. Little, Brown & Co, NY, 1951, 1973, Univ.of Pennsylvania Press, 2002.

<sup>12</sup> Ibid., P. 22

<sup>13</sup> Ibid., Pp. 24-28.

<sup>14</sup> Ibid.; Google earth GIS map.

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Cincinnati German paper and continued to promote the town in other ways. By the end of 1840, 109 lots had been sold. A local man wrote in 1842: "In general the Germans come flying like the snowflakes....in two years our congregation may amount to two hundred families." But only a few log buildings had been constructed including a crude log church. Not until 1848 would the last two lots, 275 and 276, be sold. However, typical of such pioneer towns, a school was begun (they divided the log church in half). In 1844, Ferdinand Township was laid out by the county and in 1845 the cornerstone was laid for the present church. Typical of a German settlement, music had been part of life from the very beginning. According to sources, high masses were sung by a parish choir and a band was organized to play for local celebrations.<sup>15</sup>

Father Kundek took his flyers, embellished with Ferdinand's name to Europe in the early 1850s, and continued to recruit immigrants and priests to the town on the western frontier. As previously mentioned, the site for the town was not chosen, as was usual in towns during the nineteenth century, for its proximity to a water source. Rather, it was chosen for its general beauty and its position along a frontier roadway, the Jasper-Troy road. Since Kundek was housed at Jasper, this made a great deal of sense. It was crucial that the priest be able to be a part of the community he had formed. In immigrant towns, the traditions and services (both to the hardy and the poor) which the church provided were a central part of the lives of the citizens. While German Catholics purchased the lots in town, many similar families also purchased farms on the outskirts and in more remote areas of the township and county.

A typical lot in Europe, a "long lot," would not have followed the sectional plan of the Public Land Survey system. In old Europe, very narrow lots would be laid out together, with the habitable portions at one end and communal grazing lands at the other. One can still see some of these long lots in places like Vincennes, Indiana, founded by the French in the eighteenth century. This system allowed the women to be close to their neighbors, sharing time and experiences between chores. The American system, however, placed a farmstead in the center of land which might be up to 40 acres. With limited transportation and no modern communication systems, these farms were often tragically lonely to the women who occupied them. A church community provided much needed social and personal comfort in the harsh realities of the untamed frontier landscape.

The land that Father Kundek chose is in a gentle valley, although there are quite striking hills surrounding it. There is dramatic local relief within the valley, a difference of 220 feet between high and low. The general orientation of the town follows these land forms and the main road which runs in a general north-south direction. The "chapel reserve", where the ultimate church would be placed, according to Father Kundek's vision, is elevated on a small hillside above the town, with a backdrop to the east of two very large hills, the northern being Mount Tabor where the Sisters of St. Benedict built their monastery. South of this hill and nearly immediately to the east of the church is Mount Calvary, as Kundek named them. The grid of the town as Kundek designed it is quite rigidly imposed upon the landscape. Thus, this town, rather than evolving through the natural accommodation of a water way (with mills,

<sup>15</sup> Kleber, *Ferdinand, Indiana*, Pp. 33-35; Ferdinand Historical Society, *Ferdinand Indiana, a Sesquicentennial History*. Ferdinand Historical Society, 1990. P.3.

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dams, and other necessary facilities), was designed with a regulated symmetry. Most important, the reserve was located on the highest point, other than the hills in the backdrop.<sup>16</sup>

The importance of Mount Calvary, where the Chapel of the Sorrowful Mother would be built in 1876, was recognized as early as 1842, when in June, Father Kundek dedicated it as a natural shrine. As part of a celebration held during a visit from Vincennes of Bishop de la Halandière, Father Kundek, several priests, and the whole congregation moved in solemn procession up through the woods to the top of the hill. There they enjoyed two sermons, one in German by Father Kundek and one in English by Father Simon P. Lalumiere. Afterward, the Bishop led a grand procession which included a German band and all of the parishioners marching between two files of "soldiers."<sup>17</sup> The effect must have been hugely impressive and emotional for the German community, combining both languages, with the pageantry and order of the old world.

Kundek's plan ultimately encompassed the high hills in the far background, but he concentrated first on the platted town and its layout. The important edifices were designed from the beginning to be located at a prominent elevated terrace in the new town. The first and second log churches were built on a lower elevation. The present church location, on a much higher terrace, was evidently the location that Father Kundek felt was appropriate. Other buildings which would be crucial to the German Catholic town were the school and the rectory, as well as the cemetery. The latter was begun as early as 1840, but in a north sector of the present facility. Its location and regular plan echos the town grid.

Reviewing the town plan, and comparing it to the plan of 1930, it is easy to see how consistently the St. Ferdinand Parish Historic District evolved. Two sections of the original plan, just to the north and south of the main road at the foot of the hill where the church is located have three lots each. Other parts of the town have two lots on either side of each section. This wider difference between the streets logically leads up to and presents a front for the church. The placement and even somewhat a rough example of the plan of the church was present in the original plan, although it was drawn five years before the foundation would be laid at that location. In addition, the original plan shows a potential location for a smaller building, probably a rectory which would typically be located in close proximity to the church. Today, although much larger and more prominent in the landscape, the rectory is located at a similar position.

Also typical of similar towns in the frontier, Kundek envisioned a school as part of the core of the town. It would be a place where both German and English was written and spoken. As previously mentioned, the first building on the chapel reserve was a log church, about 100 feet south of the present church and about thirty-two by sixteen feet. When a larger, second church was built in 1842, the earlier one was renovated into two rooms to serve as a school and rectory. A parochial school for the children of the German residents was an early priority. Illiteracy in frontier Indiana was high, in 1840 one-seventh of the adult population was illiterate. During that same year, a similar proportion existed in Dubois County, but by 1850 things had

<sup>16</sup> Fife, *Toiling in the Vinyards*, Pp113-115.

<sup>17</sup> Ibid., P. 114, referencing a similar passage in Kleber, *Ferdinand*, Pp. 51-52.

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changed. While throughout the state there was one illiterate to every five adults over twenty years old, in Dubois County, it was one to every fourteen. Within towns like Ferdinand, it was so rare that it was especially noticed. In 1848, when the stone church was completed, the second log church was put into use as a school, but it was destroyed by fire in 1851. A house in town was used, the a larger one built in its place. The present school in the district was built in 1898 on lots 99 and 100, donated to the township for the purpose.<sup>18</sup> Later, it became part of the local school system and today it is a museum and community center.

Joseph Kundek died in 1857. The community he founded had flourished and he had recruited other religious men to lead it. His legacy is still present today in the St. Ferdinand Parish Historic District. Even in the 1860s, the character of the town was firmly committed. Its site planning, spatial arrangement and circulation was defined. The town grid provided a regularized framework for lots and roads. The religious institutional activities of the community are focussed on the slight rise intended by Father Kundek. The cemetery is laid out on a relatively flat area between the church and the nearby hill dedicated as a shrine. The original acre set aside by Kundek for this purpose is still present in the north west section of the present cemetery, which has been enlarged over the decades. The buildings reflect vernacular German traditions, adapted to the Indiana frontier.<sup>19</sup>

Although many changes have occurred over the years, there is still a feeling of the frontier era in the countryside surrounding Ferdinand. During its early history, the social environment of Ferdinand was wholly German, as recalled by a contemporary report by a Sister of Providence in c. 1862: “The congregation of Ferdinand is entirely German. It comprises many families, either forming the little village of Ferdinand or living on farms around its vicinity. ... The paster is a zealous and worthy preist; The government of the church and divine office are on the model of the churches in the old country; ...”<sup>20</sup> While modern Ferdinand reflects a typical small town community of the twenty-first century, the buildings and sites in St. Ferdinand Historic District still distinctly demonstrate its German heritage.

The district qualifies for the National Register under Criterion A as an example of ethnic heritage on the nineteenth century frontier in southern Indiana.

### *Architecture*

Taken individually and as a group, the buildings, objects and sites within the St. Ferdinand Parish Historic District contribute to the significance of the district under Criterion C, for their quality of design, workmanship and architecture.

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<sup>18</sup> Kleber, *Ferdinand*, P. 71.

<sup>19</sup> Fife, *Toiling in the Vineyards*. P. 125.

<sup>20</sup> Sr. M. Frederica Dudine, OSB, Ph.D, *The Castle on the Hill: Centennial History of the Convent of the Immaculate Conception, Ferdinand, Indiana, 1867-1967*. Milwaukee: The Bruce Publishing Co./Sisters of St.Benedict, 1967; quoted in Fife, P. 125.

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St. Ferdinand's Church, has influences of Greek and Classic Revival and is an example of a vernacular interpretation of religious architecture. The Greek Revival style was the dominant style of American domestic architecture from about 1830 to 1850 or 1860. It was generated by a revival in interest in classical buildings, both in the United States and western Europe. The style began with public buildings and was carried over into other types of architecture, including residences. Various carpenter's guides and pattern books featured the style.<sup>21</sup> While the building does not have the classic columns often associated with the style, it prominently features pediments, including one above the round-arched entry and the gable end façade of the building itself which is visible in Photograph 0004. A similar feature is found in the eave line of the tower. According to a nineteenth century source, the heights of pediments should be regulated by their lengths, when the base of the pediment is short, the height may be greater. The designers of the church in Ferdinand seem to have followed this prescript.<sup>22</sup>

Other aspects of the Greek Revival influence can be seen in the rectangular shape, somewhat of a typical rectangular plan. However the round-arched windows and doors also reflect a north Italian Renaissance Revival influence.<sup>23</sup> This is also true of the vent in the tower. These influences are probably due to the fact that the front part of the church was extended and completed at a later date. It is probably noteworthy that the tower projects outward from the façade of the building, as a separate bay. This feature shows the influence of the Gothic Revival on the building, although the tower is a very simplified version, there is a slight similarity to some of the European churches, for example, St. Marien am Behnitz in Berlin. It is the second oldest Catholic church in the Berlin area. Its tower projects from a massive, projecting bay at the front and center of the building.<sup>24</sup> The St. Ferdinand Church is a much more modest form, but recalls some of those elements. It is also similar, with a variation in tower placement and treatment to St. Francis Xavier Cathedral in Vincennes and St. Meinrad Archabbey in southern Indiana.

The interior of the church features massive columns and several chapel niches, typical of centuries of church design in Europe and the American continent. There have been several different decorative schemes within the church interior over the years. At present, a series of paintings have been brought back in a recent renovation/restoration effort. The building was rated outstanding in the county survey of 1998.

### ***Ferdinand School***

The school has several influences in its design. It, like the other major buildings at the site, shows a fine example of workmanship and use of brick and stone, typical nineteenth century

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<sup>21</sup> Virginia and Lee McAlester, *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1992, P. 184.

<sup>22</sup> Joseph Gwilt, *The Encyclopedia of Architecture, Historical Theoretical and Practical*. New York: Crown Publishers, Inc. (1867 Edition, first published 1842, reprinted 1982.) P. 868.

<sup>23</sup> Marcus Whiffen, *American Architecture Since 1780, A guide to the Styles*. Cambridge, MA: The MIT Press, 1996. P. 79.

<sup>24</sup> [https://en.wikipedia.org/wiki/St.\\_Marien\\_am\\_Behnitz.](https://en.wikipedia.org/wiki/St._Marien_am_Behnitz.), Accessed april, 2018.

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materials. The brackets and general form of the building recall the Italianate style. In addition, the segmental-arched windows also reveal this style. The Mansard roof and other parts of the building, including the massive stone work in the basement reflect the influences of classical styles which were undoubtedly present in this region during its construction. The building was rated outstanding in the county survey of 1998. It has retained this condition and integrity.

### ***The Rectory***

This building, which was rated notable in the county survey, demonstrates the Italianate style in the bracketing at the cornice, and the corbelling of the bricks immediately below the cornice. This enhances the sense of decoration to the façade. The segmental arched windows have intricate brickwork above their heads. This, detail and the transoms above the doors, the porches and other details show that this building is a good example of nineteenth century workmanship and architecture.

### ***The Chapel of the Sorrowful Mother***

This building, like the church, was rated outstanding in the county survey of 1998. The building demonstrates a creative influence of several styles popular during the romantic movement of the nineteenth century. It has a massive front central bay which supports the bell tower. This element is emphasized at the front by the stone surround for the main entry. Intricate brick work demonstrates the excellent craftsmanship of the era and the round arched windows tend to emphasize the Rundbogenstil aspects of the design features.

Rundbogenstil is German for round-arch style. It was eclectic, drawing on Byzantine, Early Christian, Romanesque and Renaissance precedents. It developed in 19<sup>th</sup> century Germany, including Bavaria and in Prussia, where architects Karl Frederick Schinkel and Friedrich Ludwig Persius created some notable buildings in the style.<sup>25</sup> The round-arch style of Germany, like other aspects of that country stood high in cultural affairs in the 1840s and was much admired by American scholars and travelers. Among many other buildings, Friedrich von Gärtner's Ludwigskirche in Munich (1829-1843) is an early example. There were numerous examples such as Schinkel's four suburban churches of 1832-35 in Berlin and Persius' Friedenskirche at Potsdam. Heinrich Huebsch built several round-arched churches between 1829 and 1840. In addition several German authors published early books which were widely distributed, including Huebsch, *Easewerke*, (Karlsruhe, 1838), E. Stieglitz, *Altdeutsche Baukunst* (Leipzig, 1820) and Karl Möllinger, *Elemente des Rundbogenstiles*, (Munich, 1845). The latter was available in the U. S. only five years after publication.<sup>26</sup> The American version of Rundbogenstil came into great use somewhat after the 1850s and toward the latter part of the 19<sup>th</sup> century.

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<sup>25</sup> "A Dictionary of Architecture and Landscape Architecture...Encyclopedia.com. <https://www.encyclopedia.com/education/dictionaries-thesauruses-pictures-and-press-releases/rundbogensil>. Accessed April 1, 2020.

<sup>26</sup> Carroll L.V. Meeks, "Romanesque Before Richardson in the United States", *The Art Bulletin*, 'Vol. 35, No. 1 Mar. 1953, Published by CAA, p.21.

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The chapel is a simpler version of the Rundboegnstil style. While the more common form for this style of church was to combine two variant towers, this building, like the 1854 Marble Collegiate Reformed Church in New York City, has a single axial tower. Similar to the earlier building, the chapel can be considered a purer Romanesque formula. The octagonal lantern, rising from the square tower, round-arched windows and corbel tables provide strong links to the style, and the early Romanesque Revival style in America.<sup>27</sup>

The Chapel of the Sorrowful Mother was constructed under the direction of the fifth pastor of the St. Ferdinand parish. Father Eberhard Stadler was ordained in Einsiedeln Abbey in Switzerland in 1857 where he stayed until 1869 when he was sent to St. Meinrad Abbey in America. After a brief stint as pastor in St. Anthony's church, also in Dubois County, he was assigned to St. Ferdinand. He was known as an efficient and dedicated priest. Not much is known about his background in architecture. Local legends credit Father Kundek with the inspiration for the Chapel on Mount Calvary.

The interior of the church was once finished with classically inspired painted designs. While these have been painted over, they are still visible where the paint has chipped. Unfortunately, individual murals, painted in 1892 by Erasmus Humbrecht, the artist known for painting the famous mural in the St. Louis Cathedral in New Orleans. These paintings which once filled panels along the chapel's walls have been lost; although they may be able to be replicated. An early photograph of the interior, before the walls were painted shows the design, the German Fraktur writing, and intricate nature of the interior. This building could once again demonstrate the ornate and beautiful interiors which were part of many European religious buildings and which, undoubtedly inspired the German immigrants who came to America and settled in the Ferdinand valley.

### ***The Cemetery***

This cemetery is designed on a linear plan with paths and drives which bisect the generally rectangular plot. The earliest part of the cemetery in the north west sector has a number of religiously inspired statues. Typical of a nineteenth century Catholic cemetery, there is a prominent crucifix. In addition, the cemetery reflects the German heritage of the community in many markers which are inscribed in that language, some in a typical Fraktur type. Other statues reflect inspirational themes, such as angels. There is an extensive use of Grab Eisenkreuzen (Iron Crosses), a traditional feature for German Catholics. The cemetery was rated notable in the 1998 survey.

### ***The Statue of Christ the King and Memorial***

The statue of Christ the King was created by the German sculptor, Herbert Jogerst, a native of Wagshurst, Germany. As a young man, he studied sculpting in and around Strassburg

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<sup>27</sup> Virginia Kurshan, consultant for J. R. Olshansky, Landmarks Preservation Commission, NY, National Register nomination for Marble Collegiate Reformed Church, designated 1980.

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and received an award from the City of Strassburg. Jogerst was drafted into the German Army during World War II and taken prisoner in Africa during the Rommel campaign, eventually winding up in Camp Breckinridge, Kentucky. He continued to paint during his time at the camp and his work was noticed by the monks at St. Meinrad, who managed to get him released into their custody. There he completed sculptures for the monks. After the war, he returned to Germany briefly and then came back to St. Meinrad where he worked until 1962. According to an interview after his retirement, his work, including statues, baptismal fonts and altars can be found in at least 28 states. He died in Wagshurst, Germany in 1993.<sup>28</sup>

The Statue of Christ the King is a large, oversize figure with its hands in the position of blessing (See Photo 0005). Jogerst's large figures present a dramatic, slightly exaggerated image of the human body. Perhaps his best known figure in this part of the country is Christ of the Ohio, which is set in Troy, Indiana and placed to look out over the Ohio River. The figure in Frederick wears a long cloak, has bare feet, a beard and elongated moustache, similar to the one at Troy. Christ the King has a stylized wreath on his breast, and rows in the center, evocative of the folds of a gown in a stylized form. These folds are also present on the Troy statue. The use of folds, and the almost architectural streamlining of these figures, also recalls the work of Art Deco architectural sculpture. In particular, one can see similarities in the work of Lee Lawrie who designed classic buttress figures for the Nebraska State Capital, working with the architect Bertram Grosvenor Goodhue between 1922 and 1932.<sup>29</sup>

As mentioned before, Jogerst returned to St. Meinrad and completed many works for them. At least seven works are still present at the Archabbey which is very near Ferdinand. It is not surprising that Ferdinand has a statue by the same artist, given the closeness of the monks and their participation in the religious life of St. Ferdinand Parish. Jogerst is a nationally recognized artist for these figures and other works around the world. His work adds significance to the St. Ferdinand Parish Historic District.

The memorial is simple, distinct and reflects the community's respect for its war dead. Like the statue, it was rated contributing in the 1998 survey. It has been included with the statue since it appears to be a part of this element.

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### Developmental History/Additional historic context information

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<sup>28</sup> Doane, Ruth Ellen, SP, *The History of St. Ferdinand Parish, 1940-1998*. Herald Printing, Inc: Ferdinand, IN, 1998.

<sup>29</sup> <http://capitol.nebraska.gov/index.php/building/history>. Accessed April, 2018.



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## 9. Major Bibliographical References

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"A Dictionary of Architexcture and Landscape Architecture...Encyclopedia.com. <https://www.encyclopedia.com/education/dictionaries-thesauruses-pictures-and-press-releases/rundbogensil>. Accessed April 1, 2020.

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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

St. Ferdinand Parish Historic District  
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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):** 037-566-56006, 56007, 56008, 560090, 56010, 56011, 56013, 56016, 56017.

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**10. Geographical Data**

**Acreeage of Property** +/- 23.20 acres

Use the UTM system

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

1	<u>16</u> Zone	<u>512078</u> Easting	<u>4230749</u> Northing	3	<u>16</u> Zone	<u>512762</u> Easting	<u>4230466</u> Northing
2	<u>16</u> Zone	<u>512777</u> Easting	<u>4230724</u> Northing	4	<u>16</u> Zone	<u>512108</u> Easting	<u>423021</u> Northing

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

Beginning at the south east corner of Maryland and E. 10<sup>th</sup> Streets, continue east along the south side of E. 10<sup>th</sup> Street to the intersection of Chapel Hill Drive, at the west side of the grotto. Follow the east side of Chapel Hill Drive to a point along the lane where it intersects the north

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property line of the Chapel, then follow that north property line due east to the east property line of the chapel, turning south along that property line, follow it in a southern direction until it intersects the northern property line of the adjacent parcel ( Parcel 19-15-28-400-044.000-008), then turn west following the north property line of this property, turning south to follow the west property line until it intersects the south property line of the cemetery, turning west along that property line to the intersection of Michigan Street. Following the west side of Michigan Street, turn south to the intersection of Michigan Street and E. 8<sup>th</sup> Street, then turn west along the north side of E. 8<sup>th</sup> Street to the intersection of Maryland Street. Turn north, following the east side of Maryland Street to the place of beginning.

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

The boundary of the district includes all of the property which was once part of the chapel reserve in the original plan, plus property on the north side which was purchased to add the school and other related buildings. In addition, the property extends up Mount Calvary to include the Chapel and some related property, all related to the parish.

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**11. Form Prepared By**

name/title: Camille Fife  
organization: \_\_\_\_\_  
street & number: 608 Mulberry Street  
city or town: Madison state: IN zip code: 47250  
e-mail camillefife@aol.com  
telephone: 812-239-1107  
date: April, 2018, updated April 2020

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**Additional Documentation**

Submit the following items with the completed form:

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

**Photographs**

St. Ferdinand Parish Historic District  
Name of Property

Dubois Co., IN  
County and State

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: St. Ferdinand Parish Historic District

City or Vicinity: Ferdinand

County: Dubois State: Indiana

Photographer: Camille B. Fife

Date Photographed: November 2016

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

- 1 of 23 Looking south, southeast toward the back of the St. Ferdinand School, along 10<sup>th</sup> Street.
- 2 of 23 Looking approximate north toward the south or main façade of the St. Ferdinand School.
- 3 of 23 Looking west, north west toward the east or side elevation of the St. Ferdinand School.
- 4 of 23 Looking approximate north toward the south or front façade of the St. Ferdinand Church.
- 5 of 23 Looking approximate north, this is a close up view of the Statue of Christ on the front entry to the St. Ferdinand Church.
- 6 of 23 Looking north, north west, from Maryland Street, this view shows the church and some of the grounds.
- 7 of 23 Looking approximate north, toward the south elevation of the Rectory.
- 8 of 23 An image, looking west, south west toward the east and north elevations of the Rectory.
- 9 of 23 Looking approximately west, toward the east elevation of the Shed.

St. Ferdinand Parish Historic District  
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- 10 of 23 A view, looking approximaely west, toward the building on Eight Street, showing the south and east elevations.
- 11 of 23 Looking approximately south, toward the rear elevation of St. Ferdinand Church.
- 12 of 23 A view looking south, south west toward the front elevation of the modern Spiritual Life Center.
- 13 of 23 Looking north, north west across the Cemetery, this image shows typical grave markers and the Chapel on the hill in the background.
- 14 of 23 Looking approximately north, north east, this photo shows the graves of five World War I soldiers from Ferdinand with a large stone crucifix in the background.
- 15 of 23 A view, looking north up the path leading from the Cemetery to the Chapel of the Sorrowful Mother.
- 16 of 23 Looking approximately south from the path leading to the Chapel, this view shows the historic relationship between the Church, Cemetery and Chapel.
- 17 of 23 Looking approximately north, this is a view of the front façade of the Chapel of the Sorrowful Mother.
- 18of 23 Looking north, north west, this photo shows the front and east elevations of the Chapel.
- 19 of 23 This view, looking north west from the newer portion of the Cemetery, shows the relationship of the district to the adjacent monastery of the Sisters of St. Benedict of Ferdinand.

#### INTERIOR PHOTOGRAPHS

- 20 of 23 Looking toward the alter (north) within the St. Ferdinand Church.
- 21 of 23 A photo looking approximately south toward the front entrance and choir of St. Ferdinand Church
- 22 of 23 Looking slightly south and west within the Chapel of the Sorrowful Mother, toward a pillar supporting the choir loft and stairs leading to it.
- 23 of 23 Looking north, north west within the Chapel toard a panel at the left of the alter area, showing the “ghost” of the former painting.

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FIGURES:

Figure 1: An aerial photograph, from the archives of the parish, not dated, but probably from c. 1960 or possibly later. The photograph shows the relationship between the town of Ferdinand, the St. Ferdinand Parish Historic District and the Monastery complex of the Sisters of St. Benedict (also a National Register District).

Figure 2: This historic photograph, also from the archives, shows the interior of St. Ferdinand Church in 1940 during the Centennial Celebration. As with many similar churches, the alter fixtures were simplified in recent years.

Figure 3: A photograph showing part of the original drawing for the Chapel of the Sorrowful Mother.

Figure 4: Probably from an old postcard, this image shows the original paintings on the walls and in the niches of the Chapel.

**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.).

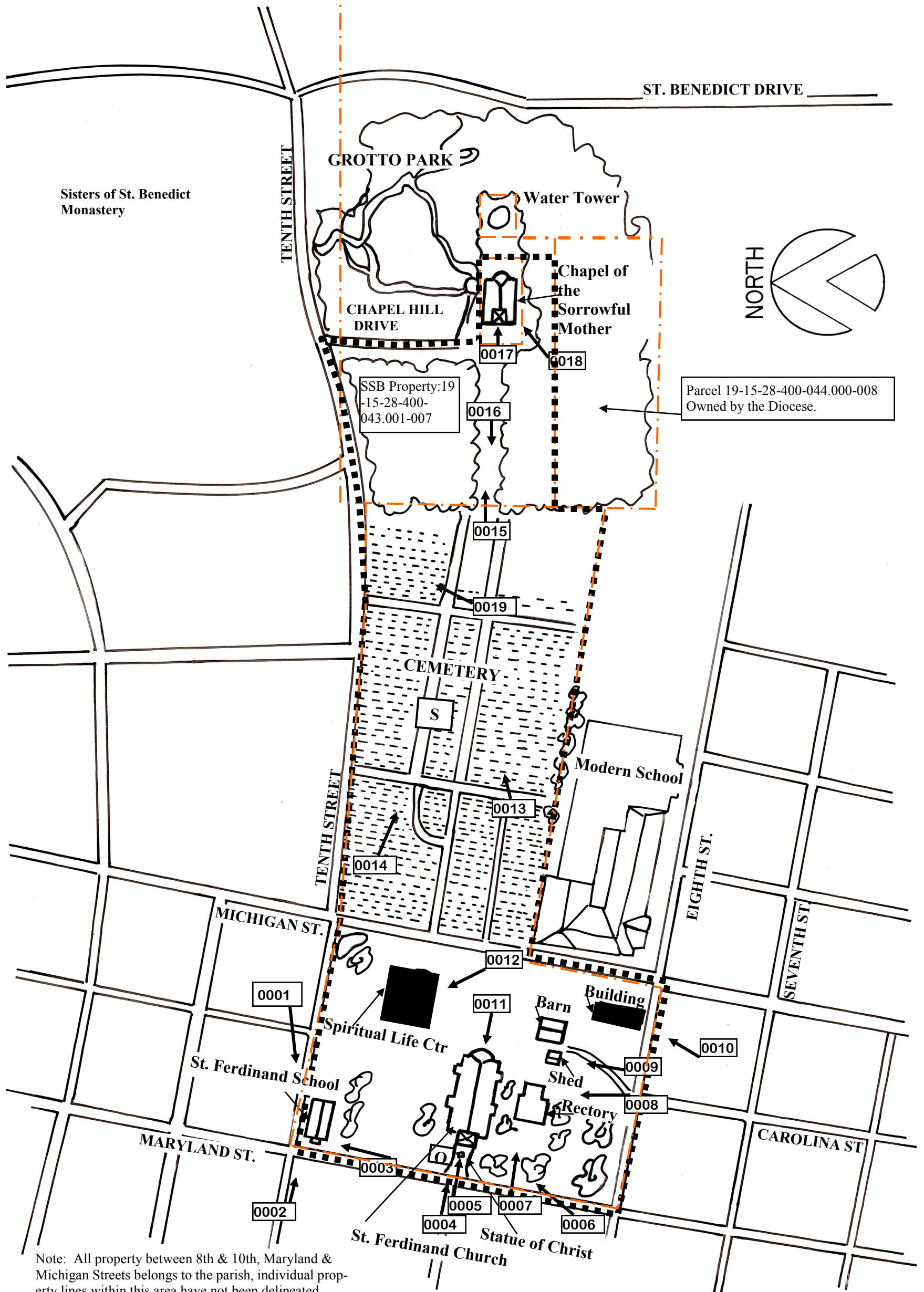
**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form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

St. Ferdinand Parish Historic District  
 Ferdinand, Dubois County, Indiana  
 Sketch Map/Photo Locator

Prepared by: *Camille Fife*  
 Madison, Indiana  
 January, 2017

LEGEND

- DISTRICT BOUNDARY
- PROPERTY LINES
- PHOTOGRAPHS 0001 →
- CONTRIBUTING BUILDING
- NON-CONTRIBUTING BUILDING
- CONTRIBUTING SITE S
- CONTRIBUTING OBJECT



Note: All property between 8th & 10th, Maryland & Michigan Streets belongs to the parish, individual property lines within this area have not been delineated.



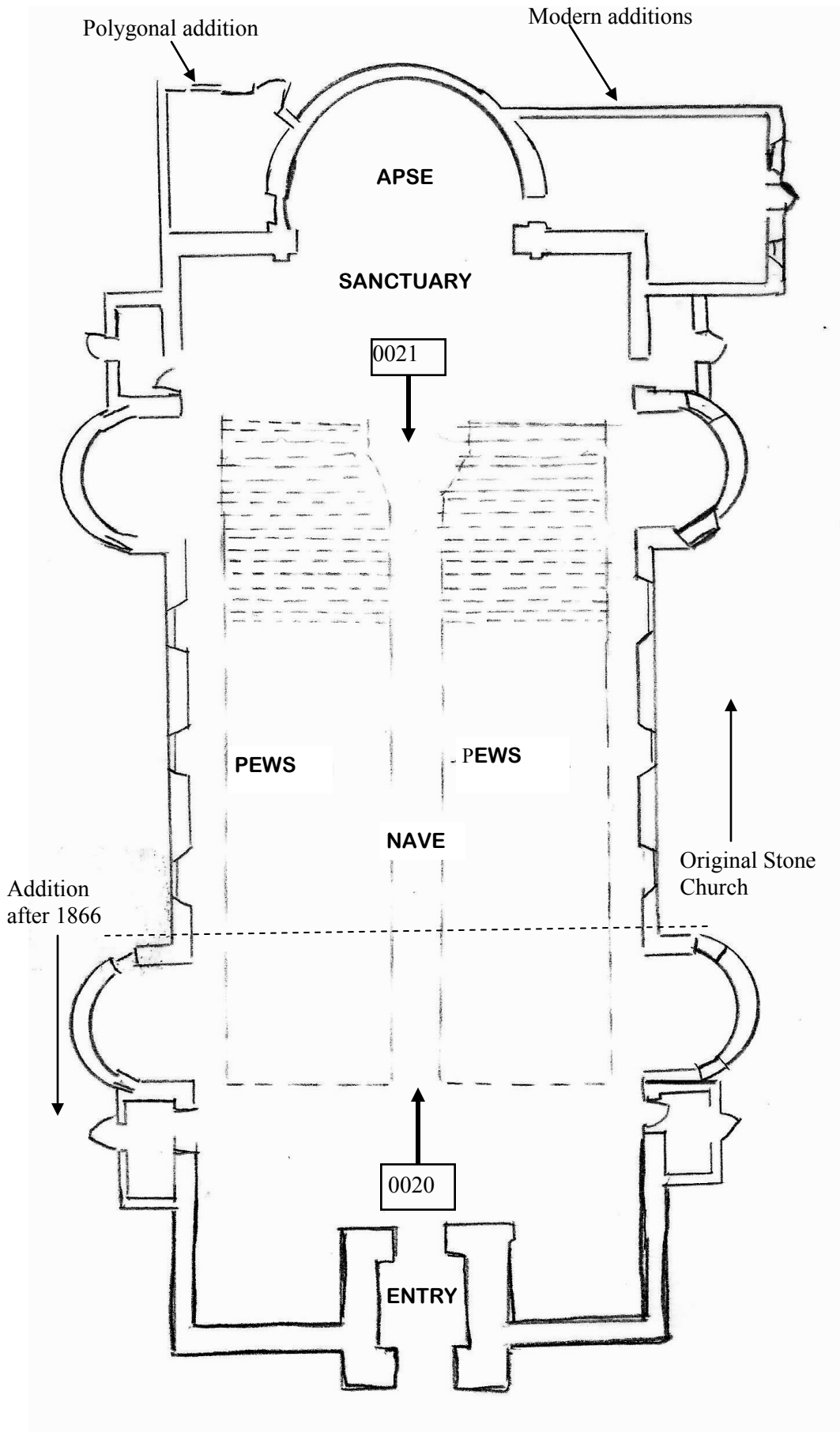
St. Ferdinand Parish Historic District  
Ferdinand, Dubois County, Indiana  
Sketch Map/Photo Locator

Prepared by: *Camille Fife*  
Madison, Indiana  
January, 2017

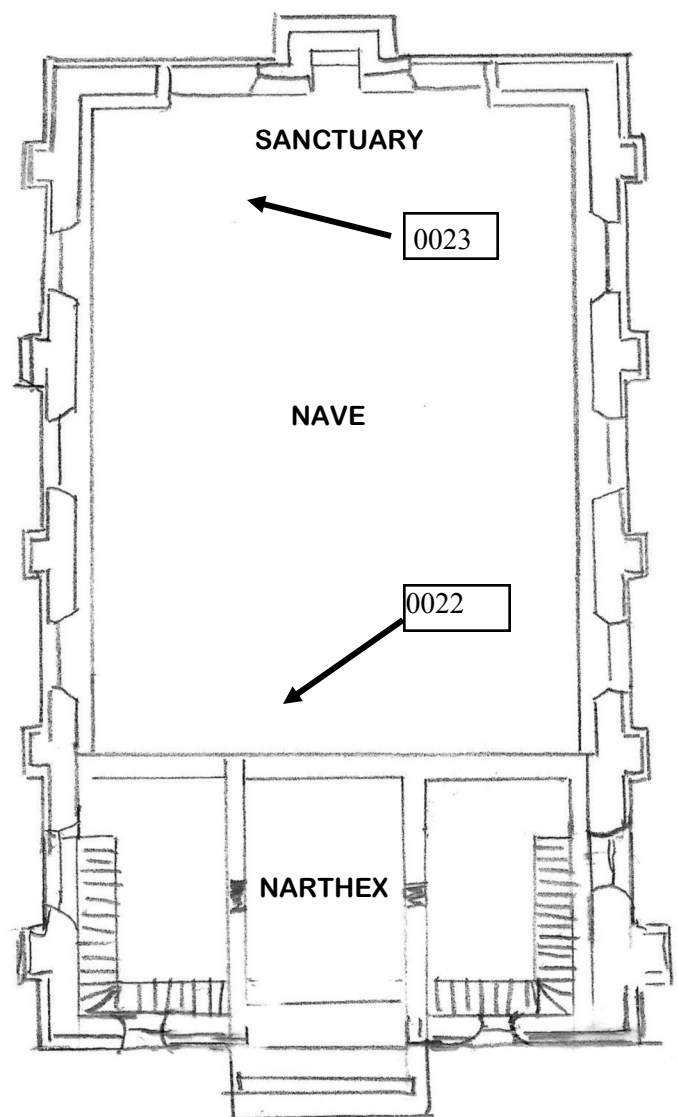
LEGEND

PHOTOGRAPHS 0001 →

Sketches are not to scale



**BELOW: THE CHAPEL OF THE SORROWFUL MOTHER (From original drawing in archives)**



**ABOVE:  
ST. FERDINAND CHURCH  
(After 1866 and rear additions)**



St. Ferdinand Parish Historic District  
Ferdinand, Dubois County, Indiana  
Figures 1 and 2.

*Prepared by: Camille Fife  
Madison, Indiana  
January, 2017*

Figure 1: Below. An aerial photograph c. 1960 showing the St. Ferdinand Parish Historic District. The building immediately west of the church is the former school which has been replaced by the Spiritual Life Center. Note the proximity of the Sisters of St. Benedict monastery and complex.



Figure 2: Left. Interior photograph of the Church in 1940 at the Centennial Celebration



St. Ferdinand Parish Historic District  
Ferdinand, Dubois County, Indiana  
Figures 3 and 4

*Prepared by: Camille Fife  
Madison, Indiana  
January, 2017*

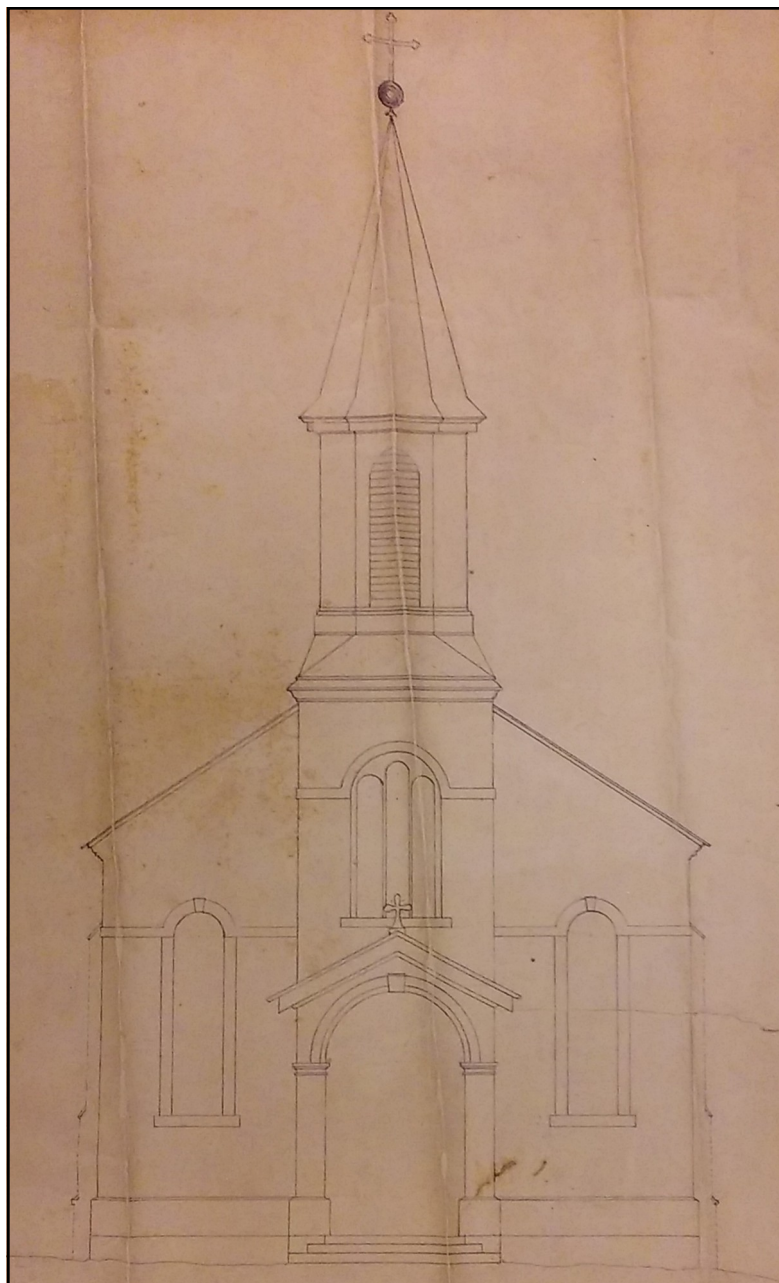


Figure 3: Left. Photograph of a portion of an original or early drawing for the Chapel. There is no signature on this drawing, although it is credited as being "original."

Figure 4: Below. The Chapel of the Sorrowful Mother as it looked in the nineteenth century (probably from an old postcard).

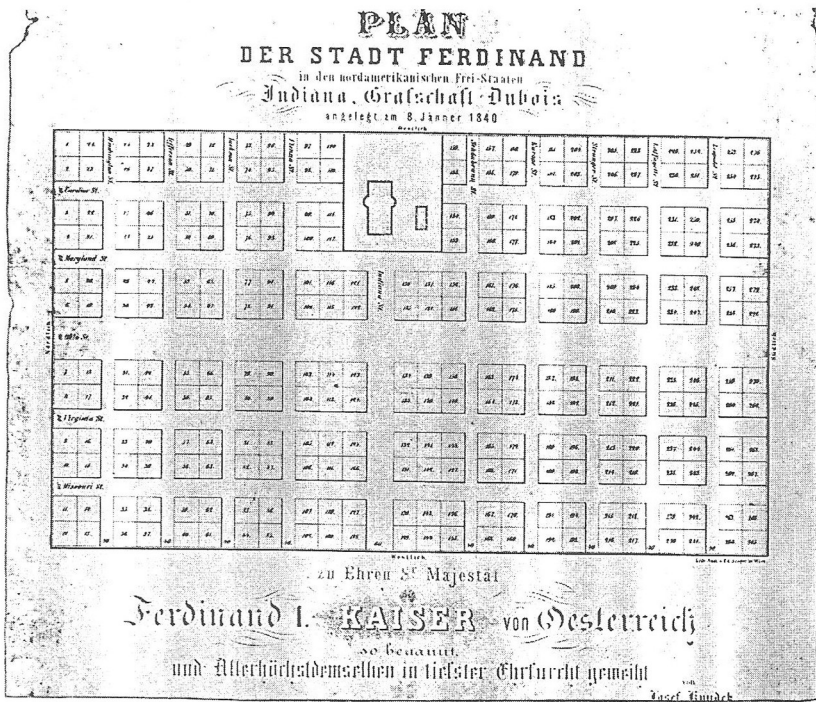




# St. Ferdinand Parish Historic District Ferdinand, Dubois County, Indiana Figures 5 and 6

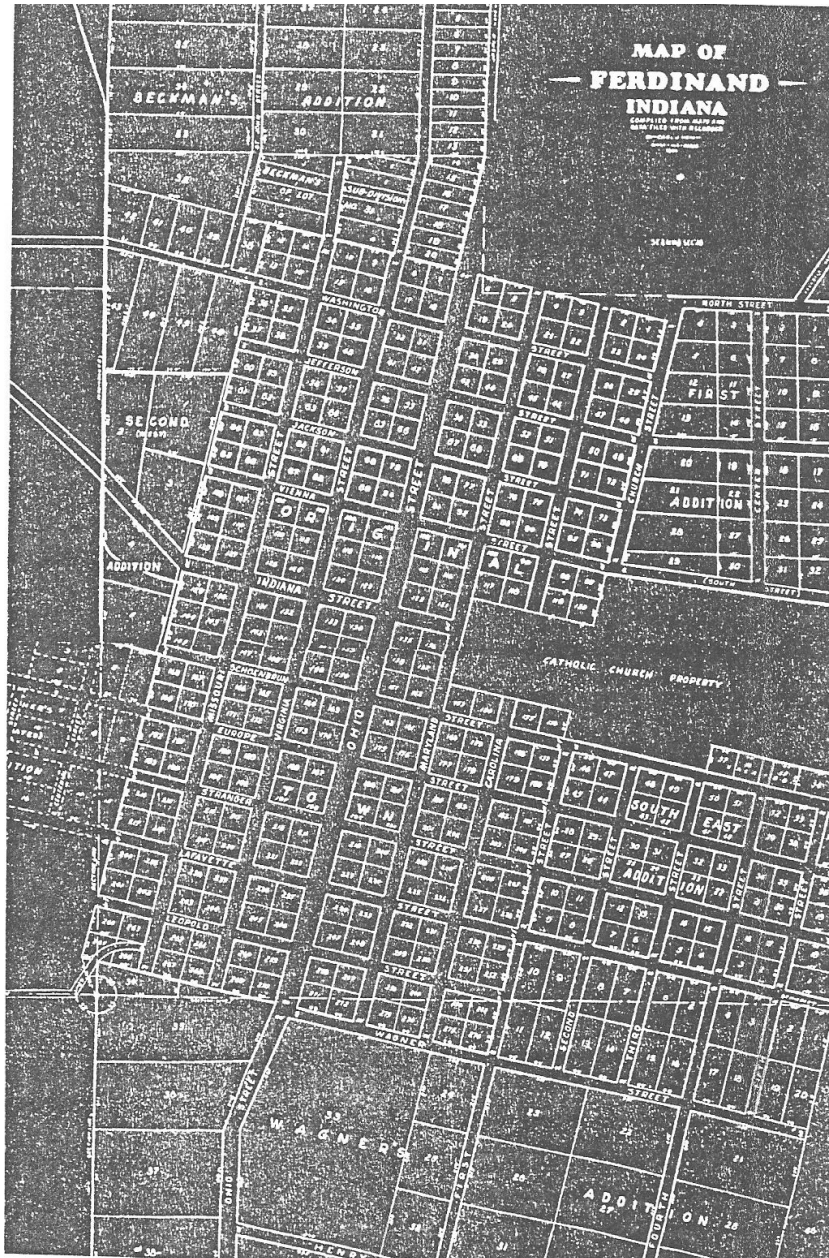
Prepared by: *Camille Fife*  
*Madison, Indiana*  
*January, 2017*

Figure five, below: The plan of the town of Ferdinand as originally published by Father Kundek for distribution in the area and in Europe. As reproduced in Alber Kleber, *Ferdinand Indiana, 1840-1940, A bit of cultural history*. St Meinrad, IN: 1940., p. 23.



KUNDEK'S PLAT OF THE ORIGINAL TOWN  
(Reduced to about 1/4. In the original, there is engraved below the name of Joseph Kundek, "Missionär-General-Vicar von Vincennes-Indiana.")

Figure 6, Right: A map of the town, prepared by the local county surveyor, c. 1930., showing how the "new town" of Ferdinand is skewed off of the grid established by the National Survey. From: Albert Kleber, *Ferdinand Indiana, 1840-1940, A bit of cultural history*. St Meinrad, IN: 1940., p. 26



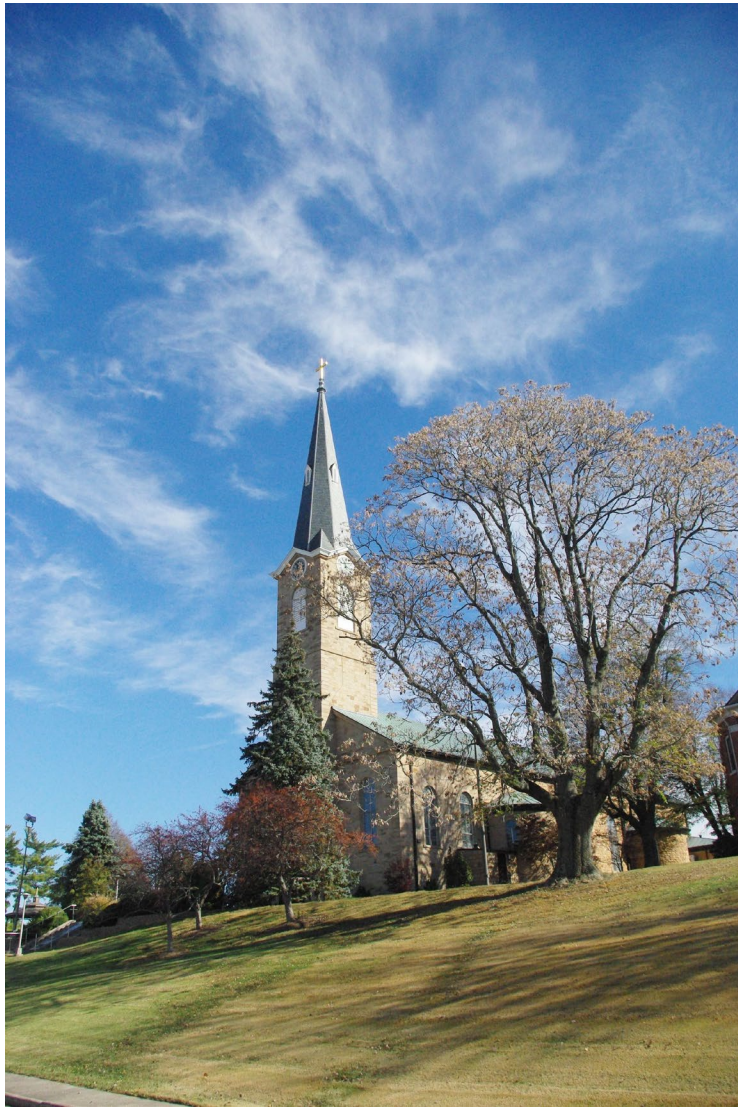


St. Ferdinand Parish Historic District, Dubois County Photo 0003



St. Ferdinand Parish Historic District, Dubois County Photo 0004





St. Ferdinand Parish Historic District, Dubois County Photo 0006



St. Ferdinand Parish Historic District, Dubois County Photo 0007





St. Ferdinand Parish Historic District, Dubois County Photo 0008



St. Ferdinand Parish Historic District, Dubois County Photo 0009





St. Ferdinand Parish Historic District, Dubois County Photo 0011



St. Ferdinand Parish Historic District, Dubois County Photo 0014





St. Ferdinand Parish Historic District, Dubois County Photo 0016



St. Ferdinand Parish Historic District, Dubois County Photo 0017





St. Ferdinand Parish Historic District, Dubois County Photo 0018



St. Ferdinand Parish Historic District, Dubois County Photo 0020





St. Ferdinand Parish Historic District, Dubois County Photo 0022