

INDIANA PRESERVATION

SEPTEMBER/OCTOBER 2018



INDIANA LANDMARKS

Modern History

Mid-Century
Landmarks
to Love

THREE CHEERS

Celebrating a trio of
award winners

RAMBLIN'

Home tour on Greendale's
Ridge Avenue

Support from Blue and Red

HAVE YOU NOTICED THAT national politics have become a little testy lately? The gulf between blue and red, urban and rural, progressive and conservative widens by the day. But I am happy to observe that historic preservation, in the realm of public policy, has avoided the partisan trap.

Take last year when the federal Historic Tax Credit (HTC) nearly got extinguished in tax reform legislation. The loss of this tool would have put the brakes on the tremendous progress communities have seen in revitalizing historic places across America. Instead, members of the House and Senate from both sides of the aisle worked together to save the HTC.

For the past year, I've been privileged to chair Preservation Action, a non-partisan organization that educates and mobilizes citizen advocates for preservation policy at the national level. Preservation Action adheres to this principle: there is no substitute for the role of grassroots constituents in shaping federal policy.

We have more work to do at the federal level. While the HTC was spared last year, changes to the program require legislative corrections to ensure its continued practical use. Preserving federal funding for historic preservation—which is never a certainty and always parsimonious—requires perennial vigilance. Preservation Action routinely tracks these and many other policy issues. Regardless of your political stripe, if you share an interest in federal policies that affect historic preservation, I encourage you to explore Preservation Action's website:

preservationaction.org.

I think you'll find, as I have, that historic preservation transcends partisanship.



Marsh Davis, President

On the Cover

Indiana University smartly repurposed the landmark designed for The Republic newspaper in Columbus for its new architecture degree program. PHOTO BY HADLEY FRUITS



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STARTERS

BEAUTIFUL UTILITY

We don't build them like this anymore. The Indianapolis Water Company constructed a pumping station in 1900, and it's one of Indiana's most beautiful Beaux Arts-style landmarks. Still serving its original purpose, the Riverside Pumping Station reflects the power of



LEE LEWELLEN

the City Beautiful movement at the turn of the nineteenth century, which touted good design as an antidote to the ills of city living. Learn more about the history of the station on our bike tour of the Riverside neighborhood on September 22 (see details on p. 18).



EMILY ROYER

Towering Achievement

Ever since 1941, when its tower was removed for structural reasons, the 1875-76 Montgomery County Courthouse in Crawfordsville suffered a “what’s wrong with this picture” look. In 1996, the Montgomery County Historical Society launched a campaign to re-create the tower, indefatigably led by Dr. James Kirtley until he died and Sandy Lofland-Brown took up role. Indiana Landmarks offered a boost in 2014—a \$70,000 challenge grant made possible by a bequest from Crawfordsville preservationist Olen Gowens. Two decades and \$500,000 later, a crowd celebrated in May when a crane hoisted the new 86-foot Kirtley Tower into place, making the courthouse whole again.

35

bands of color comprise graphic artist Milton Glaser's 1974 mural *Color Fuses* encircling the lower level of the Minton-Capehart Federal Building, a Brutalist landmark in Indianapolis. Turn to p. 8 to learn about the mural's restoration in 2012.



© U.S. GENERAL SERVICES ADMINISTRATION

Honoring Preservation Leaders

IF YOU OWN AN OLD

building and you have a problem, you want an electrician/carpenter/plasterer who knows old buildings. And that's getting harder to find. Preservationists bemoan the increasing scarcity of tradespeople with expertise in repairing and restoring historic structures. The Porter County Building Trades Corporation, winner of Indiana Landmarks' 2018 Servaas Memorial Award for outstanding achievement in preservation in the youth-serving category, addressed the skills gap and saved a landmark in the process.

When Canadian National applied for a permit to demolish the historic depot in Valparaiso four years ago, the director of the county's vocational education center came up with a



BELOW: Porter County Buildings Trades Corporation in Valparaiso won our 2018 Servaas Memorial Award in the youth-serving category for saving a 1912 depot and training a new generation in restoration.

PHOTO BY BOB PHELPS

ABOVE: Wabash Marketplace won in the nonprofit category for saving historic buildings and leading the impressive downtown revitalization.

PHOTO BY LEE LEWELLEN

solution. Jon Groth raised money to move the 1912 building an eighth of mile along the tracks to the school, where the students worked for three years to restore it.

Madilyn Mayernik just graduated from the program. "I got to see how walls were built in 1912. In the second year, we built walls for the new classrooms, did drywalling, refurbished the old transom windows. Some students worked on the electrical," Mayernik says.

She's going to Purdue Northwest to study construction management. "I love the process and seeing the depot go from raw to refurbished and repurposed."

"About 40 building trades students each year worked to restore and adapt the place as The Hair Depot, the school's cosmetology classroom. They acquired the skills to work on both old and new buildings," Groth notes. He accepted the Servaas sculpture and \$1,000 prize at Indiana Landmarks' annual meeting in September from Randall Shepard, chairman of our awards committee.

Wabash Marketplace, Inc., the Servaas Memorial Award winner in the nonprofit category, makes preservation a top priority in its work to revitalize historic downtown Wabash. The organization's impressive record includes a façade grant program, a revolving loan fund to aid in attracting businesses, events that regularly bring people downtown, and a fearless willingness to buy and turn around dilapidated historic buildings.

"We position ourselves to handle inquiries about our community and leap to respond when an opportunity comes along," says Steve Downs, a local attorney and part-time executive director of Wabash Marketplace. "Right now, we have four historic buildings undergoing significant renovation and feelers out on a fifth. We bought a couple of them. We found the right developer and sold one and partnered

with a developer on the other. Wabash Marketplace identifies the downtown's top 10 endangered buildings, and we're always working to make a difference on those."

Downs accepted the \$2,000 Servaas Memorial Award at the annual meeting and invited everyone to visit Wabash. "Come on First Friday, spend the night at the Charley Creek Inn, visit MODOC's for your wake-up coffee and browse the Saturday morning Farmer's Market. Want to open a business in a historic building downtown? We'll help you with that," Downs urged the crowd. Visit wabashmarketplace.org for more info.

The Williamson Prize for outstanding individual leadership in preservation went to Stanley Madison. In the 1990s, Madison steered the rescue of the Lyles Station School from a collapsing 10 Most Endangered wreck to a museum that has attracted nearly 15,000 students since 2011. People who visit learn how free blacks built a thriving farming community beginning in the 1850s in a restricted and segregated era.

He remains chairman of the Lyles Station Historic Preservation Corp, leads tours of the school, manages special events, plants the garden, recruits volunteers—a corps of about 30—and steers the group to achieve an ambitious master plan for the site.

"Indiana is a richer state because the historic Lyles Station School still exists to instruct us about the African American experience, and Stanley Madison is the man responsible" said Indiana Landmarks President Marsh Davis when he presented the award.

When the Smithsonian National Museum of African American History and Culture was in development in Washington, D.C., its curators sought



Stanley Madison (above) won the Williamson Prize for outstanding individual leadership in preservation. He led the restoration of Lyles Station School (right) as a museum of the community founded by free blacks in the 1850s. His knowledge and eloquence landed the Gibson County landmark a prominent role in the Power of Place exhibit in the Smithsonian's new National Museum of African American History and Culture.

PHOTOS: ABOVE, ©DAILY CLARION/RACHEL GRABER AKPOTU; RIGHT, STEWARD SEBREE



out Stanley Madison. "Because of Stan's work, his passion and his eloquence, Lyles Station and Gibson County are represented on the national stage in one of the world's preeminent museums," noted Eric Heidenreich, Executive Director of the Gibson County Visitors & Tourism Bureau.

"Hardly a week goes by that I don't think about Reid Williamson," Madison declares. "Lots of people said you'll never make it happen when we were washing cars in the parking lot at Wal-Mart to raise money for the project, but Reid believed anything is possible if you stay focused on the goal. Reid gave you encouragement and advice and how could you thank him enough? I'm so honored to receive this award named for him."





Take a Ramble

IN THE EARLY 1800S, WHISKEY DISTILLERIES put southeast Indiana on the map, earning Lawrenceburg the nickname “Whiskey City.” In the adjacent town of Greendale, distilling moguls built stately homes reflecting their prosperity on Ridge Avenue. Today, the architect-designed homes in Italianate, Second Empire, and other historic styles offer a visual feast. On September 22 from 10 a.m. to 2 p.m., Indiana Landmarks invites you to explore four historic homes inside and out—including two undergoing renovation—at Ridge Avenue Ramble.

As a boy, Jim Fulton delivered newspapers and groceries to the families living in the grand homes on Ridge Avenue,



The Ridge Avenue Ramble on September 22 opens four historic homes with ties to barons in the distillery industry, including Melissa and Jason Watkins' Italianate (above) and Jim and Sam Fulton's restoration in progress (left) where standout historic features include five Rookwood fireplaces.

PHOTOS: ABOVE, JARRAD HOLBROOK; LEFT, JIM FULTON

sparkling a life-long dream of owning one of the old mansions himself one day. When the Cook House at 337 Ridge Avenue came on the market late last year, he and his wife Sam quickly put in an offer. They loved the sturdy brick construction and historic features, including five fireplaces with Rookwood tile surrounds. “We went through and my wife said, ‘This is the house I want.’ She gets whatever she wants,” jokes Jim Fulton.

Built in the early 1860s, the Italianate home was owned by several families, including Colonel Bannister, a distillery manager, before being purchased in 1891 by William F. Cook, the first of five generations of Cooks who resided there. Since January, the Fultons have been rehabilitating the property and plan to restore some historic features lost over time, including a balustrade on the porch roof shown in a 1948 photo of the home. They recently outfitted the fireplaces, primarily ornamental in recent years, for gas heat.

Among their updates, the Fultons are installing a state-of-the-art kitchen, a breezeway connecting the house to the summer kitchen, and a glass elevator between the kitchen and master bedroom suite. “We are looking at this as our forever home and eventually we may get to the point where we don't want to climb stairs anymore,” says Jim.

Melissa and Jason Watkins had been looking for a house with more space for their family, including four daughters and two big dogs, when the home at 509 Ridge Avenue went on the market earlier this year. The Watkins admired the inviting front porch and the rooftop belvedere with views of the Ohio River. Built c.1868 for William Probasco, who also worked in distilling, the Italianate-style house had everything they

wanted. “We've always driven down Ridge Avenue and thought the house was so pretty but never thought it would be for sale,” says Melissa.

At the Squibb House, tour-goers will see a work in progress. High-profile whiskey distiller William Squibb built the Second Empire and Italianate-style house with a central tower in 1883. In recent years, the home declined visibly until Indiana Landmarks intervened to untangle it from a legal issue and foreclosure so it could be sold.

Bill and Nancy Smith purchased the property last year and began stabilizing it, banishing weeds and overgrowth, and adding a fresh coat of paint to the brick exterior. (You can read more on their story on our website and in the September/October 2017 issue of *Indiana Preservation*).



Bill and Pat Krider's restored 1929 Mediterranean Revival-style house (above) joins three Victorian stand-outs, including Bill and Nancy Smith's work-in-progress Squibb House (left) where Indiana Landmarks holds a protective easement.

PHOTOS: ABOVE, WILLIAM G. KRIDER; LEFT, JARRAD HOLBROOK

Built in 1929 for fireworks manufacturer Clifford Diehl, the Mediterranean Revival-style house at 548 Ridge Avenue recalls an Italian villa, with a black-and-white tiled floor and a colonnaded porch. After her husband's death, Diehl's wife Laura moved to the Probasco House, the tour home now owned by the Watkins. Owners Bill and Pat Krider say that except for kitchen updates by two owners, the Diehl House is unchanged from its 1929 appearance.

Indiana Landmarks is staging the Ridge Avenue Ramble with assistance from the Dearborn County Historical Society and Greendale Redevelopment Commission, and with financial support from Gambles Furniture & Appliances. Tickets cost \$12 per Indiana Landmarks member, \$15 for members of the general public and can be purchased by calling 317-639-4534 or online at indianalandmarks.org/ridge-avenue-ramble.

MODERN LANDMARKS

REVIVED FOR ANOTHER
GENERATION

Of all the styles

of modern architecture, few elicit such strong reactions as Brutalism. The name comes from *béton brut*, French for “raw concrete,” the style’s primary building material. Rough, unadorned, massive forms define Brutalism, favored for institutional buildings from the 1950s to 1970s.

While some see Brutalist buildings as cold, hulking and brutal, the style has gained a following among Modernist aficionados. Defenders cite its geometric shapes, sturdy

forms, unpretentious nature, and weathered look, which can make the buildings popular subjects for photographers and Instagrammers.

Indianapolis lays claim to one of the best examples of the style: the Minton-Capehart Federal Building designed by the city’s native son, architect Evans Woollen. Built in

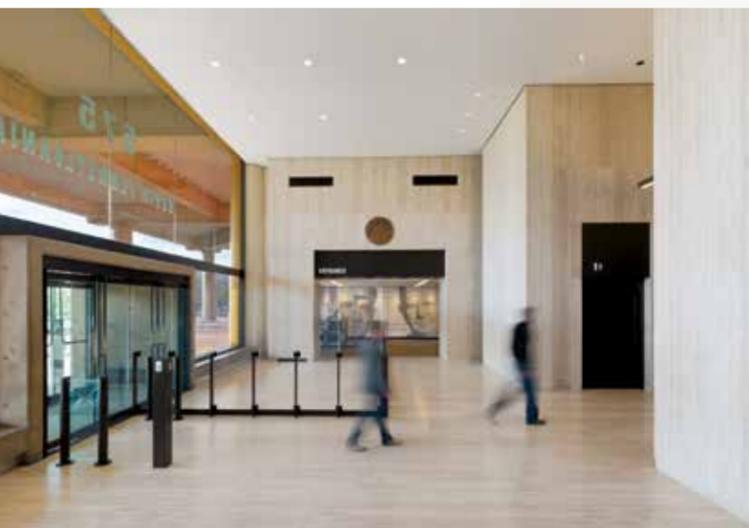
The 2012 renovation of Indianapolis’s Minton-Capehart Federal Building restored Milton Glaser’s *Color Fuses* mural to the original specification, with 35 blended bands of vibrant color and moving light that simulates the rise and fall of the sun.

PHOTO BY JAMES STEINKAMP PHOTOGRAPHY

1974-75 on Pennsylvania Street east of the Indianapolis War Memorial Plaza, the six-story building spans a full city block.

Woollen took inspiration from the zigged profile of the Indiana War Memorial nearby, but inverted the stepped design, with each floor taking up a little more space than the floor below it. The use of concrete as the primary building material conveyed the permanency of the federal government.

The U.S. General Services Administration's Art in Architecture program hired graphic artist Milton Glaser, famous for originating the "I ♥ NY" logo, to create a mural on the building at street level. Measuring 672-feet long and 27-feet high and wrapping the entire lower level, Glaser's *Color Fuses* featured 35 blended bands of color, augmented by



programmed lights that moved a band of light gradually across the mural at night, simulating the rise and fall of the sun.

The bright mural contrasted sharply with the concrete building and drew decidedly mixed reviews. A 1974 *Indianapolis Star* article observed, "In an area of the city where there is already an abundance of architectural martial music, Glaser's mural turns a happy face toward the artillery of the Indiana World War Memorial Plaza and evokes a mood of Godspell."

Glaser's vision for *Color Fuses* faced challenges from the start. The prescribed lighting system didn't work

The U.S. General Services Administration redesigned its security screening areas—added after the 1995 bombing of Oklahoma City's federal building—in order to recapture the original open, airy lobby.
PHOTO BY JAMES STEINKAMP PHOTOGRAPHY

properly and was replaced early on with fixed lighting. By the 2000s, *Color Fuses* had almost faded out of existence, its colors eroded by decades of weather, its surface damaged by graffiti, yellowed varnish, dirt and grime.

From 2009-2012, the U.S. General Services Administration (GSA) undertook a renovation that modernized building systems, the first major infrastructure upgrade since the building's construction, and seized the opportunity to restore the mural and illuminate the architecture. Recognizing the building's Modernist pedigree, the GSA consulted internal documents that had identified key architectural elements of the building that should be maintained, while implementing modern systems that allowed the project to achieve a LEED Silver certification.

GSA hired North Carolina-based conservator Martin Radecki, former chief conservator at the Indianapolis Museum of Art, to identify the mural's original colors, painting sample cards presented to Glaser at his New York studio for approval. Glaser confirmed all but one color was correct.

Using a scissor lift and working at night when the building was closed, Thomas Moore Studios painted the prescribed bands of color, with one worker operating the lift while another used a spray paint gun to create the feathering technique between colors. It took an hour-and-a-half to set up the equipment each night, and an hour-and-a-half to take it down, with workers facing challenging lighting and weather conditions. Morning inspections verified that each night's work held up in daylight.

A computer-controlled system of energy-efficient LED lights illuminates *Color Fuses*, mimicking the gradual movement of the sun as Glaser envisioned. "Redoing meant making it what it was intended to be. And then, of course, it became something totally different than what had first appeared. It became what I had imagined it might be," observed Glaser in a 2013 video documenting the project.

Inside, security screening areas—not contemplated until after the April 19, 1995 Oklahoma City bombing—put scanning equipment and checkpoints in the lobby immediately in front of the entry doors. The renovation moved the screening area to the side of the lobby, installing glass partition walls to route visitors to security without blocking the visitors' view of the open, airy hall. "Now when people walk in the building, they are seeing the space as Woollen intended rather than the security apparatus," says Mariah McGunigle, preservation architect. "It enhances that first impression of the lobby."

You can see a short video on the conservation of *Color Fuses* at gsa.gov/mintoncapehartfb.



Inspiring Creativity, Then and Now

A STARK WHITE MODERNIST HOUSE SITS

nestled amid the hills in Floyds Knobs outside New Albany. The architecture of the house maximizes views of the woods and hillside, a goal of the original owner and the architect, and perfect for its present use as INhouse, a restful retreat for creative individuals and groups.

Bob Kelso admired architect Philip Johnson's Glass House in Connecticut, and chose John Johansen, one of Johnson's peers and a Modernist icon in his own right, to design his family's Indiana home. Johansen studied at Harvard University under Walter Gropius, founder of the Bauhaus movement. He was one of the "Harvard Five," with Johnson and architects Marcel Breuer, Landis Gores, and Eliot Noyes, whose work shaped Modernist design principles. Johansen died in 2012 at age 98.

Kelso built Johansen's design, a U-shaped house, in 1957, incorporating walnut woodwork from trees harvested on the property and a round fireplace made of local creekstone. The house suffered under several intervening owners until a 2012 renovation recaptured the home's Modernist spirit.

Contemporary art collector Brook Smith, president of Smith Manus, a national surety bond business, founded INhouse in 2015 to support creative individuals and projects in the Louisville area and nationally through residencies and seed funding. Smith bought the two-bedroom house to serve as INhouse's retreat center, a place where artists, musi-

Louisville philanthropist Brook Smith restored a Modernist home designed by John Johansen, one of the Harvard Five, in the southern Indiana hills as INhouse, a retreat for creative individuals and projects.
PHOTOS BY EDWARD A. WINTERS



cians, writers, architects, chefs, and other creative individuals and small groups can get away for residencies to foster creativity. "INhouse is not simply a place, it is a catalyst, a nurturing framework with a vision to help imaginative talent grow," Smith declares.

"It's a very contemplative environment that feels like it is in the middle of nowhere, but actually is very close to everything you need," says INhouse Director Julien Robson, a British curator who has worked in museums and galleries in the United Kingdom, Europe, and the United States. "It is idyllic."

INhouse was in its infancy when Smith purchased the Floyd Knobs landmark, and while brainstorming uses for the property, saw a residency program as a way to further INhouse's mission. INhouse evaluates residencies based on merit and availability of the house, with stays limited to two weeks or less. "We want it to remain a place that is precious, that helps the people who really need to go there," adds Robson.

Learn more about INhouse's mission and see additional photos of the home on its website, inhousecreative.org.

An Icon Repurposed

IN SEEKING A LOCATION TO

train the next generation of architects, you couldn't ask for a better setting than Columbus, Indiana. The American Institute of Architects ranks Columbus as the country's sixth most architecturally important city for its wealth of buildings designed by a who's who of modern architecture. Indiana University not only chose Columbus as the site of its new J. Irwin Miller Architecture Program, it also snagged a National Historic Landmark as its home base.

In August, the three-year masters' program opened in the building designed in 1971 for *The Republic*, the local newspaper. Robert Brown, the fourth-generation publisher of the Columbus newspaper, recruited Modernist architect Myron Goldsmith of Skidmore, Owings, & Merrill to design the building on Second Street that was both printing plant and offices. Goldsmith created a 248-foot-long one-story building with walls of glass that allowed passers-by to see the reporters and presses at work.

"It's an iconic piece of early Modernist architecture," says T. Kelly Wilson, director of graduate studies in architecture at the IU School of Art, Architecture and Design. "The



The forward-thinking design of *The Republic* newspaper's transparent building made it easily adaptable as the home of IU's new J. Irwin Miller Architecture Program, where passers-by see students at work in studios.

PHOTOS BY HADLEY FRUITS

students will feel honored to work and study in one of the jewels of the city, and they'll also feel weight of responsibility to rise to the ideal of the building," he said. "Look where you're sitting and what is expected of you."

Goldsmith's structural design allowed glass to run from floor to ceiling, and he specified that almost everything in the building be white, so that the place seems almost transparent. Goldsmith also designed the landscape of honey locust and ornamental crabapple trees that filter light into the building.

The open plan reflected the flow of newspaper production, with editorial, administrative, advertising, circulation and printing functions around the perimeter of the building. The layout put the newspaper's giant printing press on view to the man on the street, a symbolic reference to journalistic transparency and a mesmerizing commercial for the newspaper. While the press production eventually moved to another facility—an eventuality contemplated by Brown and Goldsmith in their planning—the nearly block-long build-

ing continued to house the rest of the newspaper's operations through 2016.

The forward-thinking design made the site easy to adapt for IU's program, requiring very few changes to the layout. Where reporters once wrote and filed stories and presses ran, students will design in architecture studios. Where editors and administrative staff planned the paper, faculty will plan classes. Where the paper was assembled, a fabrication lab will execute students' designs. "Each of these areas will serve the same essential purpose for which they were designed," says Wilson.



The school is working with Jeff Brown, son of Robert Brown and former president and CEO of the newspaper group that ran *The Republic*, to bring back some of the Modernist furniture that once occupied conference rooms and lobby areas.

Located downtown within walking distance of much of Columbus's stellar architecture, the program offers students abundant inspiration and opportunities for hands-on learning—and lets the public see them learning in their transparent new home.

MORE FOR MODERN LOVERS



CALLING ALL PHOTOGRAPHERS! Show your love for Modernist architecture by entering our "IN Modern Love" photo contest underway now through September 30. Share your photos of Indiana Modernist buildings and landscapes from the 1930s-1970s on Instagram—taken since January 1 this year—with the hashtags #IndianaModern and #INModernLove. Winners will receive cash prizes, with the top winner receiving complimentary membership in Indiana Landmarks and Indiana Modern. We'll announce the three top winners on October 8 on our social media platforms. Visit indianalandmarks.org/indiana-modern for more info.

THE EXHIBIT COLUMBUS National Symposium, *Design, Community, and Progressive Preservation*, begins this year at Newfields in Indianapolis on September 26 before heading to Columbus for three more days. Featuring conversations with more than 30 visionary leaders, 10 exclusive tours, the AIA Trade Show, and many special events, program highlights include a conversation with Susan Saarinen at North Christian Church, designed by her father Eero, and a screening of Eric Saarinen's *The Architect Who Saw the Future*, followed by a Q&A with Eric. There's still time to register at exhibitcolumbus.org.



EVER WONDERED WHAT'S involved in nominating your property to the National Register of Historic Places? In *Road to the National Register*, Indiana Landmarks members Dick and Connie Grace share their journey nominating their 1958 Mid-Century Modern home in West Lafayette, where they've lived since 1980. The story is available as a Kindle book on Amazon.com.



LEE LEWELLEN

Railroad Town Rebound

YOU MIGHT GUESS THAT

Monon, a town of 1,725 in northwestern Indiana, is a railroad town. When the railroads declined, so did the town. Its downtown theater managed to hang on until early in the current century, when it closed after losing its audience to a new movie house built on the outskirts.

By the time Monon Civic Preservation Society purchased the 1938 Monon Theater in 2013, the

In 2017, the all-volunteer Monon Civic Preservation Society installed a new marquee (above) to signal its commitment to revive the 1938 landmark as a theater and place for community meetings and events. When the preservation society acquired the building in 2013, the exterior (left, below) had lost the original marquee and architectural character. The group is raising money and applying sweat equity to reclaim the water-logged interior (left).

PHOTOS: ABOVE, LEE LEWELLEN; LEFT, ©MONON CIVIC PRESERVATION SOCIETY; BELOW LEFT, TODD ZEIGER



years of vacancy showed. "Water poured in through holes in the roof, ran down the aisles and out the back door," says Julie Gutwein, the group's secretary. The all-volunteer group, an Indiana Landmarks affiliate, used one of our Efroymsen Family Endangered Places grants to assess the rehabilitation needs and costs.

They repaired the roof over the auditorium, carted off moldy seats, installed new windows, and repaired the masonry façade. "Most of the improvements were not obvious to passersby," says Gutwein. "So we decided a new marquee would be a big announcement that, yes, we are working on the theater."

The group won \$42,500 in grants from North Central Health Services and Tippecanoe Arts Foundation to install a new marquee with an Art Deco-influenced design. Last October, a crowd gathered to see the inaugural marquee lighting. Other donations funded the re-creation of the exterior show cases that once held posters of coming attractions.

The Monon Civic Preservation Society also raises money by hawking concessions at local ball games and at elementary school movie nights, selling calendars, and serving lunch at chamber of commerce meetings. At the annual town festival this June, a silent auction and tag sale of donated Coca-Cola memorabilia, held in a historic building downtown that once served as a bottling plant, benefitted the restoration. Remember the moldy seats? You can adopt a seat in the ongoing campaign to raise the money to buy new seats for the auditorium.

The Society's volunteers see the building as a catalyst for revitalization in the downtown National Register district. They envision the Monon as a gathering place that will not only show movies, but also host dinners, receptions, concerts, meetings, plays, even training conferences for area businesses. Stay updated on their progress by following @MononCivicPreservationSociety on Facebook.

FOR SALE

LANDMARKS ON THE MARKET

see more at indianalandmarks.org

Suzane Thomas House

828 East Adams Street, Muncie

Alfred Grindle-designed 1896 Colonial Revival gem in National Register district has 5,400 square feet (plus third floor and basement), original woodwork and hardware, large rooms with lots of natural light, eight fireplaces, and large carriage house. 4 bedrooms, 2.5 baths. Saved from exploitation, and largely restored.

\$300,000
Frank Meeker, 765-702-0717



Starr House

51 S. 14th Street, Richmond

Built c.1880 for the Starr family that founded Starr Piano Company, this two-story home retains original features and old-world craftsmanship including porches, fireplaces, built-ins, hardwood floors, and stained glass. Property includes wonderful landscaping, 3-car garage.

\$125,000
Tim Orr, Coldwell Banker Lingle, 765-914-0994
tim.orr@coldwellbanker.com



Monticello Fire Station

120 W. Washington Street, Monticello

The City seeks adaptive reuse proposals for this nearly century-old fire station, preferring proposals that would preserve the building's historic exterior and contribute to downtown's viability. Proposals must be postmarked by November 15, 2018.

Lori Cheever
mayorassistant@monticelloin.gov
574-583-9889
RFP details, monticelloin.gov



Williams House

20024 N. State Road 450, Martin County

Located 33 miles south of Bloomington, c.1850 frame house on 40 acres includes 3,000 square feet on two floors. Four rooms flank a center hall on each floor, each with a fireplace with original mantels and wide board poplar flooring.

\$240,000
Greg Sekula, 812-284-4534
gsekula@indianalandmarks.org

Fortune Protects Rural Heritage



IN THE LATE '90S, A BUCOLIC plot of land bordered by Moore Road and 86th Street on Indianapolis's north-west side went up for sale. Some saw it as the perfect location for a school. It was a vision that horrified Sheila Fortune, who valued the area's historically agrarian character.

Fortune took action: she bought the 43-acre parcel to preserve the farmland and forest and a nineteenth-century farmhouse. In 2006, she created Fortune Acres, an organic farm and roadside market.

Sheila was raised on her mother's historic farm just down the road so her appreciation for the agrarian character of

Sheila Fortune rescued a key parcel in Indianapolis's Traders Point Rural Historic District. She bought the property, created an organic farm and roadside market, and collaborated with Indiana Landmarks to protect the organic farm and a historic house.

PHOTO BY PAIGE WASSEL

the area runs deep. Indeed, nearly 1,500 acres of farmland, forest, pasture and waterways, dotted with historic barns and farmhouses, was listed in 2008 in the National Register of Historic Places as Traders Point Eagle Creek Rural Historic District. The honor triggers a review process in the event of a development using federal dollars, but it offers no protection if an owner using no private funds chooses to demolish historic structures or pave over farmland.

Sheila thinks long-term. To ensure Fortune Acres remains an operating organic farm after she is gone, and to protect the property from development, Sheila reached out to Indiana Landmarks. We collaborated with her on an arrangement to achieve her goals. Through generous estate planning, Sheila worked with us to attach a preservation easement to the farm that will protect the character of the land and historic farmhouse. She also provided the means for Indiana Landmarks to contract with operators to ensure the farm continues to meet the highest standards in organic farming practices.

Sheila spends part of each year in Boulder, Colorado, a mecca of organic farming and the local food movement. Her experiences there shaped her self-sustaining vision for Fortune Acres. The property uses a geothermal heating and cooling system as well as a wind spire to power the barn, electric fence, and solar fans in the greenhouse, where much of the produce is grown from seed. Fortune Acres raises seasonal veggies and flowers for its roadside market, and supplies produce and microgreens to area restaurants. The farm's alpaca and llama wool produces yarn for the scarves, sweaters, and blankets sold at the market. The farm's crop of hay feeds the livestock.

"It takes a while to get the soil the way you want it. You have to stick with it," says Sheila. "But it's rewarding to see this small acreage produce an abundance of organic vegetables for people with unique and individual tastes."

The market at 8796 Moore Road is open Thursdays through Saturdays mid-July through mid-October from 10 a.m.-3 p.m. (or until their available produce sells out). Learn more at fortuneacres.com.

State University graduate with a masters' degree in historic preservation, assisted Stafford in covenant and easement monitoring. In our eastern office, **Alyssa Reynolds**, a Ball State University student studying historic preservation, monitored covenant and easement properties in the east and surveyed round and polygonal barns. In our northern office, **Madi Stover**, an Ivy Tech-South Bend student studying environmental design, assisted with design research for our Kizer House and helped in organizing Treasure Hunt North.

INDIANA LANDMARKS APPLAUDS OUR summer interns who worked preservation projects around the state:

Brock Stafford, an Eastern Illinois University graduate with a masters' degree in historical administration, monitored conditions at Indiana Landmarks' covenant and easement properties in Marion County (300, and counting). **Shelbi Long**, a Ball



**BRIEFLY
NOTED**

Tours & Events

Frightful: A Silent Halloween

Oct. 26, Indianapolis

SCARY MOVIES, SCARY MUSIC, scary lighting, a costume contest with cash prizes (come as your favorite monster), and adult beverages in the Grand Hall, Indiana Landmarks Center. In coordination with Indiana Humanities' One State/One Story program, we celebrate the 200th anniversary of Mary Shelley's novel *Frankenstein* with screenings of the 1931 sound film *Frankenstein, The Man Who Made a Monster* starring Boris Karloff and the 1910 short silent *Frankenstein*, accompanied by University of Indianapolis musicians performing John Berners' movie score. 7-10:15 p.m. \$13/member, \$15/general public.

[indianalandmarks.org/
silent-halloween-18](http://indianalandmarks.org/silent-halloween-18)

PHOTO BY BOB ZYROMSKI

RSVP & BUY TICKETS

for events at indianalandmarks.org/tours-events or by calling (800) 450-4534 or (317) 639-4534

First Friday

Indianapolis

Monthly (except July & January), our Rapp Family Gallery hosts free art shows, with an option to tour our restored headquarters. 6-9 p.m.

SEPT. 7 - "Sankofa," mixed media works by WE ARE INDY ARTS

OCT. 5 - "I Am Story: B Farrand, the Experimentalist," paintings by Brinton Farrand

NOV. 2 - "Chaos," photography by John Siskin

Heritage Talk

Sept. 11, Elkhart

Indiana Album – Preserving Historic Images

Joan Hostetler shows how to identify, preserve and share historic family photos. 6-7:30 p.m. at Havilah Beardsley House, 102 W. Beardsley Ave. \$10/general public, \$5/member in advance; \$12/general public, \$7/member at the door. Free for students with online reservation. Sponsored by Indiana Landmarks and Ruthmere Foundation, with support from Tim and Meg Shelly.

indianalandmarks.org/heart-city-heritage-the-indiana-album

Riverside Neighborhood Tours

Sept. 20 & 22, Indianapolis

On our timed-entry walking and bike tours, you'll get acquainted with Riverside Park, designed by J. Clyde Power and George Kessler and part of Kessler's National Register-listed city-wide park and boulevard system, and the adjacent historic neighborhood. Two-hour walking tour on September 20 leaves every 15 minutes beginning at 5 p.m. (\$8/member, \$10/general public); three-hour bike tour on September 22 tour departs every 15 minutes beginning at 9 a.m. (\$15/member, \$20/general public).

indianalandmarks.org/tours-events

FRENCH LICK & WEST BADEN SPRINGS TOURS

Wednesday-Saturday

West Baden Springs Hotel
10 a.m., 2 & 4 p.m.

French Lick Springs Hotel
Noon

Tours depart from our Landmarks Emporium in each historic hotel on IN 56 in southern Indiana. Combo ticket available. Reservations recommended: 866-571-8687.

Twilight Tour

Sept. 8, West Baden

Costumed characters depict famous guests at West Baden Springs during its heyday in the 'teens and '20s, including golfer Walter Hagen, mobster Big Jim Colosimo, silver screen cowboy Tom Mix, and the "unsinkable" Molly Brown. \$15/general public, \$14/member, \$10/child age 13 and under. 7 p.m.

indianalandmarks.org/french-lick-west-baden

Annual Meeting

Sept. 15, Indianapolis

See what we Saved! Restored! Reconnected! in the past year, applaud winners of Servaas Memorial Awards and the Williamson Prize, and elect new directors at our annual meeting, Indiana Landmarks Center. Reception 2:30-3 p.m., program from 3-4:30 p.m. Free for Indiana Landmarks members.

indianalandmarks.org/annual-meeting-18

Ridge Avenue Ramble

Sept. 22, Greendale

Explore four historic homes inside and out—two undergoing restoration and two complete—on a street where nineteenth-century movers and shakers built their homes. 10 a.m.-2 p.m. \$12/member, \$15/general public. See more on pp. 6-7.

indianalandmarks.org/ridge-avenue-ramble



Wine Down on the Farm!

Sept. 21, Cambridge City

AN EVENING OF FOOD, wine, and art, staged in cooperation with the Richmond Art Museum at our 1841 Huddleston Farmhouse. You'll see plein air artists from the New Richmond Group creating paintings on site and selling their work, with historic paintings from the museum's collection on display. A harvest dinner uses locally sourced meats and produce, accompanied by regional wines. 6-9 p.m. \$35/Indiana Landmarks member, \$50/general public. indianalandmarks.org/wine-down-18

Quality of Place Conference

Sept. 27, Richmond

Sessions focus on neighborhood empowerment, developing identity, affordable housing rehabilitation, and more. 8 a.m.-1:30 p.m. \$35/person.

richmondcolumbianproperties.org/quality-of-place

Century of Progress Talk & Tour

Sept. 28-29, Indiana Dunes

Sorry, both our talk and tour are sold out! Keep an eye out on our website for future events in the Indiana Dunes.

BARN AGAIN!

Oct. 6, Greencastle

Get practical solutions from experts in a workshop on how to rehab and adapt old barns for today's needs, followed by an afternoon tour of historic barns in Putnam County. 9 a.m.-5 p.m. \$25/person.

indianalandmarks.org/barn-again-18

INDIANAPOLIS TOURS

Monument Circle

Fridays & Saturdays,
10 a.m., May-October

Free guided tours depart from South Bend Chocolate Co., 30 Monument Circle. No reservation required.

City Market Catacombs

1st and 3rd Saturdays, May-October, and an additional Saturday, October 27, 11 & 11:30 a.m., noon, 12:30 & 1 p.m.

Advance ticket required. \$12/person age 12 and up; \$6/child (age 6-11); \$10/member; \$5/child of a member.

Athenaeum

2nd Saturdays, May-September, noon

Advanced ticket required. \$8/person age 12 and up; \$4 per child (age 6-11); \$6/member; free for children ages 5 and under.

indianalandmarks.org/ongoing-tours-events



LEE LEWELLEN



INDIANA LANDMARKS

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AND FINALLY

Banking on a New Use

WHEN CANDLES HOLOCAUST Museum and Education Center, created by survivor Eva Kor and her twin sister Miriam, began to outgrow its Terre Haute location, Indiana Landmarks recommended the historic First National building where our western office had been a tenant many years ago. In June, First Financial Corporation donated the building to Indiana Landmarks, plus \$110,000 to help jumpstart the renovation.

Chicago architect Solon Beman designed the 1903 bank. A 1920s Neoclassical makeover created a three-story banking hall with marble floors, walnut wainscoting, a coffered barrel-vaulted ceiling with a central skylight, and seven murals by Vicente Aderente, a New York artist whose work adorns landmarks nationwide.

Long vacant under a leaking roof, the building needs immediate intervention. Tommy Kleckner, director of Indiana Landmarks' western office, will manage the stabilization work, after which we'll pass ownership to CANDLES to complete the job. Learn more about the project at indianalandmarks.org/first-financial-donates-terre-haute-bank.



Indiana Landmarks is reroofing Terre Haute's First National Bank to halt deterioration of the Neoclassical interior. We'll transfer ownership to CANDLES Holocaust Museum, which is raising money to relocate to the downtown landmark.

PHOTO BY LEE LEWELLEN

Like what you've read?

Help Indiana Landmarks achieve even more by:

- **Renewing your membership**
- **Making a donation in addition to membership**
- **Including Indiana Landmarks in your estate plans**

For more information talk to Sharon Gamble, 800-450-4534 or visit indianalandmarks.org