

INDIANA PRESERVATION

NOVEMBER/DECEMBER 2019



INDIANA LANDMARKS

**MASTERS OF
THEIR CRAFT**
Celebrating
preservation trades

**FULL COURT
PRESS**
Seeking a save for a
historic high school gym

MAKE MERRY!
Holiday Open Houses
for members

Carried Away

Eberson-designed theaters transport
patrons to fanciful places

Sound Investment

YOU'D THINK, AS AN ORGANIZATION that works with history, Indiana Landmarks might reflect often on its own history. In fact, we are not particularly good at that, probably because we are so focused on present projects and eagerly moving on to meet new challenges. But at our recent annual meeting we looked back with interest on one program: the Efroymsen Family Endangered Places Grants.

Thanks to a generous gift from the Efroymsen Family Fund in 2014, Indiana Landmarks makes grants to support local preservation efforts around the state. The grants, which tend to be in the \$1,000 to \$5,000 range, are made to local non-profit preservation organizations throughout Indiana. Many of the grants fund architectural and engineering studies that serve as catalysts for getting projects underway.

We decided to look back on this program's work over a five-year period, 2010-2015, to gauge its effectiveness. The results are well worth repeating. During those five years, Indiana Landmarks made grants to 94 projects. Of those, 81 were deemed successes.

Grants during those five years totaled \$212,925, but they leveraged an additional \$28,428,578 in matching funds and project investment. That's an impressive return on investment by any measure! And most importantly, 79 of those grants resulted in historic places being saved. Moving forward, we'll continue to measure this program's influence as more recent projects mature, and we'll be reminded of the great, positive impact of the Efroymsen family's support of our work.



Marsh Davis, President

On the Cover

A rare atmospheric theater, the 1929 Paramount Theatre in Anderson is one five Indiana venues designed by pioneering architect John Ebersen (see pp. 4-5). PHOTO BY DALE PICKETT PHOTOGRAPHY



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STARTERS

Still Endangered

LOCATED ON A HILLSIDE overlooking the Ohio River in Lawrenceburg, the c.1860 Daniel S. Major House was built to be seen, with bracketed eaves, half-round windows, hood moldings, and bay windows that gave rise to the home's nickname "Twin Bays." Designed by Cincinnati-based architecture firm Hamilton and Rankin, the property offers one of the best examples of high-style Italianate architecture in the area, though its location amid sprawling development makes the house's future uncertain. Now on the market for \$499,000, Twin Bays needs a preservation-minded buyer to ensure its future. Learn more at indianalandmarks.org/for-sale.



EVAN HALE

Set in Stone

In 1899, Marion County received 15 bids from contractors to build the Central Avenue Bridge over Fall Creek, with options for both steel truss and stone arch spans. Coming in with the lowest bid at \$37,000, Gansburg, Rony, and Heywood's proposal for a stone arch bridge won. The bridge served for over a century until deterioration necessitated its closing in 2017. Reopened to traffic in August after a two-year, \$5.5 million restoration, the rehabilitated bridge includes 1,700 salvaged stones and 800 newly fabricated stones special-ordered to match the originals. Learn more about the project during a talk at Indiana Landmarks Center on November 14. See details in calendar.

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lights give the illusion of twinkling stars on the ceiling of Anderson's Paramount Theatre. Designed by John Ebersen to reflect a Spanish courtyard under a night sky, the theater is one of five in Indiana attributed to the acclaimed theater designer. Learn about Ebersen's legacy in Indiana on pp. 4-5. PHOTO BY DALE PICKETT PHOTOGRAPHY



JARRAD HOLBROOK



Flights of Fantasy: Indiana's Eberson-Designed Theaters

YOU'RE SITTING IN A BALCONY OVERLOOKING an Italian garden dotted with statues of Roman goddesses, bubbling fountains, and birds poised to take flight. Lightning flashes across the sky, but you don't fear rain. You're inside, after all, and the storm clouds are just a special effect projected on the ceiling. Such is the magic of atmospheric theaters—grand movie palaces designed to transport audiences away from the cares of everyday life.

Pioneered by Austrian-born designer John Eberson (1875-1954), atmospheric theaters used architecture, lighting, and special effects to give movie-goers the illusion of sitting outdoors in exotic destinations—an Italian garden, a Persian court, a Spanish patio, an Egyptian temple. Classically inspired plaster statues, stuffed birds, lanterns, and ornate architectural detail added to the fantasy. Machines hidden in the walls projected images of wispy clouds, sunrises and sunsets, even passing airplanes, on painted ceilings.

Trained as an electrical engineer, Eberson began designing theaters in the 'teens, mainly in the South and Midwest, promoting his designs with the alliterative slogan, "Prepare Practical Plans for Pretty Playhouses – Please Patrons – Pay Profits." Eberson's five Indiana commissions illustrate the evolution of his work.

In 1915, Terre Haute theater operator Theodore Barhydt hired Eberson to create an eclectic Neoclassical Revival

Austrian-born architect John Eberson pioneered the design of atmospheric theaters, using architecture, lighting, and special effects designed to transport movie-goers to exotic locations. In Anderson's Paramount Theatre, Eberson employed stucco facades, figures of goddesses, birds and twinkling lights to create a Spanish courtyard under a starry sky. PHOTO BY DALE PICKETT PHOTOGRAPHY

design for the Hippodrome Theater. A vaudeville venue at the corner of Eighth and Ohio streets, the Hippodrome became a community theater and movie house, and, in 1955, a Scottish Rite Cathedral.

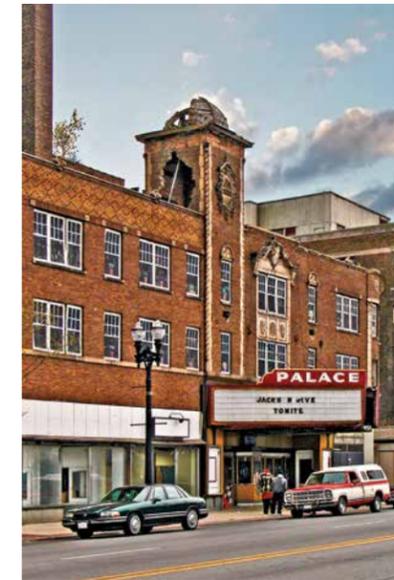
After selling the Hippodrome, Barhydt hired Eberson again to design the Indiana Theatre, a vaudeville and silent movie house he opened in 1922 just a block away from the Hippodrome. It was here that Eberson began experimenting with elements that would come to define his atmospheric work, including stylized motifs and lighting to simulate different times of day. For the Indiana, Eberson employed a Spanish theme, with ornate plasterwork inside and out, a two-and-a-half story entry rotunda, terra cotta ornament, mosaic floors, and hand-carved sculptures. The theater was renovated in 2013 to serve as an event venue.

Eberson considered the 1923 Hoblitzell Majestic Theatre in Houston, Texas, his first fully atmospheric design. Two years later, Gary's Palace Theater opened to fanfare and

accolades, becoming Eberson's first fully atmospheric theater in Indiana. In his design for the Palace, Eberson pulled out the stops, incorporating ornate light fixtures, velvet draperies, statuary, and fountains intended to suggest a European courtyard under a blue sky. A light show on the ceiling before films simulated sunrise and sunset. After the theater closed its doors in 1972, a succession of short-lived and ill-fated uses hastened the building's downward spiral. Years of vacancy have left the once-grand theater in dire straits.

Two of Eberson's most exuberant Indiana designs thrive today as events venues: Fort Wayne's Embassy Theatre and Anderson's Paramount Theatre. Fort Wayne architect A.M. Strauss and Eberson joined forces on the originally named Emboyd, a vaudeville and movie house opened in 1928 along with the adjoining Indiana Hotel. Though it's not one of his atmospheric designs, Eberson employed terra cotta, Italian mosaic floors, and ornate molded plaster embellishments to create a visual feast in the lobby and theater. In the 1970s, community leaders and volunteers formed the Embassy Theatre Foundation and raised \$250,000 to spare the theater from demolition, kicking off its renovation. One of the Embassy's most popular events, a Festival of Trees, draws thousands and serves as the theater's largest annual fundraiser, supporting its ongoing operation and restoration.

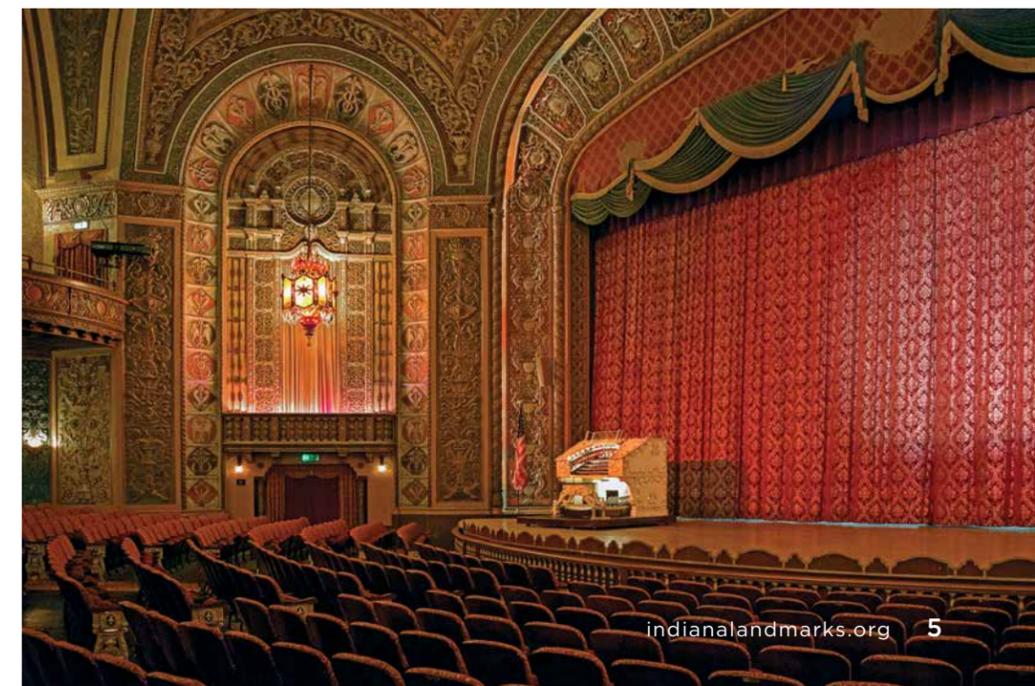
Of the roughly 100 atmospheric theaters Eberson designed in the U.S. and Canada, the Paramount in Anderson is a rare survivor. The theater's interior evokes a Spanish courtyard underneath a twinkling starry sky, with flower-covered trellises, birds, and statues of Greek and



Eberson's first fully atmospheric design in Indiana, Gary's long-vacant Palace Theater (above left) has fallen into ruin, while in Terre Haute, the Indiana Theatre (above right) serves as an event venue. Volunteers rescued Fort Wayne's Embassy Theatre from demolition and mounted an impressive fundraising campaign to restore the landmark to its former glory (below). PHOTOS BY LEE LEWELLEN

Roman goddesses. It narrowly escaped the wrecking ball in 1989 after sitting empty for five years. Rescued by the Paramount Heritage Foundation and reopened in 1995, the Paramount hosts concerts, big band shows, live performances, symphony, ballet, dance recitals and ballroom dances. Recent renovations of the ballroom and marquee have made the theater shine even brighter. "We don't have a lot of bells and whistles, just a lot of beauty and history," says Randy Hammel, executive director. "When we have visitors, I take them on the WOW tour. People walk in the theater, see the architecture and stars in the sky, and say, 'WOW!'"

As the 1930s advanced, atmospheric theaters went out of fashion, supplanted by more streamlined, modern designs and the deepening Depression. But visiting one of these rare survivors still holds the power to carry you to another time and place, exactly as Eberson intended.





Stock in

With over 20 years of experience restoring and repairing stained glass, Rhonda Deeg is passionate about sharing her knowledge. She's worked on windows in historic buildings around the state, including the 1847 Madison Presbyterian Church.

PHOTO © RHONDA DEEG

Decades, even centuries ago, workers built houses,

commercial structures, civic buildings and monuments employing specialized skills, knowledge passed through generations and perfected over lifetimes of practice.

As historic structures age, their maintenance and repair call for many of those same skills. It takes special expertise to mend ornate plaster, repair slate and clay roof tiles, replicate historic woodwork, conserve stained glass, or duplicate vintage wallpaper. But it's becoming harder to find crafts and tradespeople with the will and experience to take on such work.

According to a 2019 survey conducted by Associated General Contractors of America, 80 percent of construction firms reported having a hard time finding qualified workers to fill hourly positions. Anecdotal evidence suggests that finding those with the specialized skills to work on historic homes and commercial buildings is becoming equally—if not more—challenging.

specialized knowledge through formal training, learning from lifelong tradesmen, and “good old hard knocks.”

In recent decades, he's seen construction trades frequently excluded from area college and career days, leaving those in the industry to coordinate separate recruiting efforts. “It's discouraging that there's this mindset that if you're not going to college, you're not worth as much,” says Dennis. “People who work in our industry go through apprentice and journeyman training and make some nice money and a nice living. I think we contribute a lot to the world as far as maintaining structures. We save history.”

Ball State University Professor Ron Morris has renovated two historic homes in Centerville, beginning with the c.1830 James Rariden House. Next year, he hopes to wrap up most of the work at 1848 Gov. Oliver P. Morton House, which he

Trades

“This is hard work, and it takes a special individual to want to do that work,” says Brad Dennis, project manager for South Bend-based Ziolkowski Construction. “Every year it gets harder and harder to obtain qualified technicians.”

Founded in 1974, the company started a masonry division in 1980 and restoration division in 1993, repairing landmarks including the University of Notre Dame's Main Building in South Bend, the University of Saint Francis's Bass Mansion in Fort Wayne, St. Paul's Cathedral in Birmingham, Alabama, and our own Kizer House in South Bend. Dennis, who has been working in the industry for the past 38 years, gained his

acquired from Indiana Landmarks in 2012. With only a decade separating the two projects, Morris found it more difficult to find qualified workers for the Morton House than he did for his first project. “It's been a painful trial and error process. It's about finding that person who is a problem solver and is willing to match their skills to the project,” says Morris. “The plumbers I have working on the Morton House are brothers getting ready to retire. I've told them they can't until they've finished the house's last bathroom.”

A series of serendipitous discoveries is helping Morris bring back the home's historic wallpaper. Earlier owners had ripped



out most of the historic wall covering, leaving behind only a shred, which Morris discovered while taking down a wall added to the house in the 1920s. In searching for companies that could replicate the design, he was impressed by the historic wallpaper replicated during restoration of the Delphi Opera House by Wabash-based Aesthetic Interiors. Instead of using a traditional silk-screening method to produce the design, the company uses computer programs to re-create the pattern. “They were very conscious about replicating my design and got the colors and proportions just right,” says Morris.

In 2016, workers began undertaking the monumental effort of repairing masonry on the Kizer House in South Bend. An exterior wall hidden by an addition helped unlock clues to the original mortar color and detailing. When he couldn’t find commercially manufactured tools that could accurately re-create the bead joint between stones, lead tuck-pointer Tony Bowen



ABOVE: It took specialized knowledge to bring back the elaborate plaster details in every corner of Indianapolis’s Prosser House, built in 1885 by the same artisan responsible for all of the ornamental plasterwork in the Indiana State House.

PHOTO ©EVERHART STUDIO

LEFT: Trial and error, and tools uniquely crafted for the job, allowed workers to recreate a historically accurate bead joint executed in the original mortar color between stones on South Bend’s Kizer House.

PHOTO BY TODD ZEIGER

called in reinforcements—his father, Dan England. A retired machinist for Bethlehem Steel, England crafted tools to match the different-sized horizontal and vertical mortar joints specific to the house. Armed with the correct tools and materials, workers brought the house’s original character back into sharp focus.

In Indianapolis, veteran rehabbers Joe Everhart and Ken Ramsay knew they had to get the details right in renovating one of the Near Eastside neighborhood’s most significant architectural treasures. Hidden behind a layer of ivy for many years, the house at 1454 East 10th Street was constructed in 1885 for William Prosser, the English-born artisan responsible for all of the ornamental plasterwork in the Indiana State House.

Though modest in size, the home became a showcase for Prosser’s prodigious skill, appointed inside and out with exuberant plasterwork: plaster quoins and cornices, stucco etched to create the illusion of ashlar masonry, and delicate classical plaster ceiling moldings. Years of neglect and water infiltration left much of the plaster heavily damaged, so Everhart and Ramsay hired Indianapolis-based Red Line to repair the delicate plasterwork, coordinating with Indiana Landmarks to make sure all work met the standards of our preservation easement on the house. Following a rehabilitation worthy of Architectural Digest, Everhart and Ramsey sold the home for \$375,000, earning the 2019 Old House Rehab Award presented by our Central Regional Office.

In the pages that follow, we share insights from people who work in the preservation trades in Indiana, highlighting how they honed their skills and came to work on historic landmarks.

Glass Act

Rhonda Deeg | RLD Glass Art & Restoration, LLC

Southeast Indiana

preservationrho.wixsite.com/
rld-glass-art

Born in Kokomo just a few blocks away from Kokomo Opalescent Glass, it seems kismet that Rhonda Deeg would devote much of her career to stained- and art-glass restoration. A craft class in stained-glass she took in the 1990s and a friend’s request to repair an arched stained-glass panel started her on her journey into the field. Through her company, RLD Glass Art & Restoration, she has restored and repaired window and door panels for commercial buildings and houses dating from the early 1800s through the twentieth century, as well as taking on new commissions. “I consider every panel that comes into my studio a child of mine,” says Deeg. “It’s not about a paycheck for me. It’s about making a difference; it’s about repairing and maintaining our history in glass.”

A member of the Preservation Trades Network for the past 20 years, Deeg is passionate about sharing her knowledge, writing numerous articles for trade magazines, speaking at semi-

When they couldn’t find affordable historic wallpaper for their own home, Wabash residents Laurie and Robert Kiefaber created their own company in 2007. They count recreation of three designs for the Delphi Opera House, including a special crane frieze, as one of their largest undertakings.

PHOTOS COURTESY DELPHI OPERA HOUSE

nars, and leading workshops. As a former high school vocational education teacher, Deeg incorporated glass work into her assignments, hoping to spark an interest in heritage trades. “If the youth are not exposed to this beginning in schools, how are they going to appreciate our history and even know that there is a career in this? The school curriculum is so set on preparing students for four-year college educations that much of the hands-on curriculum in the trades is overlooked.”

Paper Trail

Laurie Kiefaber | Aesthetic Interiors | Wabash

aestheticinteriors.com

Laurie and Robert Kiefaber started their historic wallpaper business out of necessity. While restoring their Queen Anne house in Wabash, they found the historic wallpapers they liked best were quite expensive. “We began to wonder if there was an easier way to print wallpaper than the traditional silk-screening method, which is more costly and takes more manpower. We thought, ‘Surely other people are restoring their homes and wanting something authentic, yet affordable,’” says Laurie. To fill the void, they founded Aesthetic Interiors in 2007.

Robert draws and uses computer programs to re-create designs, then the couple works with a four-color press to manufacture them. Along with reproducing wallpaper designs from old pattern books, they have used fragments of old wallpaper to create full designs, and recolored patterns in their current catalog to suit clients’ tastes.

They’ve filled orders domestically and abroad, designing and constructing room sets for high-style Victorian homes, like the Winchester Mystery House in San Jose, California. The Judy Garland Museum in Grand Rapids, Minnesota, ordered their “Teddy G Nursery” wallpaper for a children’s room, and the Eisenhower Birthplace Historic Site in Denison, Texas,





installed their “Monarch” fill and frieze on its walls.

Assisting the Delphi Opera House restoration proved to be their largest Indiana undertaking to date. “One of the most challenging parts was a frieze,” says Laurie. “The original navy background had to be just the right blue and opera house officials wanted some of the pattern fading and wear to remain in the re-creation. We are very proud to have been involved in the restoration of this beautiful opera house.”

Richmond resident Scott Bartel (above) works in several heritage trades, plying skills gained working on his own historic home. In Indianapolis, Barbara Zech’s art school training and ceramicist work help her recreate missing tiles, including the decorative border on a fireplace (below). PHOTOS SUPPLIED



Jack of All Trades

Scott Bartel	Architectural Restoration Technique	Richmond
scottbartel.com		

When it comes to working on historic homes, Richmond resident Scott Bartel compares himself to the shipwrights of centuries past. “They could repair, restore, or renew anything on a ship, and could make rope, sew, fix the rigging, do all the sail making,” says Bartel. “I want to be that thoroughly knowledgeable about old houses, not just focusing on one heritage trade, but all the heritage trades.”

He started by working on his own historic home, the 1885 Isham and Viola Sedgwick House in Richmond. When a bricklayer he’d hired lacked knowledge about the lime-based mortar needed for repairs, Bartel started researching and ended up doing the work himself. Applying skills he’d gained doing trades work in California, reading old journals, and applying lessons learned in rehabbing his own house, Bartel began working on other historic houses, repairing plaster and masonry on the Oliver P. Morton House in Centerville, and fixing masonry and replacing lintels on the Conklin-Montgomery House in Cambridge City. He’s also worked as a carpenter, painter, and stucco repairman.

“Unfortunately, there are very few older tradesmen to even watch, so I’ve learned on my own, through trial and error,” says Bartel. “So many don’t know the correct mixings and technology that needs to go back in old houses. We need to be more knowledgeable to take care of these places that represent those who have come before us.”

Happy Glaze

Barbara Zech	Ceramicist	Indianapolis
zechstudio.com		

Working as a ceramicist for over 20 years, Indianapolis resident Barbara Zech honed her craft first as a student at Indiana University’s Herron School of Art. An apprenticeship taught her the basics of installation, and she began creating tile for fine art, public art, and mosaic murals in the early 2000s, as well as period replicas for historic homes.

It wasn’t until she took Indiana Landmarks’ “before” tour of Indianapolis’s Coca-Cola Bottling Plant in 2016 that she began to realize how she could apply her skills to help historic places retain their character. “Seeing all the vintage tile in that building, I began to think there must be a need for someone to

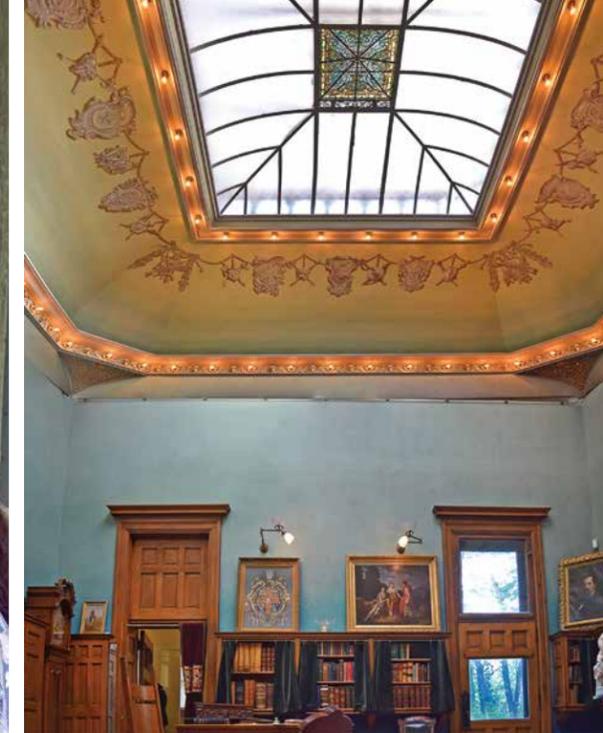


create matching tile for missing or damaged pieces in historic buildings,” says Zech.

She got in touch with Indiana Landmarks and offered to add her services to our database of contractors that work on historic places. That listing connected her with a family in Indianapolis’s Old Northside neighborhood who needed to have tile repaired and replaced around fireplaces in their historic home. Zech replicated relief tiles with acorn and oak leaf detailing by taking a mold of the existing tile and hand-carving a slightly larger matching design, since the tile shrinks in the firing process. “It takes some layering and testing to get the size and glazes just right, and you have to calculate how the tile will shrink,” she says.

Zech, who grew up in a century-old farmhouse, holds long appreciation for historic homes, and sees her work as helping to protect their character. “Tile lasts forever if it’s taken care of, and I’m hoping this helps fill a need.”

A historic newspaper account clued museum caretakers into the existence of frescoes at the Lew Wallace Study in Crawfordsville. Working with conservation company Acanthus Arts, artist Carla Knopp (above) helped restore artwork hidden beneath nine layers of paint, uncovering frescoes, gilding, and original paint ringing the domed skylight. PHOTO BY BRIAN FICK



Paint the Town

Brian Fick & Mary Yeager	Acanthus Arts	Williamsport
acanthusarts.org		

Acanthus Arts founders Brian Fick and Mary Yeager can track their legacy in the painted details that adorn state capitols, mansions, courthouses, churches, theaters, and modest historic homes. With 30 years of architectural conservation experience, the pair specializes in preserving historic painted interiors. In addition to working on projects through their own company, they’ve traveled throughout Indiana and around the country as subcontractors, including working on the Jefferson Library of the Library of Congress in Washington, DC.

“In order to get the experience you need, you have to be willing to travel, because there aren’t really enough jobs in one place,” says Yeager. “You also have to be willing to problem-solve and investigate hidden clues.”

Take, for example, their work at the study built for Civil War general and author Lew Wallace in Crawfordsville in 1898. Ella Kostanzer, a Montgomery County native who had visited Wallace in 1900, published a detailed description in a newspaper article of an elaborate fresco ringing the domed skylight, but no one living had ever seen its evidence. In 2011, Yeager and Fick removed layer upon layer of paint, uncovering a decorative trompe l’oeil of musical instruments and weapons of war, confirming Kostanzer’s story. In 2015, the pair worked to expose the original paint throughout the study, preserving over 95 percent of the original painted surface and bringing the fresco back into view.

“What people most often say when they see us working is, “That looks tedious,”” Mary jokes. “But it’s very satisfying to know you’ve preserved something for present and future generations.”



Concern for Heritage Drives Connection

HERITAGE AND HISTORY AREN'T JUST PASSING

concerns for Indiana Landmarks member Richard McKnight. His family holds deep roots in Indiana, with ancestors on his mother's side settling in present-day Wayne County even before Indiana achieved statehood in 1816. His great-grandfather served as a county commissioner in Henry County, a connection Richard thought about working an early job in the 1869 Henry County Courthouse, one of the first landmarks to make an impression on him.

Concern for the historic buildings in his hometown prompted him to help form the local preservation group Preserve Henry County, where he first worked with Indiana Landmarks staff to seek solutions for ailing downtown New Castle landmarks, including the Jennings Building, a former entry on our 10 Most Endangered list. The relationship spurred the creation of the New Castle Historic Preservation Commission, where McKnight now serves as vice chairman.

After a daily commute to Indianapolis where he works in the Indiana Department of Education's school improvement division, McKnight appreciates spending the weekends relaxing in front of the fireplace in the living room of his 1932 Tudor Revival-style home in New Castle. An avid art enthusiast, his collection includes landscapes and streetscapes by such plein

Richard McKnight's work to preserve New Castle landmarks led him to support Indiana Landmarks, serving on our board of directors and including us in his estate plans. His love of heritage extends to his art collection, which includes paintings by Harry Davis of buildings including Indianapolis's Bates-Hendricks House (pictured).
PHOTO BY DAVID NANTZ, JR.

air painters as Harry Davis and John Elwood Bundy. He serves on the board of the Indiana Plein Air Painters Association (IPAPA), a connection that led him to help form a partnership between Indiana Landmarks and IPAPA for the third book in its *Painting Indiana* series, which focused on historic places and landscapes as subject matter.

McKnight counts the town of New Harmony on the Wabash River in Posey County as one of his favorite historic places to visit—a tranquil setting with rich history where early nineteenth-century buildings and modern architecture blend seamlessly. “You feel like the stress of life has been lifted when you pull into New Harmony. And if you get to spend time in Philip Johnson's Roofless Church at midnight on a summer night, you really feel the spirit of New Harmony,” says McKnight.

His concern and appreciation for Indiana's heritage led McKnight to serve on an advisory committee for Indiana Landmarks' eastern office and on our board of directors, and he's included us in his estate plans. He's currently working with staff in our eastern office on finding a long-term solution for a deteriorating Neoclassical courthouse annex in New Castle currently used primarily for storage.

“The outreach that Indiana Landmarks has throughout the state with its regional offices is so unique. Knowing that we have someone from Indiana Landmarks that we can call at a moment's notice to come to a meeting or support us on a local preservation issue is critical,” says McKnight. “I'm not sure how many other non-profits have that kind of instant impact and assistance.”

Historic Gym Needs an Assist

IN INDIANA, “HOOSIER

Hysteria” is a real thing, a statewide passion for basketball, especially at the high school level. Once ubiquitous, historic gyms are disappearing, victims of school consolidation and new construction. In Marshall County, the 1928 Bourbon Gym needs a champion, and the local school corporation is offering a chance to own a piece of Hoosier basketball history.

Built as an addition to the c.1918 Bourbon school building, the gym served as home court for generations of “Comets” basketball teams, including the winners of boys' sectionals in 1943, 1950, and 1962. Designed by the Fort Wayne architectural firm Bradley and Babcock, the building became a community centerpiece, hosting school plays, dances, assemblies, graduation ceremonies, and movies in addition to athletic events.

Construction of a new modern activities center at the current high school leaves the historic gym with an uncertain future as the school corporation has no plans for the property and no funds for its ongoing maintenance.

Triton School Corporation invites proposals for the long-term lease or sale of the gym, seeking individuals or organizations with ideas for the historic building's reuse and funds for its rehabilitation. The Bourbon Gym is listed in the National Register, which could make it eligible



Construction of a new high school activities center leaves Bourbon's 1928 gym without a purpose. Owner Triton School Corporation is inviting proposals for sale of lease of the building, a National Register-listed landmark and Marshall County's best-preserved early gym.
PHOTOS BY TODD ZEIGER



for preservation tax credits. Proposals are due by March 13, 2020. Download the RFP at bit.ly/bourbongymrfp for more information, or contact Todd Zeiger, 574-232-4534, tzeiger@indianalandmarks.org.



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

Six New Directors join Indiana Landmarks' Board

THE GOVERNANCE COMMITTEE OF INDIANA

Landmarks, chaired in 2019 by Charlitta Winston, recommends candidates each year to our membership for election to Indiana Landmarks' board of directors. At September's annual meeting, members approved six new directors with valuable experience in historic preservation, neighborhood revitalization, and philanthropy. They will serve three-year terms expiring in September 2022:



Jennifer Baskerville-Burrows of Indianapolis serves as bishop of the Episcopal Diocese of Indianapolis. In addition to her work in the Episcopal church, she holds a master's degree in Historic Preservation Planning from Cornell University and serves on the board of directors of Partners for Sacred Places.



Candace Chapman of Evansville is executive director of Downtown Evansville Development Corp., where she works to preserve and promote Evansville's historic downtown assets. She lives in a restored 1879 home in Evansville's Riverside Historic District.



Mike Corbett of Noblesville is owner of Hamilton County Media Group and publisher of Hamilton County Business Magazine. He is active in the Noblesville Preservation Alliance and has renovated many historic houses, including his current 150-year-old home in old town Noblesville.



Melissa Glaze of Roanoke has been active in revitalizing historic buildings for many years, serving a prior term on our board from 2010 to 2013. She and her husband, Scott, purchased and restored the 1934 Art Deco-style Brokaw Theatre in Angola, reopening it as the Brokaw Movie House in 2016.



Bob Jones of Evansville serves as chairman of Old National Bancorp after retiring as CEO in April 2019. He serves on the boards of the University of Evansville and Riley Children's Foundation and has chaired many successful capital campaigns as part of his philanthropic work.



Ray Ontko of Richmond is president of Doxpop, LLC, a web-based information service located in Richmond's Historic Depot District. He has long been involved in advocating for historic preservation in Richmond and is part of Indiana Landmarks' current efforts to save Reid Memorial Presbyterian Church.

To lend continuity, board members generally serve two consecutive terms for a total of six years. The following board members were re-elected to second terms, also ending in September 2022: Hilary Barnes of Indianapolis, Cheri Dick of Zionsville, Brett McKamey of Westfield, Martin Rahe of Cincinnati, Ohio, and James Renne of Newburgh

Four retiring board members join our Brain Trust, a group of former directors who continue to advise Indiana Landmarks: Gregory Fehribach of Indianapolis, Judith Kanne of Rensselaer, Sharon Negele of Attica, and Cheryl Griffith Nichols of Little Rock, Arkansas. Tim Shelly of Elkhart, former board chairman, leads the Brain Trust.

The board itself re-elected officers for the coming year: Randall Shepard, Honorary Chairman; Parker Beauchamp, Chairman; James Fadely, Past Chairman; Sara Edgerton, Vice Chairman; Doris Anne Sadler, Secretary and Assistant Treasurer; Thomas Engle, Assistant Secretary; Brett McKamey, Treasurer; Marsh Davis, President; and Judy O'Bannon, Secretary Emerita.



BRIEFLY NOTED

JOSHUA BIGGS JOINS INDIANA Landmarks as community preservation specialist in our Central Regional Office in Indianapolis. Biggs, who holds a master's degree in architectural studies from the University of Utah, previously worked at Restoration Exchange Omaha.

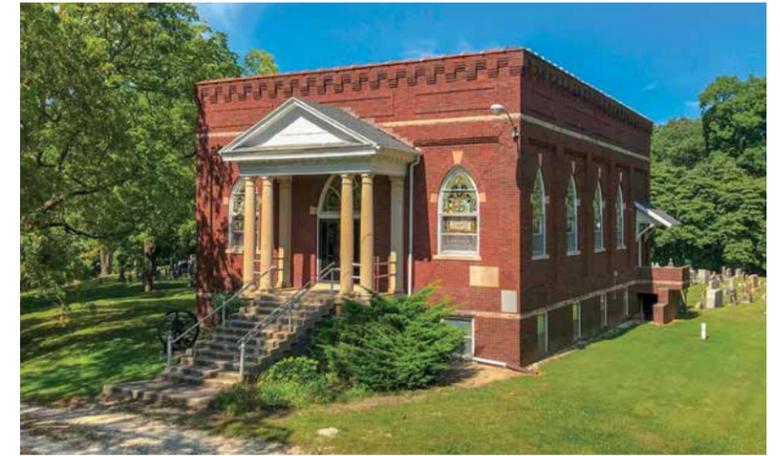
Save the Date! **Preserving Historic Places**, Indiana's statewide preservation conference, travels to **South Bend April 14-17, 2020**, exploring creative adaptive reuse projects that preserve the city's industrial and manufacturing legacy for the twenty-first century. Organized by Indiana Landmarks, the Indiana Division of Historic Preservation and Archaeology, and Indiana University, the annual event offers inspiring lectures, educational sessions, tours, and networking opportunities.

Indiana Landmarks and Indiana Humanities make **Historic Preservation Education Grants** up to \$2,500 to Indiana-based tax-exempt organizations for educational projects related to historic places in Indiana. Applications for the next round of grants are due February 28, 2020. Download an application on our website, indianalandmarks.org/grants-and-loans.

FOR SALE

LANDMARKS ON THE MARKET

see more at indianalandmarks.org/for-sale



Phanel Lutheran Church

2720 E. Lutheran Church Road, Hillsboro

Built in 1917, this Neoclassical former church could make a unique single-family residence, weekend retreat, or artist's studio. The former sanctuary includes stained-glass windows and a decorative pressed metal ceiling, while the lower level is adaptable for many layouts.

\$42,000 • Tommy Kleckner, 812-232-4534
tkleckner@indianalandmarks.org



4704 Washington Street Indianapolis

Built in 1862, this home offers a park-like setting on over a half-acre near Irvington, just minutes from everything. Loving care by the owner has ensured the home retains original details, including hardwood floors and four fireplaces. 3 bedrooms, 6,000 square feet with attached greenhouse.

\$299,900
Jodie Chandler
F.C. Tucker
317-496-9701



Suzane Thomas House 828 East Adams Street, Muncie

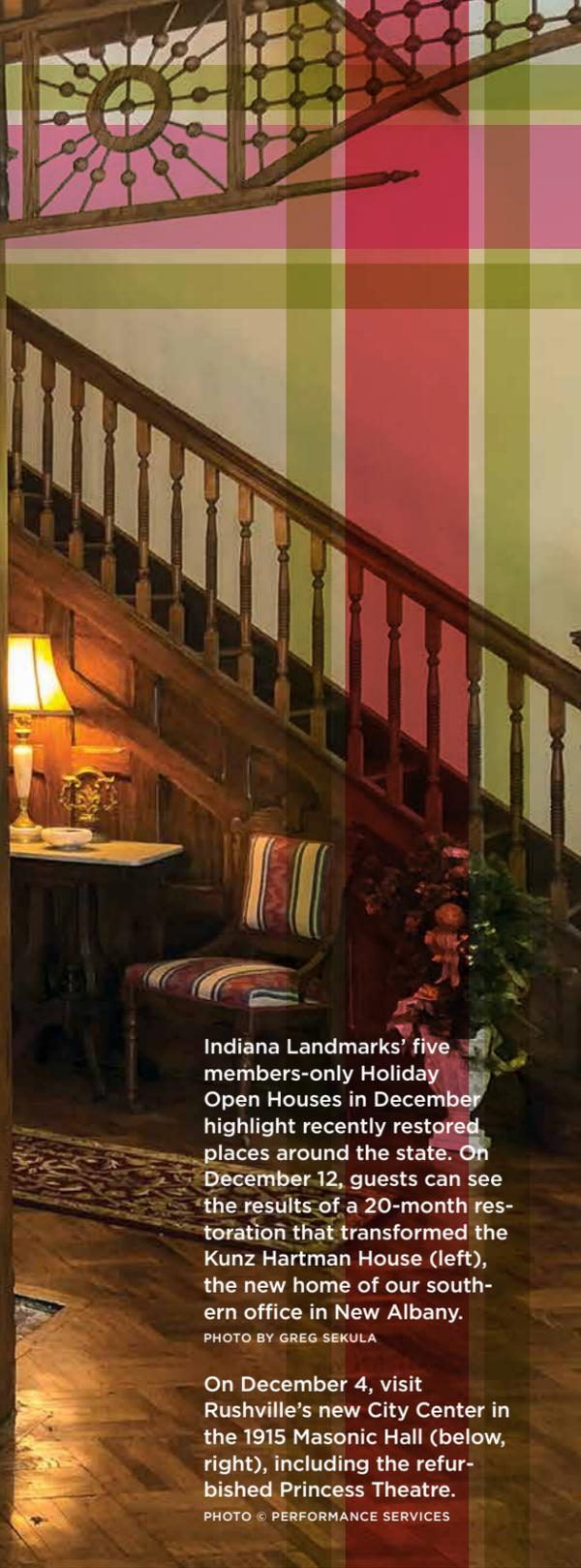
Alfred Grindle-designed 1896 Colonial Revival gem in National Register district has 5,400 square feet (plus third floor and basement), original woodwork and hardware, large rooms with lots of natural light, eight fireplaces, and large carriage house. 4 bedrooms, 2.5 baths. Saved from exploitation, and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

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

2019

HOLIDAY OPEN HOUSES

for Indiana Landmarks Members



Indiana Landmarks' five members-only Holiday Open Houses in December highlight recently restored places around the state. On December 12, guests can see the results of a 20-month restoration that transformed the Kunz Hartman House (left), the new home of our southern office in New Albany.

PHOTO BY GREG SEKULA

On December 4, visit Rushville's new City Center in the 1915 Masonic Hall (below, right), including the refurbished Princess Theatre.

PHOTO © PERFORMANCE SERVICES

Make merry and enjoy refreshments in revitalized places at Indiana Landmarks' free holiday open houses for members around the state

In

December, join us for good food and good cheer in five historic spaces that demonstrate the power of preservation to revitalize communities. Each of our holiday open houses for Indiana Landmarks members show off recently rehabbed landmarks, including a historic lodge and theater, a naval armory, a telephone company building, and two grand homes.

The festive gatherings begin on December 4, when members can see the transformation of Rushville's 1915 Masonic Hall into City Center, where a \$3.8 million renovation adapted the building for city offices and a satellite classroom for Ivy Tech Community College and revived its first-floor movie theater.

Many Rushville residents remember seeing films in the Princess Theatre, though the single-screen theater had been closed since the early 2000s, unable to compete with larger megaplexes in nearby towns. Community leaders worked for years to find a way to re-open the theater. The city purchased the building from the Masons in 2014 and formed a committee to oversee its restoration. The Heart of Rushville, the city's Main Street organization, raised awareness through "Hard Hat Movies" at the theater, showing classic films on the stained and torn screen in the stripped-down space. With the theater's seats long gone, audience members brought their own chairs. In an innovative partnership, Greensburg's Wolf Theaters, Inc., partnered with the city to show first-run films at the Princess via cable,

Dec. 4 / Rushville

6-9 p.m.
City Center
330 N. Main Street

Dec. 5 / Indianapolis

5-7 p.m.
Riverside High School
3010 N. White River Parkway
East Drive

Dec. 6 / Terre Haute

5-7 p.m.
The Lofts of Haute Maison
120 South 7th Street

Dec. 7 / Rising Sun

5-7 p.m.
Speakman House
10405 Old State Road 56

Dec. 12 / New Albany

5-7 p.m.
Kunz Hartman House
911 State Street

RSVP at indianalandmarks.org/tours-events or by calling 317-639-4534



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Tours & Events

allowing the Rushville theater to function as an additional screen. The reopened theater brings additional foot traffic to downtown businesses and restaurants and has already helped revive another anchor building. The city's commitment to the City Center helped Rushville win Stellar Community designation in 2016.

In Indianapolis, another creative reuse provided a solution for the decommissioned Heslar Naval Armory, reopened in 2018 as Riverside High School following a four-year \$7.5 million restoration. Built in 1937-38 by the Works Progress Administration as a U.S. Navy reserve base, the streamlined white landmark on West 30th Street hosts our holiday open house on December 5. In turning the landmark into a state-of-the-art campus, Indianapolis Classical Schools retained the armory's many naval-inspired features. Our holiday open house takes place in the officer's mess hall overlooking the White River—now the school cafeteria—where the room's nauti-



On December 5, our Holiday Open House in Indianapolis showcases the 1938 Heslar Naval Armory (above), reopened in 2018 as Riverside High School following a four-year, \$7.5 million restoration. On December 6, David Adams and Al Ruckriegel open their luxury loft and rooftop terrace at a Terre Haute building the pair rehabbed in 2017 (below). Mark Banschbach and Guinevere Emery invite guests to explore Rising Sun's Speakman House (above, right) on December 7, under restoration as a residence, office, and community gathering space.

PHOTOS BY EVAN HALE, DAVID ADAMS, AND JARRAD HOLBROOK



cal features include anchor sconces, ship's wheel chandeliers and rare globes etched with a map of the world.

Terre Haute's 1910 Citizen's Independent Telephone Company building on 7th Street—our holiday open house venue on December 6—is no stranger to reinvention. After the telephone company moved out in the '20s, the building housed a variety of tenants over the ensuing decades, including the local Works Progress Administration office, the Civilian Protection Corps, a radio station, dance school, county offices, and more. In 2017, David Adams and Al Ruckriegel undertook the building's next transformation, adapting it as The Lofts of Haute Maison, eight luxury residences. Fully leased today, the units feature a modern, industrial aesthetic, with exposed original steel beams and brick walls. At our holiday open house, guests will be able to see the couple's residence and take in views of downtown from the rooftop terrace.

On December 7, Guinevere Emery and Mark Banschbach showcase the revival of the Speakman House near Rising Sun, a former 10 Most Endangered property. Built by Stephen Speakman in 1846 on the banks of Laughery Creek, the almost 7,000 square-foot showplace included 17 rooms and a view of the Ohio River. More than a century later, with the home deteriorating rapidly under a badly leaking roof, Indiana Landmarks commissioned a professional assessment of the structure's condition, which recommended \$300,000 in urgent exterior repairs. The scope of work convinced the owners to sell the house to Banschbach, who, with partner Emery, began reversing decades of neglect, adapting the house to serve as a community gathering place, residence, and an office for his company. Banschbach and Emery recently moved to the house from nearby Aurora, where Emery serves as city manager. They recognized the Speakman House as the work of architect Timothy Newman, who had designed a historic house their friends owned. "We fell in love with that era's flair and history. Because we knew Newman's work, we felt like

we already knew the Speakman House," says Emery.

Aided by a \$100,000 state historic renovation grant, Banschbach and Emery directed a complete exterior renovation, putting on a new roof, rebuilding verandas, chimneys, and the captain's walk on top of the house, and repairing the façade's impressive double portico. Inside, workers sanded, sealed, and stained the original wood floors, repaired water damage, rehabbed the graceful main staircase, and added fresh paint. During the holiday open house, members will be able to see restoration progress throughout the first and second floors and enjoy Ohio River views from the second-floor balcony.

Our final holiday open house on December 12 shows off the 1899 Kunz Hartman House, new home of our Southern Regional Office in New Albany. In buying the Queen Anne house in 2017, Indiana Landmarks saw an opportunity to bring an ailing, fire-damaged landmark back from the brink and inspire investment in the surrounding neighborhood. A grand opening in May celebrated the house's turnaround following a 20-month restoration that repaired damage and brought its exquisite details—parquet wood floors, butternut staircase, stained-glass and leaded bevel-glass windows, and historic fireplaces—back to their former glory. See the results for yourself!

Come to any or all of Indiana Landmarks' holiday open houses, free to members with RSVP at indianalandmarks.org/tours-events or by calling 317-639-4534.

First Friday

Indianapolis

Our Rapp Family Gallery hosts free art shows, with an option to tour our restored headquarters. 6-9 p.m.

NOV. 1 Indiana Plein Air Painters Association (IPAPA) Annual Member Show

DEC. 6 IPAPA One-Day Holiday Show and Sale

Studebaker Talk

Nov. 7, Indianapolis

Andrew Beckman, archivist at the Studebaker National Museum and author of *The Studebaker National Museum: Over a Century on Wheels*, presents a talk at Indiana Landmarks Center on Studebaker's innovative impact on automotive history. 5:30 p.m. cash bar and light refreshments; 6 p.m. brief highlights from our Indiana Automotive affinity group followed by Beckman's talk at 6:15 p.m. Free for Indiana Landmarks and Indiana Automotive members; \$10/general public.



Bridge Rehabilitation Talk

Nov. 14, Indianapolis

Since 2012, workers have been planning and implementing renovation of the c.1900 stone arch bridge spanning Fall Creek on Central Avenue, a character-defining feature of the city's George Kessler-designed parks and boulevards system. During an illustrated talk at Indiana Landmarks Center, Katlyn Shergalis, a bridge project manager at Butler, Fairman, and Seufert, Inc., and David M. Borden, deputy director of engineering for the City of Indianapolis' Department of Public Works, shares insights about the complexities of the rehabilitation and lessons learned in rebuilding the bridge. 5:30 p.m. cash bar followed by talk at 6 p.m. Free for members, \$5/general public.

Holiday Sing Along

Dec. 12, Indianapolis

Immerse yourself in holiday cheer at "The Holly & The Ivy," our annual concert featuring singers and instrumental accompaniment, including the historic organ in Indiana Landmarks Center's Grand Hall. Colorful lighting and holiday décor set the stage for a merry evening, with the audience encouraged to sing along on favorite carols. \$14/member; \$18/general public; free for children age 10 and under. Doors open at 7 p.m. and concert begins at 7:30 p.m.

FRENCH LICK & WEST BADEN SPRINGS TOURS

Tours depart from our Landmarks Emporium shops in each historic hotel on IN 56 in southern Indiana. Combo ticket available. Discount for members on tours and in shops. Reservations recommended. 812-936-5870.

APRIL-DECEMBER

West Baden Springs
Mon.-Sat., 2 & 4 p.m.
Sun., 10 a.m. & 2 p.m.

French Lick Springs
Noon

JANUARY-MARCH
Wed.-Sun.

West Baden Springs
2 p.m.

French Lick Springs
Noon

Indianalandmarks.org/french-lick-west-baden



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Monumental Save

IN SEPTEMBER, INDIANAPOLIS CITY AND PARKS officials, preservation advocates and neighborhood residents broke ground for the Taggart Memorial Mainstage Amphitheater in Riverside Park. Fueled by a \$9.24 million grant from Lilly Endowment, the project will restore and transform the Taggart Memorial into a new performing venue and home stage for Indianapolis Shakespeare Company.

Indianapolis Mayor Thomas Taggart directed the creation of Riverside Park in 1898, named for its location along the White River. The Neoclassical memorial built in 1931 recognized Taggart’s role as the father of Indianapolis Parks.

Years of neglect landed the memorial on Indiana Landmarks’ 10 Most Endangered list in 2011, spurring the creation of a task force that stabilized the structure. Finding a new use proved elusive until Lilly Endowment announced its

Now undergoing restoration, Indianapolis’s 1931 Thomas Taggart Memorial will serve as a performance venue and home stage for a professional Shakespeare company. Community, parks, and city leaders, including Indianapolis Mayor Joe Hogsett (above left), celebrated the project’s kick-off in September.

PHOTOS BY EVAN HALE

Strengthening Indianapolis Through Arts and Cultural Innovation grant program, sparking collaboration between Indiana Landmarks, Indy Parks, Indianapolis Parks Foundation, and Indianapolis Shakespeare Company. “At last a clear vision for the Taggart Memorial emerged. Indiana Landmarks is immensely grateful to Lilly Endowment for making this day possible,” said Indiana Landmarks President Marsh Davis at the groundbreaking.