

INDIANA PRESERVATION

MAY/JUNE 2021



INDIANA LANDMARKS

SECOND ACT

Vincennes theater takes on new role as business center

TELLING THE STORY

Preserving landmarks of Indiana's African American history

DRIVING FORCE

Jump starting Indy's Ford Assembly Building

Powered Up

Fort Wayne's historic GE factory recharges as innovation district

Rightful Recognition

JUNETEENTH IS GAINING RIGHTFUL recognition as a day of national celebration and reflection. On June 19, 1865—two months after the surrender of Confederate forces at Appomattox—U.S. Major General Gordon Granger arrived with roughly 2,000 Union troops on Galveston Island with word that the Civil War was over and enslaved people were free. On that date, General Granger issued General Order No. 3, which stated:

The people of Texas are informed that, in accordance with a proclamation from the Executive of the United States, all slaves are free. This involves an absolute equality of personal rights and rights of property between former masters and slaves, and the connection heretofore existing between them becomes that between employer and hired laborer.

Juneteenth is the oldest known celebration of the end of slavery in the United States, but it has yet to be recognized as a national holiday. Nor is it a paid state holiday in Indiana as it is in a small but growing number of states. Notwithstanding, Indiana Landmarks has declared Juneteenth an annual company holiday. Rather than a day off work, we will treat it as a day of service to assist in the preservation of historic African American sites in Indiana.

Reckoning with our national history is an ever-changing process, and that includes our work in historic preservation. As we increasingly embrace heritage preservation within our mission, historic events and traditions—Juneteenth prominent among them—gain well-deserved stature. We are proud to declare Juneteenth a day of service and celebration at Indiana Landmarks.



Marsh Davis, President

On the Cover

Work is underway to adapt Fort Wayne's historic General Electric complex as a mixed-use district called Electric Works, with phase one of construction expected to generate \$300 million in local economic impact. Read more about plans for the site on pp. 4-5. PHOTO © ELECTRIC WORKS



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(800) 450-4534

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(317) 639-4534

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STARTERS

What's in a Name?

IN CHOOSING THE NAME

Electric Works—the mixed-use innovation district being developed on the site of the former General Electric (GE) campus in Fort Wayne—development group RTM Ventures took inspiration from the past. At the turn of the twentieth century, GE acquired the existing Fort Wayne Electric Light and Power Company as a subsidiary, later purchasing the campus along Broadway to create the Fort Wayne Electric Works of General Electric. Ghosted lettering proclaiming “Fort Wayne Electric Works” can still be found on a 1907 building that originally served as a brass foundry. See pp. 4-5 for more on plans for the complex.

PHOTO © ELECTRIC WORKS



NOT SO COMMON

As malls began drawing shoppers to the suburbs in the 1960s, leaders in Columbus, Indiana, sought ways to keep business downtown. In 1973, architect César Pelli designed the Commons and Courthouse Center, a new shopping mall and enclosed 2-acre city park that Pelli compared to an Italian piazza. Constructed on a multi-block site cleared through urban renewal and covered in reflective brown glass, the building offered visitors immersive views of the nearby street from inside and became a hub for events, concerts, and performances. Rising maintenance costs and deterioration induced the City to demolish most of Pelli's Commons in 2008. On June 3, architecture critic Alexandra Lange explores the legacy of the Commons and other malls in a virtual talk, “The American Mall: How Shopping Shaped Postwar America.” Get details on p. 19.

PHOTOS © GRUEN ASSOCIATES



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© FORD MOTOR COMPANY ARCHIVES

vehicles a day rolled off assembly lines at Indianapolis's Ford Motor Company Assembly plant in 1923. Learn more about the building's new use on p. 15.



Innovation Sparks New Use

FOR MORE THAN A CENTURY, A STRETCH OF land along Broadway in Fort Wayne has been a base for innovation. First developed as the Fort Wayne Jenney Electric Light Company and later as General Electric, the property grew into an industrial complex spanning 39 acres and over 1.2 million square feet. Now, the site is poised to become a hub for invention again as Electric Works, a mixed-use innovation district being developed by RTM Ventures, LLC.

In 1886, James Jenney, inventor of an electric arc lamp and small dynamo, chose the site for his Fort Wayne Jenney Electric Light Company, which evolved and merged with other companies before being purchased by General Electric (GE) in 1899. Under GE, the campus produced all kinds of commercial and household electric equipment, including alternators, dynamos, transformers, motors, and switches. During the 1940s, the factory supported the war effort by building superchargers for military aircraft; GE employed 20,000 in Fort Wayne in 1944. The company initiated multiple scientific patents at the plant; the United States' first ice-making machine—a predecessor to the household refrigerator—and the garbage disposal were both invented there.

Philadelphia architecture firm Harris & Richards designed many of the complex's industrial buildings, using reinforced concrete with brick facades, large windows, and open floors supported by massive columns to create light-filled workspaces that could support heavy machinery. The open, adaptable floor plans that suited GE's evolving manufacturing

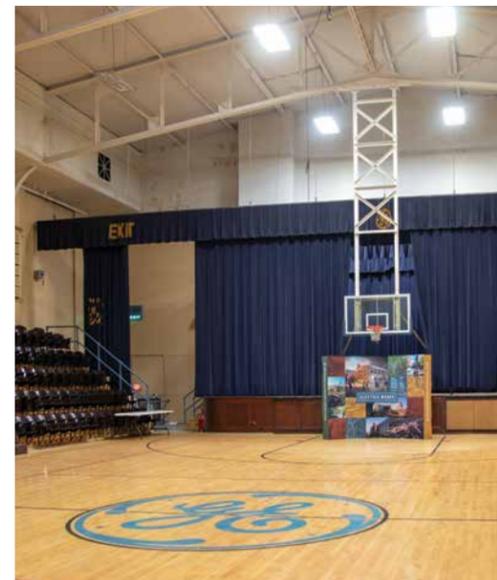
Fort Wayne's former General Electric complex is undergoing rehabilitation to become Electric Works, a mixed-used innovation district under development by RTM Ventures, LLC. Work is beginning on the West Campus's historic buildings dating from 1907 to 1942, including several industrial buildings (above) and the GE Club (right), a former employee recreation building slated to become a community and event center.

PHOTOS BY EVAN HALE

needs make the buildings appealing for redevelopment today. The West Campus also retains the GE Club, a recreation building constructed for employees in 1926 complete with gymnasium and 12-lane bowling alley. The gym and bowling alley remain and will become part of a new community and event center at Electric Works.

A nationwide decline in manufacturing jobs in the late twentieth century affected GE too, leading the company to shut down the Fort Wayne plant beginning in 2014. Removal of the rooftop sign bearing the GE logo in 2015 finally signaled lights-out at the factory.

Drawn by its rich history, dense collection of historic buildings, and location adjacent to downtown and Fort Wayne's growing central business district, RTM Ventures, LLC acquired the property from GE in 2017. The development group includes Ancora Partners, Ash Crest Corp., Biggs Group, Cross Street Partners, and Weigand Construction. The LLC's name honors Ranald T. McDonald, whose Fort Wayne Electric Company



once occupied the site. Ghosted lettering proclaiming, "Fort Wayne Electric Works," remains visible on the West Campus's oldest building today.

"This site presented a great canvas to reimagine what this place could become as an economic engine for this century," says Jeff Kingsbury, chief connectivity officer at Ancora Partners, one of the companies leading the site's redevelopment. "The scale of buildings, their character, the way they were built, and how the campus is laid out is ideal to creating a mixed-use innovation district with a strong sense of place."

After closing on \$286 million in public and private financing in early 2021, the development team is moving forward with phase 1 of development, expected to generate \$300 million in local economic impact during construction. On the West Campus, which includes 10 buildings dating from 1907 to 1942, work is underway to create offices, retail, a food hall and public market, a STEAM high school, health clinic, an innovation and research center, and a community center. Do it Best Corp., Indiana's largest private company, will be headquartered at the site, and Indiana Tech and Indiana University plan to be part of the innovation and research center. Parkview Health will operate a primary care clinic and pharmacy. Work is expected to be completed in late 2022.

The project financing includes \$35.7 million in federal Historic Tax Credits and \$12.5 million in New Markets Tax Credit allocation by the National Trust Community Investment Corporation, the company's largest historic tax credit investment in its history. Use of the credits requires the significant historic features to be retained and restored.

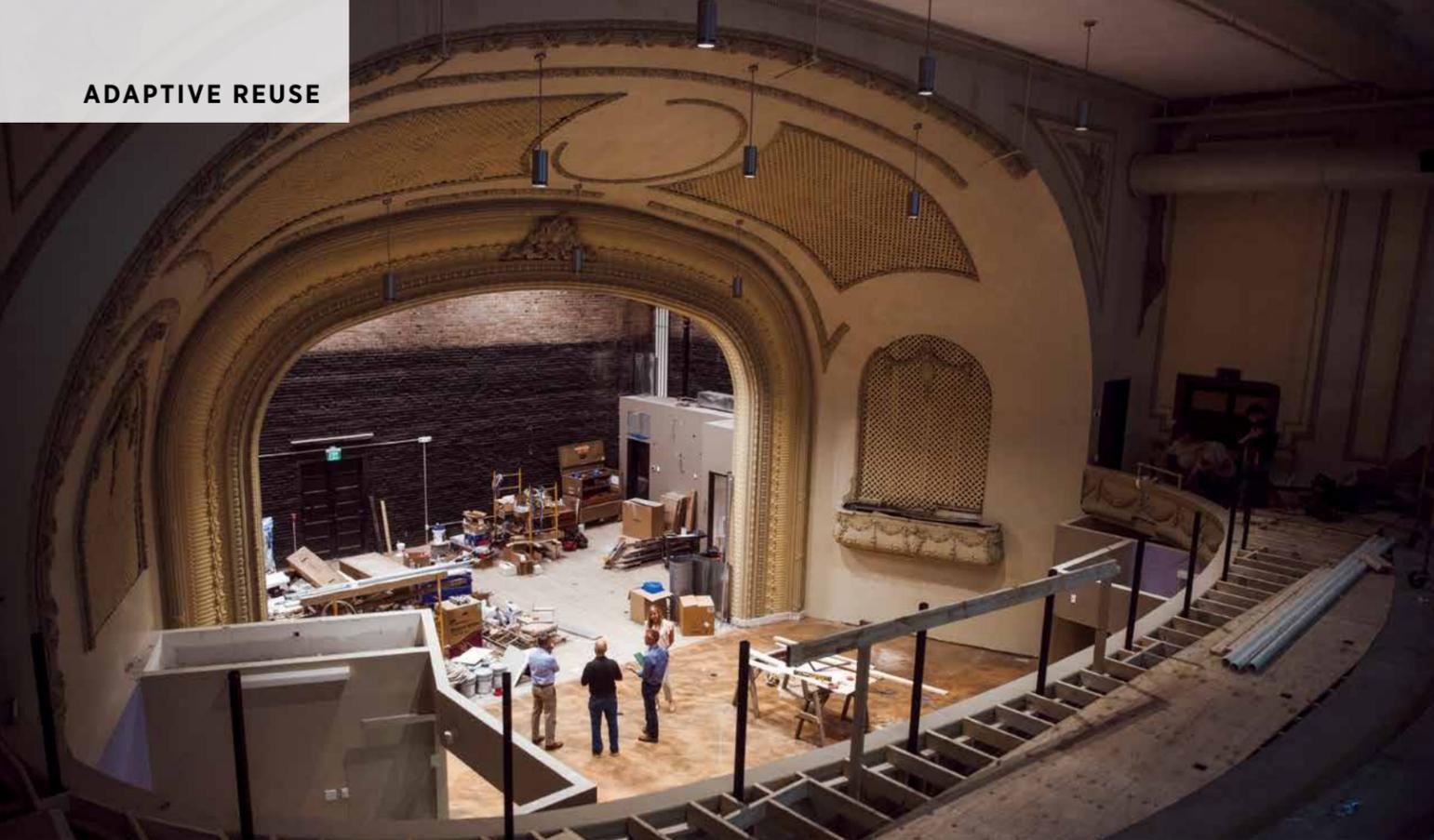


Expected to be completed in late 2022, phase one of Electric Works (rendering top) will create offices, retail, a high school, health clinic, community center, and research center in 10 historic structures on GE's former West Campus. The oldest building (above) will house a food hall and public market.

PHOTOS BY ELECTRIC WORKS (TOP); EVAN HALE (ABOVE)

"Instead of spending millions for demolition to create another vacant site, we were able to realize the community's vision by leveraging state and federal funding that incentivizes private investment to reuse these historic buildings in new ways," says Kingsbury. "Here we have an opportunity to create a place to live, work, shop, play, and learn in an urban setting with a sense of character—qualities that are very desirable nationally for growing businesses and the talent they seek."

Visit fortwayneelectricworks.com for ongoing updates on the project.



Curtain Rises on Theater's Next Act

THIS MAY MARKS A CENTURY SINCE THE

Pantheon Theatre opened its doors in downtown Vincennes. Once a state-of-the-art entertainment venue that played dual roles as vaudeville theater and movie house, the grand building recently entered its next act, recast as the Pantheon Business and Innovation Theatre—a co-working, meeting, and event space designed to spur entrepreneurship and creativity.

A Renaissance Revival-style building with terra cotta details, the Pantheon once drew national performers and gave local amateurs a taste of stardom. Stars including Ed Wynn, W.C. Fields, John Phillip Sousa, the Marx Brothers, and Duke Ellington all played the Pantheon. The theater hosted the city's first "talkie," boasted air conditioning by 1935, and gave native son Red Skelton his start.

By the '50s, shopping and high schools moved to the city's outskirts, and people got their entertainment at home, watching television. The Pantheon closed in 1961, with retail tenants occupying only a fraction of the building. Vacancy and deterioration earned the theater a spot on Indiana Landmarks' 10 Most Endangered list in 2012.

In 2014, as business and arts initiative INVin studied ways to breathe new life into downtown Vincennes, it acquired two anchor buildings—the Pantheon and the 1939 New Moon Theatre—hoping their revival might serve as a catalyst for

In recasting Vincennes' Pantheon Theatre as a co-working, meeting, and event space, community leaders aimed to save the long-empty downtown anchor and create a hub for entrepreneurs. Interior renovation began in 2019, and the Pantheon Business and Innovation Theatre opened for business in December 2020.

PHOTOS © PANTHEON BUSINESS AND INNOVATION THEATRE

additional revitalization. The group stabilized and sold the New Moon for use as a restaurant before turning its attention to the Pantheon. In studying reuses for the theater, the group saw an opportunity to address some of the county's broader needs.

"We're very proud of the history of Vincennes, and it's a city of firsts. But it also faces the same issues rural America has across the country, with its population not growing and losing a lot of its talent," notes Steve Miller, CEO of Griffin Enterprises and founder of INVin. "We wanted a way to offer opportunities for entrepreneurship addressing key concerns in our community, specifically agriculture, manufacturing, and energy."

The group found key partners in the Purdue Foundry—a resource for student, faculty, and alumni entrepreneurs—as well as the university's Davidson School of Chemical

Engineering, which is providing programming and entrepreneurial support and summer interns. An interlocal board comprised of the City and Knox County was established to take ownership of the theater, while a separate nonprofit, The Pantheon Center, Inc., runs day-to-day operations in the building.

With funding and partnerships in place, interior renovation commenced at the Pantheon in 2019. Workers preserved and incorporated original features into the modern vision for the building, including the original wood stage floor where Hank Williams, Roy Rogers, and Gene Autry once stood. The main level and stage house a coffee bar and rentable desk space. The balcony became meeting space, and an additional conference room and offices occupy the former theater office on the uppermost floor.

Vincennes native Chris Blice and his partner Jon Edwards volunteered their expertise to help recapture decorative interior features, suggesting a design palette to brighten up the theater's cavernous interior. With experience working on old buildings as part of their Indianapolis-based decorative painting and mural company, the pair plan to replicate bird of paradise murals that once adorned the walls. They will also



As part of the transformation, the theater's balcony (above) became a meeting room with a view. The main level and stage now include a coffee bar and rentable desk space. Exterior renovation will begin this summer at the Renaissance Revival-style building, including installation of a new historically inspired marquee. The Pantheon's owners plan to celebrate the landmark's 100th birthday in May.

PHOTOS © PANTHEON BUSINESS AND INNOVATION THEATRE

re-create missing ornamental plaster along the proscenium arch and on walls flanking the stage through a three-dimensional painting technique known as *trompe l'oeil* or "trick of the eye."

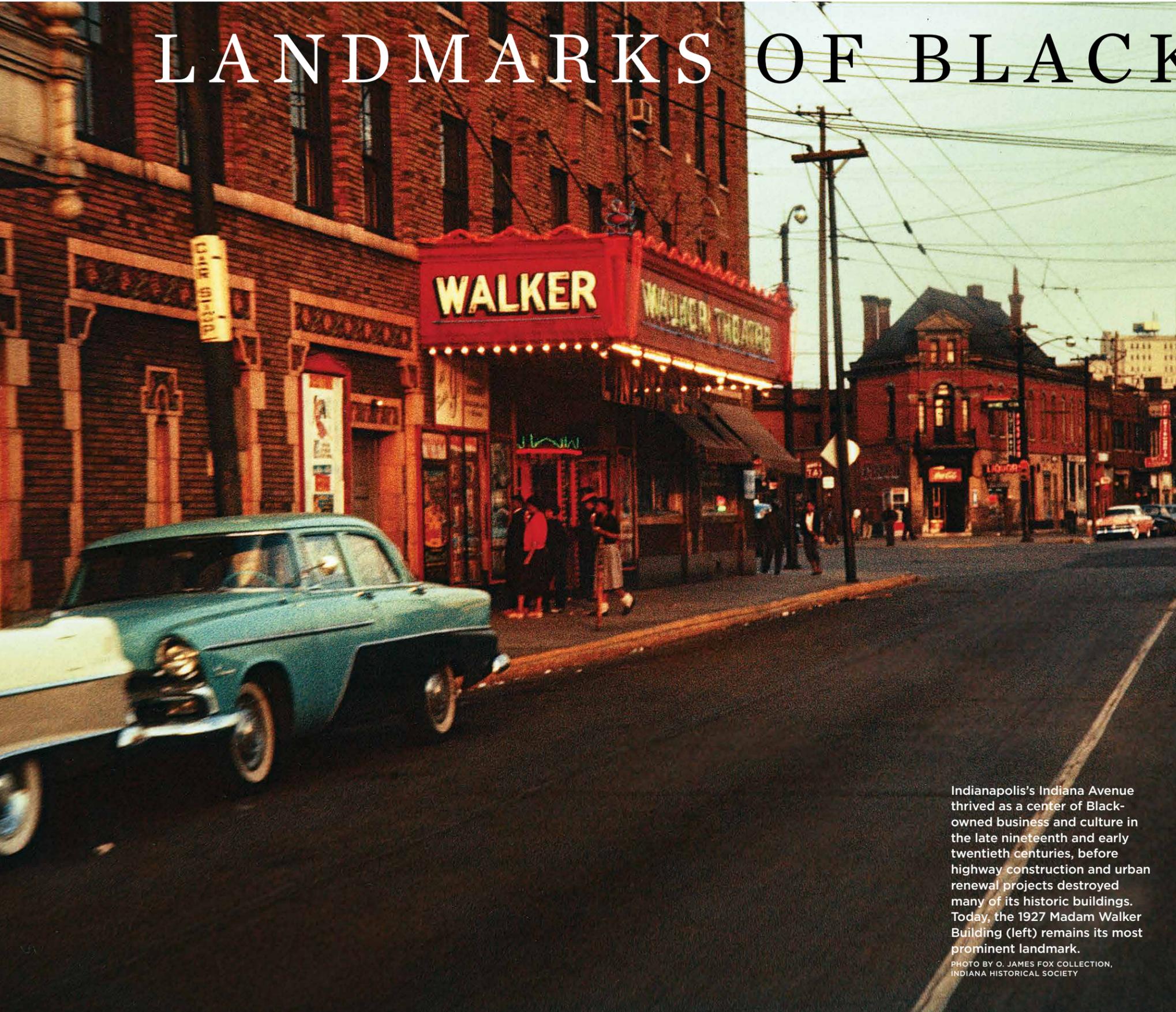
Exterior work is slated to begin this summer, aided by a \$732,000 grant from the federal Economic Development Administration and matched by \$198,000 from the Knox County Development Corporation. Workers will repoint brick, repair terra cotta, install new gutters, downspouts, and windows, and install a marquee that pays homage to its historic predecessors.

Opened for business in December 2020, the revamped Pantheon has hosted small events and draws monthly memberships from people reserving co-working space. The business is planning several events to celebrate the centennial of its original opening night, May 16, 1921. Visit pantheontheatre.org for additional details.

"It's really quite a significant adaptive reuse of an iconic building that bridges the past with modern initiatives to bring vibrancy back to the local community," says Miller.



LANDMARKS OF BLACK HISTORY



Indianapolis's Indiana Avenue thrived as a center of Black-owned business and culture in the late nineteenth and early twentieth centuries, before highway construction and urban renewal projects destroyed many of its historic buildings. Today, the 1927 Madam Walker Building (left) remains its most prominent landmark.

PHOTO BY O. JAMES FOX COLLECTION,
INDIANA HISTORICAL SOCIETY

A few weeks ago, I made my first visit to the Major Taylor Velodrome in Indianapolis. Though I've lived in the city for four years and have been an avid cyclist and triathlete for decades, I'd not heard of Marshall "Major" Taylor until late last year. An eponymously named cycling club in New York City was selling Major Taylor-themed cycling jerseys and jackets in anticipation of Black History Month and, on the basis of aesthetics and supporting a cycling club, I placed my order. It was only later, when my jacket arrived in January, that I learned that Major Taylor, the first African American sports star, hailed from Indianapolis and that the velodrome bearing his name was located less than three miles from my home. Since then, I've been reading and consuming all I can find on the history of this cycling legend. As few physical ties to Taylor's story remain in Indianapolis today, I'm grateful to the members of our community, including the Major Taylor Coalition in Indianapolis and the Major Taylor Association in Worcester, Massachusetts, that have been working so hard to tell his story with visual arts and historical markers.

Stumbling upon the roots of Major Taylor's story has only whetted my appetite to learn more about the contributions and legacies of Black women and men in Indiana and has increased my passion for making that history more accessible. Across our state, in brick and mortar, in urban centers and small towns, the physical landscape and corporate memory reveals a more comprehensive and rich history of Black Hoosiers that needs to be revived, told, and celebrated. Whether in my own backyard or on the other side of the state, I'm looking forward to all the places this journey of discovery will take me. This issue of Indiana Landmarks' magazine will be my companion and guide as I venture forth.

The Rt. Rev. Jennifer Baskerville-Burrows
Bishop, Episcopal Diocese of Indianapolis





SAVING WHAT REMAINS

As the preservation movement gained momentum in the mid-twentieth century, too often it overlooked places associated with African American history. At the same time, many of those same places were under active attack, decimated by urban renewal, highway construction, discriminatory lending, and other destructive policies.

How do you tell the story of a place when so much of its physical fabric has been lost? As society comes to grips with the far-reaching legacy of racial injustice, preservationists in communities around Indiana are working to save what remains of several Black landmarks and ensure new development honors what came before.

In the late nineteenth and early twentieth century, Indianapolis's Indiana Avenue was a prosperous hub of Black-owned business and culture—a thriving district of

A proposal for a sprawling apartment complex along Indiana Avenue (above) prompted outcry among neighborhood residents and local leaders concerned that designers failed to solicit community input. A team of preservation and development experts convened a virtual discussion highlighting the Avenue's heritage and how alternate designs (below) for new development might draw on its history.

PHOTOS BY EVAN HALE (ABOVE);
JEFFERY TOMPKINS (BELOW)

restaurants, churches, newspapers, offices, and a national epicenter for Black music boasting more than 30 jazz clubs. The area was famous enough to attract Madam C.J. Walker, who located her international hair-care manufacturing business there, commissioning construction of a grand world headquarters building. Completed in 1927 after her death, the building remains the most prominent landmark on the Avenue.

By the 1960s and '70s, construction of Interstate 65 and expansion of Indiana University's Indianapolis campus had wiped out many of the Avenue's buildings and displaced residents from surrounding neighborhoods. "The preservation community has counted among the city's greatest losses the destruction of the English Opera House and Marion County Courthouse," says Indiana Landmarks President Marsh Davis. "To that list, I would add the willful dismantling and destruction of Indiana Avenue and adjacent neighborhoods."

Today, only remnants of the original Avenue survive, surrounded by parking lots. "Where many see a blank slate, and what may look like an asphalt desert to people who are driving by on their way to downtown Indianapolis,

represents for many of us a community where our great-grandparents, grandparents, and parents lived, worshipped, socialized, shopped, went to school and raised families and did so when they weren't welcome in other parts of the city," adds A'Lelia Bundles, journalist and great-great granddaughter of Madame C.J. Walker.

In 2020, a proposal to tear down a three-story building for construction of a five-story apartment complex sparked dismay from neighborhood residents, Indiana Landmarks, and other community leaders, concerned that the development's generic design neglected to take into consideration community input or consideration for the neighborhood's heritage.

Spurred by the proposed development, Indiana Landmarks joined a team of heritage preservation and development experts to discuss how design along Indiana Avenue could serve as a catalyst for revitalizing the area while honoring its history. The developer later withdrew its proposal, and now the group—calling itself OG Ink—is bringing together local shareholders with national preservation and urban development leaders to deliberate Indiana Avenue's rebirth and future development.

Elsewhere in the state, other groups are focusing on preserving sites associated with Black history.

In Randolph County, Union Literary Institute Preservation Society is exploring options for preserving a decaying brick building in the middle of a farm field, a former classroom for Union Literary Institute. Established by anti-slavery Quakers and free Blacks in 1846, the Institute was one of the first schools in the state to offer higher-level education to all students regardless of race, class, or gender. Today, the partially collapsed building



Near Angola, Fox Lake Preservation Foundation is raising awareness of the area's history as an African American lake resort community and working to preserve its historic landmarks, including Pryor's Country Place, a former inn (above). In eastern Indiana, Union Literary Institute Preservation Society is considering options to save what remains of the Union Literary Institute, one of the first schools to offer higher education to all.

PHOTOS © JOY PARKER
(ABOVE); EVAN HALE (BELOW)

is the only physical reminder of a once-sprawling campus. The building's ruinous condition earned it a spot on Indiana Landmarks' 10 Most Endangered list in 2020.

In northern Indiana, Fox Lake developed just outside of Angola in the early twentieth century as a resort community for African Americans, who were not allowed to vacation at white resorts. Today, it's a rare survivor, believed to be one of only two still-standing African American lake resorts in the nation, along with Idlewild in Michigan.

Fox Lake is still a thriving retreat, but property owners are concerned the overdevelopment that has changed the nature of similar lakefront communities in the area could encroach on Fox Lake. A new group, Fox Lake Preservation Foundation, wants to protect the historic resort community's natural character and built heritage.

Find more about preservation efforts at Union Literary Institute and Fox Lake on Indiana Landmarks' website, indianalandmarks.org.



RECOGNIZING TRAILBLAZING ARCHITECTS

In the early twentieth century, two men broke barriers in northern Indiana, working as Black architects in a time when Jim Crow laws, segregation, and prejudice profoundly limited opportunities for African Americans throughout the United States. While the legacy of one remains evident in a collection of landmarks, little remains to illustrate the other's work in Indiana.

Marion, Indiana, displayed a complex, conflicted attitude to race relations in the early 1900s. National African American publications of the era promoted the city as a place of opportunity, where Black people could own houses and businesses and could pursue higher education. And yet, the city hosted Ku Klux Klan rallies in the '20s and infamously lynched two African American men on the courthouse square in 1930.

An Alabama native with a reputation as a talented carpenter-builder, Samuel Plato (1882-1957) moved to Marion in 1902, quickly securing a



Several buildings designed by African American architect Samuel Plato still stand in Marion, including the Wilson House (below), which now serves as an event center. A Craftsman house attributed to Plato is currently for sale by local preservation group Save Our Stories and needs interior restoration.

PHOTOS BY JARED STRAND (ABOVE); EVAN HALE (BELOW)

commission to build a high school. When white construction workers refused to work for him, Plato was removed from the project and given a new assignment to build a high school in a Black neighborhood. The experience reportedly inspired him to tell the workers, "Those of you who would not work with me will work for me some day." He was right.

In 1912, banker J. Wood Wilson hired Plato to design and build a 15-room Colonial Revival-style mansion as a wedding gift for his bride. As a condition of the job, the architect insisted Black contractors working for him be allowed to join the local workers' union, a practice he continued on subsequent projects. He went on to design churches, schools, stores, an apartment complex, and houses in styles both modest and grand. He left Marion with his family in 1921 to design post offices and government housing throughout the country.

Some of Plato's Marion designs remain in good repair, including the Wilson House, now an event venue known as the Hostess House, but his First Friends Church languishes. Concern for the architect's legacy inspired Marion residents to form Save Our Stories (SOS) in 2012. A preservation affiliate of Indiana Landmarks, SOS has raised awareness of Plato's work through programs and walking tours. In 2019, the group used a loan from Indiana Landmarks to purchase a Craftsman-style house attributed to Plato at 917 South Adams Street. The group cleaned out the interior, put on a new roof, tuckpointed brick, and restored leaded glass windows, and now offers the property for sale for \$89,000.

Almost a decade after Plato started working in Marion, another African American architect began to make an impact in Gary.

Born in South Carolina, architect William Wilson Cooke (1871-1949) studied architectural drawing at the state's Claffin

University under Robert Charles Bates, recognized as the first certified Black architect in the U.S. In the 1890s and early 1900s, Cooke began designing college buildings and dormitories, a hospital, a house, and even a mail-order house design. He went on to work as an architectural draftsman for the U.S. Treasury Department Supervising Architect's Office, overseeing construction of post offices and federal courthouses in Illinois, Ohio, Pennsylvania, and West Virginia.

In 1921, he moved to Gary, Indiana, with his family, and established a private practice. His commissions included a number of community anchors for the city's African American population: Trinity Methodist Episcopal Church, First African Methodist Episcopal Church, Stewart Memorial Settlement House, and St. John's Hospital—the city's only Black hospital. Along with growing his business, Cooke held other leadership positions within the community, serving as director of the Gary Building and Loan Association, a county property tax assessor, and heading a local anti-Klan group.

His practice folded after the stock market crash of 1929, necessitating a return to the federal Supervising Architect's Office in 1931, where he designed and oversaw the building of post offices in Illinois, Michigan, Minnesota, Missouri, Ohio, and Wisconsin.

RIGHT: Little remains in Gary to mark the work of William Wilson Cooke, who created many community anchors for the city's African American community in the 1920s. Cooke's First AME Church (right) still stands, but it's vacant and deteriorated. Indiana Landmarks is working with the congregation on preservation strategies.

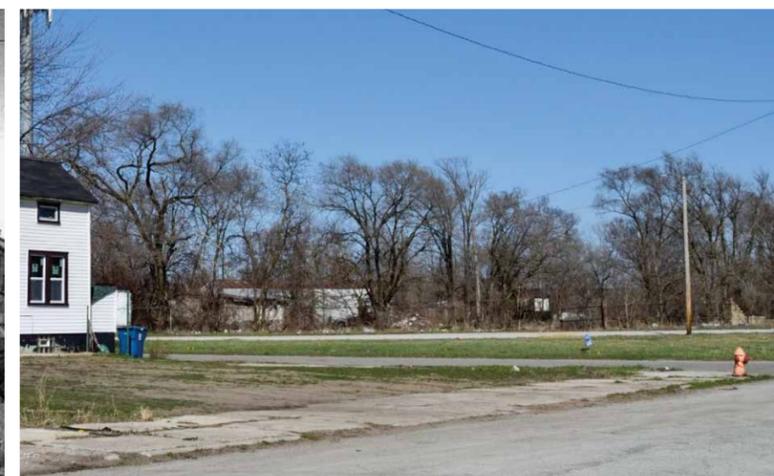
PHOTOS BY BRAD MILLER

BELOW: Cooke designed St. John's Hospital (below left), built in 1929 to serve African Americans at a time when most in Gary couldn't afford medical care. The hospital was abandoned in the 1950s and demolished 70 years later. Today an empty lot (below, right) marks where the landmark once stood.

PHOTOS BY MARSH DAVIS (LEFT); BRAD MILLER (RIGHT)



Cooke's impact on Indiana remains lesser known, exacerbated by the loss of most of his Gary designs from the local landscape. Trinity Methodist Episcopal Church, Stewart Memorial Settlement House, and St. John's Hospital have been demolished. First AME Church still stands, but it's in fragile condition. Indiana Landmarks has consulted with the church's congregation to evaluate its condition and brainstorm next steps in hopes of preserving part of the trailblazing architect's Hoosier legacy.



SCHOOL TIES

In many communities, few sites offer as much history about the African American experience as do schools. Since the state's founding in 1816, educational opportunities for Black children in Indiana varied widely depending on location and communities' adherence to state laws restricting equal access.

In 1919, construction of Douglass School in Kokomo sparked widespread controversy as African American students—who previously attended schools nearest their homes—were segregated into a separate school. In an editorial to the *Tribune*,

but the building served a number of uses over the next 40 years before being vacated more than a decade ago.

In 2019, city officials identified the school as key to revitalization efforts in Kokomo's north side Carver neighborhood, embracing the school's history as an opportunity for community reflection and growth. The City made improvements to the building, including a new roof, repointing masonry, and reopening downsized windows.

Embracing Hope of Howard County, a nonprofit community development corporation, is now leading efforts to rehabilitate the school as a community center. "If you understand the



local resident Charles Harvey sagaciously observed: "We have, so far, been unable to see any good that will come out of said segregation. From a psychological view we get along best by coming in constant contact with each other. The better we know each other the better we understand each other's needs—thus springs up the most essential elements of the human race in general—love, sympathy, and a disposition to 'do unto others as you would have them do unto you.'"

The separation proceeded despite protest, and for decades the city's Black children were forced to attend school separated from their white peers.

In the 1950s, Douglass School merged with the all-white Willard School. Douglass closed in 1968,



While visiting Kokomo in 1940, First Lady Eleanor Roosevelt asked to see Douglass School (above), emphasizing the importance of education for all Americans. Indiana Landmarks recommended the school for grants from the Efroymsen Family Fund and Cox Funds of the Central Indiana Community Foundation, and we're consulting on the school's rehabilitation.

PHOTOS: © HOWARD COUNTY HISTORICAL SOCIETY (ABOVE LEFT); JOSHUA BIGGS (ABOVE)

past, it can inform your future," says Reverend William Smith, whose nearby church created Embracing Hope. "The school's origins aren't something we celebrate, but we recognize it as part of our history. It can help us recognize how far we've come and what we've been able to accomplish since then."

Visit indianalandmarks.org to learn about other historic African American schools—endangered, saved, and undergoing rehabilitation—and their impact around the state.

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



Overhauling an Automotive Landmark

BUILT IN 1915, INDIANAPOLIS'S Ford Motor Company Assembly Plant once held acclaim as one of the state's most productive early auto manufacturing plants, able to produce 300 vehicles a day by the 1920s. A century after its construction, the factory was considerably less celebrated, deteriorating as a half-empty warehouse when it landed on Indiana Landmarks' 10 Most Endangered List in 2016. The building caught the attention of TWG Development, which assembled a team of experts to overhaul the four-story factory as offices, retail, and apartments.

In a virtual program on May 27, "Jump Starting Indy's Ford Building," representatives of TWG, RATIO, and Wiss, Janney, Elstner Associates (WJE) will talk about the landmark's history and how they adapted the industrial space for modern living in a \$27.6 million development that utilized the state Redevelopment Tax Credit and the federal Historic Tax Credit.

Designed by Seattle architect John Graham, the plant was part of Ford's plan to expand distribution of cars and trucks from strategic locations. The complex produced more than half

One of Indiana's most productive auto factories in the 1920s (below left), Indianapolis's Ford Motor Company Assembly Plant got a jump start in the twenty-first century as offices, retail, and apartments (after and before, above). A virtual program on May 27 shares how the industrial landmark was transformed for modern living, including addition of a rooftop lounge (below, right).

PHOTOS © TWG, JESSICA BRANSTETTER (ABOVE LEFT & BELOW RIGHT); HADLEY FRUITS (ABOVE RIGHT); FORD MOTOR COMPANY ARCHIVES (BELOW)

a million cars and trucks between 1915 and 1932, when the Great Depression halted assembly. The building subsequently served as a parts service and automotive sales branch.

By 2016, the industrial windows that once flooded the interior with light had been covered up or filled in, making reinstalling and repairing windows a top priority to reclaim the plant's historic appearance and brighten up the inside. Workers brought in even more natural light by reopening portions of the soaring atrium, where a crane that once transported automotive components to each floor for assembly remains on display. Outside, WJE led work to reinforce and restore concrete, repair brick, rebuild the gables, and install a new cornice on the north facade.

The factory's first floor now houses retail, TWG's offices, and resident amenities, with upper floors transformed into 132 apartments. A rooftop lounge and patio with gas fire pits and grills allows residents to take advantage of downtown views. Hear more about the landmark's rebirth by joining the talk on May 27 (see p.19 for details).





Drawing Supporters to Our Mission

FILLED WITH ANTIQUE FURNITURE AND WORKS

by European and American masters, Indiana Landmarks members Jamie Gibbs and Paco Argiz's house in Indianapolis's Meridian Hills neighborhood reflects their love of art and design. After moving from New York to Indianapolis, the couple lovingly restored the 1937 Mediterranean Revival-style home, guided by Jamie's expertise as a preservationist, interior designer, and landscape architect.

Today, the house bears no resemblance to when they first saw the vacant property in 2008. A 1970s update had covered the interior in seafoam green from the walls to the carpeting. Jamie's professional background allowed him to see beyond the outdated décor to the home's striking original features: stucco exterior, red tile roof, carved limestone details, wrought iron accents, and bathrooms with vintage tile.

Banishing the dated design palette and removing carpet to reveal the marble tile and hardwood flooring underneath, the couple transformed the property. In honor of Paco's favorite author Cervantes, they commissioned Indiana muralist Fred Kreiter to paint panels depicting Don Quixote installed next to the spiral staircase. Restored and renamed Dulcinea, the house is a showpiece where the couple entertain friends and host dinners for arts and cultural organizations, including Indiana Landmarks. The gatherings all feature menus prepared by Paco, a gourmet cook.

Both Paco and Jamie developed a love of architecture at an early age. Jamie grew up in a historic house on Indianapolis's north side and recalls visiting his grandmother in Woodruff Place and visiting Oldfields with his father while it was still owned by the Lilly family. He pursued his love of architecture in New York as a graduate student in historic preservation at Columbia University.

Paco Argiz and Jamie Gibbs restored their 1937 Mediterranean Revival-style home (above) in Indianapolis's Meridian Hills neighborhood, turning the property into a showplace for their collection of art and antiques. They open their house for fundraisers for arts and cultural organizations, including donating a dinner on their terrace for Indiana Landmarks' Rescue Party auction this spring. Admirers of historic architecture and supporters of our mission, the pair enjoy bringing guests to events at Indiana Landmarks' historic headquarters in Indianapolis. PHOTOS BY EVAN HALE

"When I was a child in Cuba, if I went to a house I liked, I came home and would draw out the plans for it," says Paco. He thought about becoming an architect, but plans changed when the Cuban Revolution prompted his move to America in 1962 at age 13. While living with relatives in Massachusetts and studying at Boston University, Paco was asked to teach Spanish to a group of Franco-American nuns, a turn that led to a passion for teaching and several decades in education. Paco is retired today, while Jamie still serves as principal of his interior design and landscape architecture firm Jamie Gibbs Associates, with offices in Indianapolis, New York, and Amsterdam.

Along with supporting Indiana Landmarks' core preservation ethic, Jamie and Paco admire the organization's willingness to form partnerships with other nonprofits and embrace new interests, like Indiana's automotive heritage and Mid-Century Modern architecture. "Indiana Landmarks comes up with outrageously innovative and sometimes co-ventured events that draw in people that may or may not understand what preservation is, but they leave knowing why this organization exists and why it's important," says Jamie.



BRIEFLY NOTED

NOMINATE PRESERVATION LEADERS

Nominations for the **Sandi Servaas Memorial Award** for outstanding achievement in historic preservation are due June 1, 2021. The annual award recognizes winners in two categories: an organizational award, which comes with a \$2,000 cash prize, and a youth-serving award, which comes with a \$1,000 cash prize. Both winners also receive the Servaas Memorial Award sculpture, "No Doors to Lock out the Past."

Nominations for the **John Arnold Award for Rural Preservation** are due June 5, 2021. The annual award recognizes the preservation and continued use of historic farming-related buildings in an active farming operation. The award winner receives a handsome outdoor marker and feature coverage in Indiana Landmarks' member magazine, *Indiana Preservation*.

Find nomination forms for both awards at indianalandmarks.org/awards.

COVID-19 UPDATE

The Consolidated Appropriations Act 2021 (H.R. 133) extended two opportunities for donors that were established by 2020's CARES Act:

A universal (or non-itemized, above-the-line) deduction allowing taxpayers to deduct up to \$300 in charitable contributions (cash donations, not in-kind contributions) made in 2021. For 2021, both spouses may claim the \$300 for a total of \$600.

For those who claim itemized deductions, the charitable deduction limit is raised from 60 percent of adjusted gross income to 100 percent for donations made in 2021.

If you would like to discuss a charitable gift to Indiana Landmarks, contact Sharon Gamble, Vice President for Development, 317-822-7921, sgamble@indianalandmarks.org. As always, please consult your own tax advisor for advice.

FOR SALE

LANDMARKS ON THE MARKET

see more at indianalandmarks.org/for-sale



Arista Frank & Nellie Deputy House

4900 West County Road 850 South, Commiskey

1878 folk Victorian house available for \$5,000 but must be moved from present location. Retains distinctive front and side porch, fireplaces with original mantels, historic doors, and woodwork with comb-grained faux-wood finishes. 4 rooms and 1 bathroom. Large eat-in kitchen.

\$5,000, Greg Sekula, 812-284-4534
gsekula@indianalandmarks.org



2225 Riverside Drive

South Bend

Beautiful house overlooking the St Joseph River near Notre Dame. Built in 1841, it was substantially remodeled by Austin & Shambleau in 1911. Set in 3/4 acre, the 4 bedroom, 4 bath house has wood-burning fireplaces and extensive historic features. 1-bedroom apartment in carriage house. Historical documents included with sale.

\$385,000
Quinn Thurin
Cressy & Everett Real Estate
574-233-6141
quinnthurin@cressyeverett.com



Hill Place

1523 Southeastern Avenue, Indianapolis

National Register-listed all-brick Italianate less than a mile to Fountain Square, Fletcher Place, Mass Ave., and Twin Aires. 4 bedrooms, 3 bathrooms, two-story library, 8 slate fireplaces, spacious kitchen and catacomb-feeling basement. With original hardwoods, full walk-up attic, 3-car garage. Won Indiana Landmarks' Sensitive Rehabilitation Award in 2004.

Inquire for price
Kristin Glassburn
317-513-4251

Tours & Events

RSVP & RECEIVE INFO

for events at indianalandmarks.org/tours-events or by calling (317) 639-4534. All times are eastern. Please note that we have returned to holding some in-person events, along with virtual talks.

Logs to Lustrons Talk

May 20, Online event

Two couples share their experiences revitalizing landmarks in Indiana Dunes National Park. During an online talk, Pat and Mike Shymanski showcase their restoration of the Oscar & Irene Nelson House, and Laurie and Steve Snell discuss how they disassembled, moved, and restored the all-steel, prefabricated Jacob Lustron home. Q&A session follows talk. 7 p.m. \$7/general admission; Free for members.

Jump Starting Indy's Ford Building

May 27, Online event

The team that restored Indianapolis's Ford Assembly Building discuss the preservation challenges of converting the 1915 manufacturing building into a modern mixed-use development in a virtual talk. 6 p.m. \$7/general admission; Free for members. Learn more on p.15.

The American Mall

June 3, Online event

Author and architecture critic Alexandra Lange's virtual talk "The American Mall: How Shopping Shaped Postwar America," looks at the architectural, urban, and cultural legacy of the mall from 1956 to present day. Sponsored by Indiana Landmarks' affinity group Indiana Modern and supported by Indiana University's Cornelius O'Brien

FRENCH LICK & WEST BADEN SPRINGS TOURS

Ongoing tours for overnight guests:

West Baden Springs Hotel

Wednesday-Saturday
2 & 4 p.m.

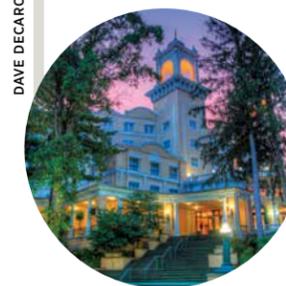
French Lick Springs Hotel

Wednesday-Saturday
Noon

Tours depart from our Landmarks Emporium shops in the hotels. Discount for members on tours and in shops. Reservations recommended. 812-936-5870, swoodward@indianalandmarks.org.

Note: All tours are open only to overnight guests of French Lick Resort, subject to the historic hotels being open to the public. Check our website for current status and ticket info.

DAVE DECARO



Lecture Series Concerning Historic Preservation. 6 p.m. Free with RSVP. Learn more on p.3.

Indiana Automotive Members Show-and-Tell

June 12, Indianapolis

Indiana Automotive—an affinity group of Indiana Landmarks devoted to the state's rich automotive heritage—hosts a casual members meet-up outdoors at Indiana Landmarks Center. Bring your favorite classic or vintage car for an automotive show-and-tell. 8:30-11:30 a.m. Free to Indiana Automotive members and their guests with RSVP.

A Day of Gardens and Art

June 19, Attica

Fountain County Landmarks sponsors a day celebrating local art and architecture. Tour neighborhood and country gardens, a 5-acre estate landscape, and historic Cottrell Village. See local art and take part in gardening demonstrations. 9 a.m.-4 p.m. Advance tickets are \$20/person; Day-of-tour tickets are \$25/person. Visit fountaincountylandmarks.org for more information.

INDIANAPOLIS TOURS

Monument Circle

On select Saturdays, May through October, one-hour guided walking tours examine the story of the Circle at the heart of the city including the Soldiers and Sailors Monument and encircling landmarks. Tours depart at 10 a.m. on May 8 & 22, June 12 & 26, and July 10 & 24. \$10/general admission, \$5/child (age 6-11); \$8/member; free for children ages 5 and under.

City Market Catacombs

Join a guided tour of the remains of Tomlinson Hall, hidden beneath the Indianapolis City Market. In 2021, tours begin on the market's mezzanine and include a brief history about the building's development. Tours depart every 15 minutes from 10 a.m.-2:15 p.m. on May 1 & 15, June 5 & 19, and July 3 & 17. Advance ticket encouraged. \$12/general admission, \$6/child (age 6-11), \$10/member; free for children ages 5 and under. **Note:** Tour schedule is subject to change pending safety directives and health concerns.

Athenaeum

On select Wednesdays and Sundays, May through October, one-hour guided tours explore the history, architecture, and preservation of the Athenaeum, as it evolved from German clubhouse to a hub of modern urban life. Tours depart at 5:45 and 6 p.m. on May 19, June 16, and July 21, and 1:45 and 2 p.m. on July 11. Advance ticket encouraged. \$10/general admission; \$5/child (age 6-11); \$8/member; free for children ages 5 and under.

The American Mall, June 3

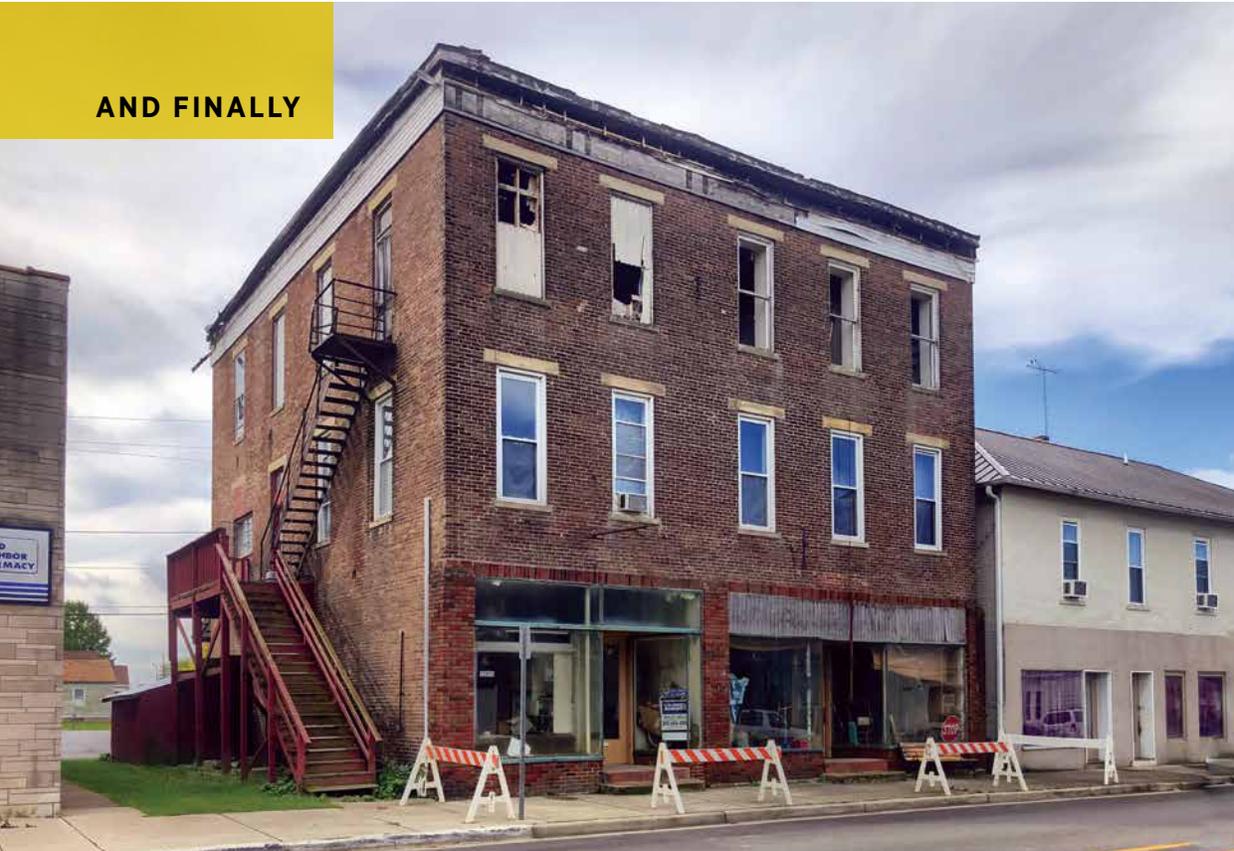


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AND FINALLY



Indiana Landmarks is partnering with the Town of Dillsboro to stabilize a fire-damaged c.1870 downtown building, hoping its revival can serve as a catalyst for reinvestment in the town's commercial core.
PHOTO BY JARRAD HOLBROOK

Small Town Smarts

WITH A POPULATION OF JUST 1,400, DILLSBORO recognizes the value of its small-town charm. So, when a fire raged through the roof of its former Masonic Hall—the town's last three-story historic commercial building—the blow seemed catastrophic. However, with key support from town officials, Indiana Landmarks has stepped in to stabilize the c.1870 structure and set up an opportunity for revitalization in the southeast Indiana town.

Damage from the fire, water, and sustained exposure to the elements rendered much of the building's interior beyond salvage. We plan to dry things out to prevent further deterior-

ation, install a new roof, repair floor joists, remove damaged elements, and clean out the interior. The building holds great potential for apartments, offices, retail, or a restaurant.

The Town of Dillsboro has committed \$25,000 towards the stabilization, recognizing the building's importance to its small commercial corridor. "Local buy-in makes projects like this possible," says Jarrad Holbrook, director of Indiana Landmarks' Southeast Field Office. "Historic preservation is not always about saving big, flashy architecture, it is also about saving places important to communities and using them as opportunities for reinvestment."