BANKING ON IT
Historic banks lend solid presence to communities

WRIGHT REVIVAL
Usonian standout Samara reopens following restoration

Closing the Gap
The case for reintroducing an Indiana historic preservation tax credit
IN 2015, INDIANA LANDMARKS teamed up with Philadelphia-based Partners for Sacred Places in creating a new program called Sacred Places Indiana. Combining the talents and resources of both organizations, Sacred Places Indiana, simply put, assists religious congregations in the stewardship of historic places of worship. The program has served over 40 congregations, providing training in capacity building and revenue-generating space sharing. It also provides planning and capital grants to aid in the rehabilitation and preservation of irreplaceable cultural landmarks.

Late in 2022, Sacred Places Indiana received a transformational gift from Lilly Endowment Inc. to vastly increase the impact of our work. Over the next few years, we will provide expanded educational programs to congregations, and we will offer meaningful grants of up to $500,000 to help congregations achieve success in capital projects.

Indiana’s historic places of worship are, arguably, the most remarkable collective body of historic buildings in our state. Steeped in history, faith traditions and often great design, they have relevance beyond the congregations who worship there. They are, as Partners for Sacred Places so ably states, civic assets to be embraced by the broader communities in which they stand. Indiana Landmarks is grateful to Lilly Endowment for sharing and empowering our vision of a sustainable future for Indiana’s historic places of worship.
Support for a Valuable Preservation Tool

THE 1929 HULMAN BUILDING TOWERS OVER downtown Evansville. Though it stands largely vacant and neglected, with water leaking in through the roof and windows, the Art Deco skyscraper retains stunning period features that could be rehabilitated to create a unique setting for a hotel or apartments. It’s one of many historic anchors in communities across Indiana that could benefit if state legislators re-established the Indiana Historic Preservation Tax Credit, helping developers bridge the financial gap in large-scale redevelopment projects.

In Indiana and nationwide, the Federal Historic Tax Credit has served as a major catalyst for revitalization and preservation. Enacted in 1980 and reformed in 1986, it is a 20 percent credit against $37.6 billion in awarded tax credits.

Historic Tax Credit has generated $199.1 billion in private investment, restored over 47,000 buildings, created over 3 million jobs, and generated $42.9 billion in federal tax revenues. Enacted in 1980 and reformed in 1986, it is a 20 percent credit against $37.6 billion in awarded tax credits.

Indiana Landmarks’ 10 Most Endangered list is full of landmarks like Evansville’s Hulman Building whose redevelopment could be made viable with the aid of a state preservation tax credit. In the small community of Stinesville northwest of Bloomington, a block of four limestone-faced commercial buildings in the town’s National Register-listed historic district has been vacant and deteriorating for decades. In 2021, the Town offered the buildings for $1 to anyone who could stabilize or restore them but got no takers.

South Bend’s Lafayette Building is in a similar state of limbo. Its owner, the City of South Bend, stabilized the property in 2018 and began seeking a developer that can complete the work. With a stunning five-story skylighted atrium, the turn-of-the-century Neoclassical building qualifies as the city’s first commercial office building. Its location in the city’s National Register-listed West Washington Historic District—immediately west of the City and County governmental offices and near downtown restaurants, attractions, and entertainment—make it ripe for redevelopment. The City issued a request for redevelopment proposals last year but is still waiting on workable proposals.

Similar examples exist on Main Streets, courthouse squares, and historic neighborhoods across Indiana. "Enacting an Indiana rehabilitation tax credit is a top legislative priority for Indiana’s preservation community this year," says President Mark Davis. "It’s a powerful tool for revitalization and reinvestment in the state’s heritage.”
Reclaiming Wright’s Vision

AS AMERICA EMERGED FROM THE GREAT DEPRESSION in the 1930s, architect Frank Lloyd Wright saw an emerging need for well-designed, affordable housing for the middle class. From then until his passing in 1959, Wright designed a uniquely American brand of architecture that he coined as “Usonian,” a shorthand way to say “United States of (North) America.”

“The idea was to create a home that was something the average American of modest means could afford, yet was beautiful and designed for them,” says Barbara Gordon, executive director of the Frank Lloyd Wright Building Conservancy, an organization that seeks to aid preservation of the architect’s surviving works through advocacy, education, and technical services.

All Usonian homes designed by Wright were crafted for specific clients; however, each one shares common design elements such as walls of glass to unite interior and exterior spaces, flat cantilevered roofs that seem to defy gravity, carports instead of garages, centrally located kitchens, and more open floor plans whose shapes were inspired by nature. West Lafayette’s John and Catherine Christian House completed in 1956 in West Lafayette represents one of Wright’s most fully realized Usonian designs. When they commissioned Wright to build their dream home, the couple stressed they were on a budget, but they promised to implement every aspect of his design over time as they were able to fund it. The agreement spurred a years-long collaboration to realize Wright’s vision—from interior furnishings to landscaping—and helped the property Wright named Samara earn status as a National Historic Landmark in 2015. Today, the property is co-stewarded by Indiana Landmarks and the John E. Christian Family Memorial Trust.

More than 60 years after its construction, Samara needed repairs to maintain Wright’s design as a learning laboratory for his work well into the next century. Samara is poised to reopen for tours in April following a $2 million, year-long restoration spearheaded by Harboe Architects of Chicago and Indianapolis-based Brandt Construction.

“Because they were built to save money, Usonian designs do minimize spaces to run utilities, so updating those systems can be complicated,” says Gordon. “Because of the organic nature of the design, every decision can have ramifications in multiple areas.”

Like many homes of its age, Samara faced structural and mechanical challenges that needed attention, including settling in the southeast corner foundation that made wooden doors opening onto the terrace inoperable. The radiant floor system that originally heated the house no longer worked, and water and sun had damaged the wooden fascia. The house’s cantilevered canopy, a common Wright design feature, had to be reinforced in some areas to provide additional support. Finding a wood like the original Philippine mahogany—no longer available as a replacement material—proved challenging. Where cooper coping had to be replaced, workers applied a solution developed by the late Dr. Christian to make the patina match the original.

When structural repairs required removal of the concrete terrace, lanai, and front steps, it took much more than a standard sidewalk pour to replace it. Chicago-based Henry Frerk Sons, Inc., consulted on Samara’s concrete, analyzing core samples to figure out how to approximate the smooth surface and deep color Wright called Cherokee Red—a process that involved a multi-pour system. While the top concrete layer was still wet, workers sprinkled a custom color on its surface before hand-troweling it into the concrete, eliminating blisters that could scale away in freezing temperatures.

The project was funded by a $500,000 Save America’s Treasures Grant from the National Park Service, the John E. Christian Family Memorial Trust, Inc., and private donors.

When Samara reopens this spring, it will do so with its first full-time curator at the helm. Nathan Allaire stepped into the curator role in January, succeeding Linda Eales, who retired after 20 years as a volunteer, assistant curator and, most recently, part-time curator at the house. In the expanded role, Allaire will grow Samara’s tours and programming. Learn more about Samara’s restoration at a program at Indiana Landmarks Center in Indianapolis on March 29, at 6 p.m. Frank Lloyd Wright Building Conservancy Executive Director Barbara Gordon will lead a talk “Frank Lloyd Wright’s Usonian Vision: from Jacobs 1 to Samara and Beyond,” examining the philosophy and restoration challenges surrounding Wright’s Usonian architecture. See more details on p. 18.
In downtowns and along Main Streets across Indiana, the hallmarks that distinguish many late nineteenth- and early twentieth-century banks are easy to spot: sturdy stone buildings with columned façades, often with a pedimented roofline suggesting a temple—design elements meant to convey stability and permanence. Metal cages surrounded tellers, signaling security and protection of customer assets.

With the rise of the automobile in the 1930s, bank designs began shifting to accommodate behind-the-wheel customers, with drive-thru banking services gaining ground in the ’40s and ’50s, and ATMs and teller islands with pneumatic tubes becoming standard in the ’60s. Streamlined forms with larger expanses of glass emerged, with more open interiors for transactions between tellers and customers, telegraphing openness and transparency.

Ingrained in the social fabric of their communities, many of Indiana’s historic banks continue to house financial institutions, while others have been adapted for new enterprises that capitalize on their solid construction and community cachet.

In the Bank

New owners recently transformed Columbus’s 1961 Irwin Union Bank and Trust into a second location for Lucabe Coffee Co., where customers now pick up coffee orders at a former drive-up teller window.

PHOTO BY HADLEY FRUITS, LANDMARK COLUMBUS FOUNDATION
In South Bend, 1st Source Bank dates to 1863, when it was known as the First National Bank of South Bend. From its Helmut Jahn–designed headquarters, today 1st Source Bank operates dozens of banking branches in northern Indiana and southwest Michigan, including several in historic buildings. “We choose markets where we think we can be a prominent player and make better communities to live, work, raise families, worship, and have a rich life. Part of that is retaining the history of those towns,” says Christopher Murphy, Chairman and CEO. “We often look for iconic buildings in the center of a community with easy access and continue to operate there as long as it makes financial sense.”

Their historic portfolio in northern Indiana exhibits a range of architectural styles, from a Neoclassical-style branch located in the former First National Bank of Mishawaka to a hand-some mid-century building in LaPaz, whose modern features and location on a key downtown corner made it a good fit.

Between 1906 and 1920, Chicago architect Louis Sullivan designed eight banks for rural communities throughout the Midwest. With their rich ornamentation and boxy shape, the banks eventually became known as “jewel boxes.” Indiana boasts the smallest of these gems: the 1914 Purdue State Bank in West Lafayette. Located on a triangular plot, the brick building features blocks of recessed windows surrounded by iridescent emerald-green terra cotta in detailed geometric patterns, a Sullivan signature. Now a branch of Chase Bank, the building retains much of the ornamental exterior, but little remains of the original interior, and the building’s front door has been converted to an ATM.

Sullivan’s genius appears to have inspired imitators. In the southern Indiana town of Poseyville, the 1924 Bozeman-Waters National Bank designed by Evansville architect Edward J. Thole, Sr., has been mistaken for one of Sullivan’s jewel box banks. Outside, it does appear to share design features with Sullivan’s bank in Sidney, Ohio, including exuberant terra cotta ornament over the entry, banding the windows, and at the cornice. Today the Poseyville site is a handsome banking center for Fifth-Third Bank.

**GOOD CREDIT**

Several historic banks around Indiana still serve their original purposes. An ornate jewel box bank in West Lafayette (top) designed by Louis Sullivan still boasts the architect’s signature geometric terra cotta ornamentation. In LaPaz, a mid-century bank’s automobile-age design (above) remains well suited for today’s customers.

**SOUND INVESTMENT**

The consolidation of banking institutions and rise of online services and automated tellers has forced the closure of some historic banks. But such high-profile real estate has proven attractive for new businesses. Historic Indiana banks have been adapted for use by an energy investment company; a rare book business, an art museum, a coffee shop, office, and even a beauty salon.

Angola’s 1923 First National Bank sat vacant for years in the city’s downtown until EnTrust, a multi-faceted renewable energy company, purchased the limestone-faced building in 2020 as headquarters for its EnTrust Capital Management and EnTrust Solar Development. By the time the company acquired the old bank, water seeping in through holes in the roof had destroyed the ceiling and its original moldings, and deferred maintenance meant the entire site needed an overhaul. In converting the bank to house the financial services business that manages renewable energy hedge funds, EnTrust aimed to recapture the first floor lobby’s 1920s opulence, retaining the original marble floors and century-old safe. “Though it was falling apart, it still exemplified timelessness, strength, and stability,” says Dr. Michael Campo, EnTrust’s chief financial officer and managing director. “We really wanted to marry history with the future and this building gave us that opportunity.”

Antiquarian bookseller Kurt Gippert is hoping a historic bank in Whiting will soon have a similar transformation story to tell. When the cost of rent tripled for his business in Chicago, Gippert began searching through hundreds of building listings before he spotted the 1915/1950 First National Bank of Whiting, a temple-fronted design located just across the state line. The bank’s historic interior—with original bank vaults and marble teller counters, mahogany wood, and plaster—inspired him to make an offer. Deed restrictions prevented the building from being a bank again, making Gippert the first individual owner in the building’s history.

Since buying the landmark in 2020, Gippert has been working to restore its original features while modifying the interior for his inventory of thousands of rare and collectible books. A water main break in late 2022 has delayed the project, but Gippert remains committed to finding a way to transform the bank for his business. “I’m able to live my beliefs. I sell old stuff and that goes hand-in-hand with having an old building,” says Gippert. “I didn’t pick the place, it picked me.”

In southern Indiana, Georgetown State Bank in Floyd County is another landmark poised for a...
new beginning. The building has been a community anchor since its construction in 1909, serving as the town's first bank and then, until 2009, as Town Hall. Indiana Landmarks partnered with the Town of Georgetown on two grant-funded projects to rehabilitate the building's exterior, including installation of a new roof, and repairs to masonry, windows, and the Mesker & Co. cast iron storefront. To ensure the building remained a vital part of the downtown historic district, the Town issued a request for development proposals. Today, the versatile building is undergoing rehabilitation to serve as a butcher shop and deli.

**ANYTHING BUT AUTOMATED**

In Columbus, Indiana, one of the city's many Modernist treasures is shining once again. When it was built in 1961, the Irwin Union Bank and Trust catered to customers of the automobile age. In designing the bank on the city's near eastside between Haw Creek and the newly constructed Eastbrook Plaza shopping center, Chicago architect Harry Weese incorporated drive-thru lanes on two sides of the split-level building. The gray glazed brick bank included four towers, each of which housed tellers in drive-thru lanes on two sides of the split-level building. The gray glazed brick included four towers, each of which housed tellers in drive-through banking windows. The projecting towers’ juxtaposition with the rectangular building earned the nickname the “Dead Horse Bank,” drawing comparisons with a horse on its back, feet in the air.

Before they ever dreamed of opening a coffeehouse, Alissa and Tyler Hodge admired the modern bank when they moved to Columbus in 2012 for Tyler’s job at Cummins, Inc. They saw a niche for a specialty coffee shop in the city and launched a successful crowdfunding campaign in 2016 to bring Lucabe Coffee Co. to Columbus’s downtown. Inspired by the coffeehouse’s success, they were considering a second location for a specialty coffee shop in the city and launched a successful crowdfunding campaign in 2016. The Hodges jumped at the opportunity to buy the landmark bank.

Since this was their first experience adapting a historic building, the Hodges consulted with Indiana Landmarks’ affiliate Landmark Columbus Foundation to plan the bank’s adaptive reuse. The organization connected them to local architects and other companies that could advise on modifying the building in a way that honored its architecture. When the Hodges purchased the bank, rows of cubicles closed off the once-open interior. The couple removed the furniture and applied elbow grease to pull up yellowed carpet, exposing original green and gray slate floors that fortunately matched the new coffee-shop’s color scheme. Most of the building had been completely overhauled following a flood in 2008, but Weese’s cantilevered design required creative solutions to hide new mechanical and electrical systems to support the addition of a bathroom and coffee bar.

The Hodges also consulted Weese’s original blueprints and concept drawings, repurposing them as artwork in the coffeehouse. The historic vault now holds a children’s play area complete with climbing wall, supporting the Hodges’ commitment to having a business where kids are as welcome as their parents. Along with serving as a coffeeshop during the day, the Hodges make the bank available for small private events, including a wedding reception for a couple who had their first date at Lucabe.

The building’s conversion won a prestigious Commercial Design Citation of Merit in 2022, one of a dozen Modernism in America awards given by Docomomo US, a nonprofit “dedicated to the documentation of buildings, sites and neighborhoods of the modern movement.”

The Hodges still have a number of items on their to-do list, including tuckpointing masonry and replacing the ’90s-era windows. They also plan to nominate the building to the National Register of Historic Places, supported by a grant from Indiana Landmarks’ Indiana Modern affinity group.

“It’s such a special space, and we’ve been proud to serve the community by preserving this piece of historic architecture in a way that all can experience it,” says owner Tyler Hodge.

Columbus People Trail provides easy access for cyclists and pedestrians.

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Faith in our Mission

INDIANA LANDMARKS MEMBERS COL. PHIL

Gick and Susan Gick have been known to “cold call” at historic houses they find interesting, knocking on doors to share their appreciation of well-designed homes. “I have yet to be told to get lost,” says Phil. “They’ve returned the favor by welcoming visitors to ‘Sunny Hill,’” their 1868 Italianate house in Greencastle, including descendants of the original owner, Richard M. Hazelett.

While home on leave from Germany in 1993, Phil visited his parents in Greencastle and spotted a for sale sign in front of a two-story brick building that had been converted to apartments. He made an offer and ended up managing the property from afar until he retired from the U.S. Army and moved back to his hometown 12 years later. “It was a little dogeared, but I thought it was one of the most beautiful homes in town,” says Phil. “We’re grateful to Lilly Endowment for the opportunity to sustain and grow this valuable initiative.”

Help Indiana Landmarks achieve even more by:

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

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

Expanding a Vital Initiative

INDIANA LANDMARKS JOINED with Philadelphia-based Partners for Sacred Places to found Sacred Places Indiana in 2015 to deal with an increasing volume of calls for help from congregations in historic churches with restoration needs. A $10 million grant from Lilly Endowment Inc. will greatly expand the program, helping congregations across the state maintain their houses of worship and thrive as spiritual centers in their communities.

“A few years of operating Sacred Places Indiana, Indiana Landmarks is ready to accept the challenge of expanding the program to offer meaningful assistance to even more congregations,” says Marsh Davis, president of Indiana Landmarks. “We are grateful to Lilly Endowment for the opportunity to sustain and grow this valuable initiative.”

Since its founding, the program has served 43 congregations from 14 denominations, providing technical expertise, rehabilitation grants, and training in community engagement, strategic partnerships, and fundraising. The recent grant will help Sacred Places Indiana expand these training opportunities, build congregational capacities, and assist with stewardship of their historic churches.

During the next three years, the funds from Lilly Endowment will be used by Sacred Places Indiana to create a more robust matching grant program, offering planning grants of up to $25,000, capital grants of up to $500,000, and emergency grants of up to $250,000 to qualifying congregations, which will be invited to apply to participate.

Along with relieving the financial burden for local congregations, Sacred Places Indiana will also supply the technical expertise of Indiana Landmarks’ preservation staff to help ensure the historic character of these special places is protected, assisting in prioritizing maintenance needs and identifying qualified contractors and tradespeople.

To learn more about Sacred Places Indiana, visit indianaalandmarks.org/sacred-places-indiana.
Attention Getter

WITH ITS FADED PAINTED walls, exposed brick, warm-hued poplar flooring, luxurious furnishings, and eclectic art, a commercial building on Ferdinand’s Main Street looks like something transplanted from New York City or San Francisco. Ferdinand native Keith Fritz, furniture designer and owner of Fritz Fine Furniture, spent the better part of the past three years transforming the previously characterless late nineteenth-century commercial building into a dramatic living and gathering space.

Built in 1886 for John Henry Beckmann, general merchant and dealer in clover seed and produce, the building was known as the New Farmers Store and served as a hub of local commerce. Subsequent owners maintained a mercantile presence, but they removed the building’s handsome pressed metal façade. Additional changes to the façade in the 1960s and later covered the original storefront and second floor windows, robbing the building of its architectural dignity.

“A huge wooden canopy and a blank upper story belied the rich history that the building played in the community,” explains Greg Sekula, Indiana Landmarks’ Southern Regional Office Director. “It took someone like Keith Fritz to recognize the potential and develop the vision.”

Indiana Landmarks awarded an Effronymph Family Endangered Places grant in 2019 to non-profit Great Towns, Inc., to assess rehabilitation needs and develop an adaptive reuse plan for the two-story frame structure. We provided further technical assistance as Fritz developed the building.

In January, guests saw Fritz’s vision on full display at a community open house celebrating the transformation. Dubbed The New Farmers Store, the building is now an elegant residential space decorated with custom furnishings designed by Fritz as well as antiques and art by local artists. Fritz hopes to entertain in the ground floor space and showcase some of his latest furniture designs. The upstairs 3,000 square-foot loft, available for rent as an Airbnb, holds guest accommodations with views of the Monastery of the Immaculate Conception.

The stylish makeover renewed interest in local heritage, inspiring local officials to hire preservation consultant Kurt Garner to nominate much of Ferdinand’s original town plat to the National Register of Historic Places in hopes that The New Farmers Store and additional attention will attract others to invest in Main Street.

Furniture designer Keith Fritz undid 1960s alterations to Ferdinand’s New Farmers Store, peeling off a false façade and restoring the nineteenth-century storefront. Inside, he adapted the historic building as a residential and gathering space, where his work is on display alongside pieces by local artists.

PHOTOS BY JIMMIE MULLA
Conversations in Indiana African American History and Culture
Mar. 28 & May 25, Indianapolis and online
Freetown Village presents historians, researchers, and educators sharing their knowledge of Indiana’s Black heritage, followed by a question-and-answer session. Sponsored by Indiana Landmarks’ Black Heritage Preservation Program and IUPUI African Studies. Doors open at 5:30 p.m. at Indiana Landmarks Center and talk begins at 6 p.m. in person and online. Free with RSVP.

If These Walls Could Tell
Mar. 26, Indianapolis
Storyteller Lou Ann Heman comes to Indiana Landmarks Center to share an original story about Wahab’s Eagles Theatre, winner of Indiana Landmarks’ 2022 Cook Cup for Outstanding Restoration. Indiana Landmarks and Storytelling Arts of Indiana, with support from Frank and Karinna Basile, developed the If These Walls Could Tell series in 2011. A reception celebrating the launch of the If These Walls Could Tell book follows the program. 4-5:30 p.m. Tickets cost $15/person and are available at storytellingarts.org.

Frank Lloyd Wright’s Usonian Vision
Mar. 29, Indianapolis and online
In her talk, “Frank Lloyd Wright’s Usonian Vision: from Jacobs 1 to Samara and Beyond,” Barbara Gordon, executive director of the Frank Lloyd Wright Building Conservancy, offers an in-depth look at the philosophy and restoration challenges surrounding Wright’s Usonian architecture, as well as the inclusion of his first Usonian design, the Jacobs House in Madison, Wisconsin, among Wright’s sites on UNESCO’s World Heritage List. The program will also include an update on the recently completed restoration of Samara, the Wright-designed Usonian house in West Lafayette (see p. 6). Doors open at 5:30 p.m. at Indiana Landmarks Center and talk begins at 6 p.m. in person and online. Free for Indiana Landmarks members, $10/member.

First Friday
Apr. 7, Indianapolis
Our Rapp Family Gallery hosts a free art show, 6-9 p.m., featuring the work of painter Melinda Spear-Huff and photographer Ron Wise. Guests will also have an opportunity to see Indiana Landmarks’ restored headquarters.

Talking Track
Apr. 6, Indianapolis and online
Curt Cavin, veteran motorsports writer, and Scott Goodyear, former race car driver and two-time winner at the Indianapolis 500, take the stage at Indiana Landmarks Center to chat about racing and track culture at the famed Brickyard, a National Historic Landmark. Sponsored by our Indiana Automotive affinity group. Doors open at 5:30 p.m., talk begins at 6 p.m. followed by Q&A. Free with RSVP for Indiana Automotive and Indiana Landmarks members, $10/public. Join us in person at Indiana Landmarks Center or watch online via Zoom.

Why Does History Make Us Uncomfortable?
Apr. 10, Indianapolis and online
At a time when schools and legislators debate restrictions on teaching material covering troubling episodes from our nation’s past, a panel discussion examines what it is about our collective history that makes us want to close our eyes and ears. Speakers include James H. Madison, Ph.D., emeritus professor of history at Indiana University, and Erica Buchanan-Rivera, Ph.D., chief equity and inclusion officer of the Metropolitan School District of Washington Township in Marion County. Sponsored by Indiana Landmarks’ Black Heritage Preservation Program, the Indiana Remembrance Coalition at St. Luke’s United Methodist Church, and the Social Justice and Racial Reconciliation Working Group at Trinity Episcopal Church, both in Indianapolis. Doors open at 5:30 p.m. at Indiana Landmarks Center and talk begins at 6 p.m. in person and online. Free with RSVP.

FRENCH LICK & WEST BADEN SPRINGS TOURS
Discover the fascinating history of two turn-of-the-century hotels and their award-winning restorations on daily guided tours.

West Baden Springs Hotel
Wednesdays-Saturdays, 2 & 4 p.m.
French Lick Springs Hotel
Wednesdays-Saturdays, Noon
Tickets cost $15/adult, $13/member, $8/child age 6-15, and are free to children age 5 and under.

Rescue Party
Apr. 29, Indianapolis
Help rescue endangered landmarks by participating in our online Auction to the Rescue! Bid on a variety of items in a silent auction beginning April 17, and on Saturday, April 29, join us in-person for our 2023 Rescue Party, an evening of food, drinks, music, and more at Indiana Landmarks Center, where you’ll find Cook Theater transformed into the Landmarks Lounge—a classy nightclub with a retro vibe. Enjoy light jazz, lavish hors d’oeuvres, and classic cocktails, and bid on a handful of one-of-a-kind Indiana experiences featuring historic locales during a live auction. All proceeds support Indiana Landmarks’ work to save meaningful places. 5-9 p.m. Early Bird Pricing is $75/person. Watch our website for more information.

Logs to Lustrons Talk and Tour
May 5-6, Indiana Dunes National Park
On May 6, Indiana Landmarks partners with the National Park Service to present the annual Logs to Lustrons tour, featuring 15 sites and 7 interiors highlighting a century of architecture in the Indiana Dunes—from log homes to Victorian-era houses to Modernist residences. 9 a.m.-4:30 p.m., Central Time. Tour-goers park at Indiana Dunes Visitor Center, 1215 N. State Road 49, Porter, and join a ranger-led group tour on buses, with last tour bus departing at 1 p.m. $50/person, $25/member, free for children age 16 with RSVP.

The evening before the tour, experts offer background on the Dunes’ history during a talk at the visitor center. 7-9 p.m. Central Time. $15/member, $10/public.
Uplifting Investment

IN FORT WAYNE, TURNER CHAPEL AFRICAN
Methodist Episcopal Church is owned by the city’s first African American congregation, established in 1849. Since 1963, the church has occupied a Gothic Revival-style building originally constructed for Calvary United Brethren Church in 1927.

In the 1960s, the building provided the backdrop for the congregation’s civil rights work. To apply pressure for Fort Wayne Community Schools to integrate its elementary schools, in 1969 Turner Chapel AME joined other Black churches in the city to serve as a “freedom school,” which Black students could attend while boycotting local elementary schools. The boycott convinced school officials to agree to create an integration policy.

In 2022, Turner Chapel AME Church received a $20,000 grant from the Standiford H. Cox Fund to replace the roof on its historic building, a critical first step toward ensuring its preservation. Indiana Landmarks’ Black Heritage Preservation Program Committee serves as an advisor to the fund, which supports the restoration, preservation, operation, and ongoing maintenance of the state’s historic African American sites. Applications for the next round of Cox Fund grants are due April 1, 2023. Nonprofits interested in applying should contact Mark Dollase, Indiana Landmarks’ vice president of preservation services, at coxfunds@indianalandmarks.org.