

INDIANA PRESERVATION

MARCH/APRIL 2023



INDIANA LANDMARKS

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



Transformational Gift

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.

Marsh Davis, President

On the Cover

Prospects for redevelopment of Evansville’s 1929 Hulman Building, a languishing downtown anchor, could be strengthened by creation of an Indiana Historic Preservation Tax Credit, currently under consideration by Indiana legislators (see p. 4). PHOTO BY LEE LEWELLEN



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STARTERS

Costume Jewel

WITH ITS ELABORATE TERRA cotta details, stained glass windows, and box-like shape, the Bozeman-Waters National Bank in Poseyville has fooled more than one building spotter into thinking the decorative building is one of Chicago architect Louis Sullivan’s “jewel box” banks—ornate facilities he designed for small rural towns around the Midwest. In fact, the Poseyville bank is a lovely imposter, designed by Evansville architect Edward J. Thole Sr., and completed in 1924, the year



LEE LEWELLEN

Sullivan died. Read more about the National Register-listed building and find out where you can spot an authentic Sullivan jewel box in Indiana on p. 10.



© JOHN E. CHRISTIAN MEMORIAL TRUST



PHOTOS BY ALDEN FINHOLM

Spanish Treasure

IN 1925, Chapman Root, whose Terre Haute glass company produced Coca-Cola’s iconic curvy green glass bottle, used his wealth to build a Spanish Revival-style hillside villa in Allendale, a hilly neighborhood south of the city. Called Rocky Edge, the 88-acre estate included landscaped and terraced grounds with rock gardens and water features, a glass-enclosed pool pavilion with decorative tile, a conservatory, and a gatehouse. By 2018, the property’s ruinous state landed it on Indiana Landmarks’ 10 Most Endangered list. Now, Indiana State University Architect Scott Tillman is rehabbing Rocky Edge. See it and a handful of other private Allendale landmarks during the Country Place Era Experience, one of several exclusive packages up for auction at Indiana Landmarks’ Rescue Party on April 29.



WINGING IT

Samara means “winged seed.” It’s the name Frank Lloyd Wright gave to the house he designed in 1954 for John and Catherine Christian in West Lafayette, taking inspiration from the winged seeds produced by pinecones in evergreens on the property. You can spot Wright’s abstract version of the winged seed motif throughout the house—from copper eaves to a TV tray table to a colorful rug (pictured) in the living room. See it for yourself when the recently restored home reopens for tours this spring (see p. 6).



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 allowable costs in the rehabilitation of historic, income-producing properties. The benefit to communities is substantial. According to a study done by Rutgers University and the National Park Service, since its creation the Federal 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 against \$37.6 billion in awarded tax credits.

The success of this financial tool inspired 37 states to enact historic tax credits that can be paired with Federal Historic

Communities across Indiana have landmarks whose redevelopment could be made viable by adoption of a state preservation tax credit. A valuable incentive when paired with other funding mechanisms, preservation tax credits can help developers make the numbers work on adapting historic buildings like Evansville's Hulman Building (above), an Art Deco standout. PHOTO BY EVAN HALE

Tax Credits to leverage significant investment. Indiana is one of 13 states that currently does not offer a historic tax credit at the state level for income-producing properties. The previous state historic tax credit program, which was eliminated in 2016, had an annual funding level of just \$450,000, leading to a years-long backlog of recipients who could not claim its benefits until years after a project's completion.

Indiana Historic Preservation Tax Credit legislation currently under consideration would raise that allocation to \$10-\$20 million per year as drafted. It would give developers income tax credits for 25 percent of rehabilitation costs on income-producing properties, or up to 30 percent for non-income-producing properties. To qualify, buildings must

be listed in the National Register of Historic Places or the Indiana Register of Historic Sites and Structures or contribute to a national or state historic district. Work, which must meet the federal Secretary of Interior's Standards for Rehabilitation, must follow a qualified rehabilitation plan reviewed and approved by the State Historic Preservation Office.

Real estate developer Bruce Rippe has used various funding sources, including the Federal Historic Tax Credit, to adapt historic properties—Brookville's Valley House and Batesville's Romweber Flats—as housing. "There's a huge social factor with these projects in terms of not putting entire buildings into landfills, maintaining our history, and at the end of the day, history sells. We see that from a tourism standpoint," says Rippe. "Closing the holes in the capital stack is critical to getting such projects off the ground. The Indiana Historic Preservation Tax Credit is another tool in the toolbox, and it's very important for the state to have it."

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 preserva-



The Town of Stinesville has been unable to attract a feasible plan for developing four limestone-faced nineteenth-century commercial buildings (above and right), which continue to deteriorate in vacancy. In South Bend, the Lafayette Building (below) offers eye-catching historic features and a desirable location near downtown amenities, attractive benefits that could aid its reuse.

PHOTOS BY EVAN HALE;
© SMALL POSTCARD
COLLECTION, INDIANA
HISTORICAL SOCIETY;
LEE LEWELLEN



tion 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 Marsh 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 (below) is one of Frank Lloyd Wright’s most complete Usonian designs, reflecting his ideas in the house’s form, furnishings, and landscaping. The Christians (Catherine pictured with daughter Linda on facing page) incorporated Wright’s designs over the years as their budget allowed.

PHOTOS BY ALEXANDER VERTIKOFF; © JOHN E. CHRISTIAN MEMORIAL TRUST

The 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 mechani-



In April, Samara will reopen following a \$2 million restoration that addressed structural and mechanical issues. Workers repaired damage caused by settling in the house’s southeast corner, applying new concrete in Wright’s signature Cherokee Red color.

PHOTOS BY BRANDT CONSTRUCTION; NATHAN ALLAIRE

cal 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 copper 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.

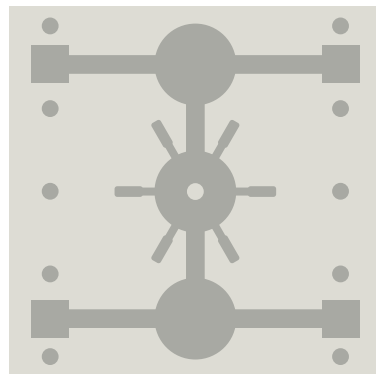
When Samara reopens this spring, it will do so with its first full-time curator at the helm. Nathan Allaire stepped into the curator role in January, succeeding Linda Eales, who retired after 20 years as a volunteer, assistant curator and, most recently, part-time curator at the house. In the expanded 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 THE BANK



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.

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

GOOD CREDIT

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 handsome 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

Several historic banks around Indiana still serve their original purpose. 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.

PHOTOS BY NATHAN ALLAIRE; TODD ZEIGER

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 design 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.

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, offices, and even a beauty salon.

Angola’s 1923 First National Bank sat vacant for years in the city’s downtown until EnTrust, a multifaceted 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,”

With temple-like, stone facades implying stability and permanence, historic banks are adaptable downtown anchors. In Angola (below), a renewable energy company rehabbed a 1923 bank as its financial services headquarters. In Whiting (bottom) an antiquarian bookseller is restoring a 1915 bank.

PHOTOS BY DEB PARCELL; © KURT GIPPERT

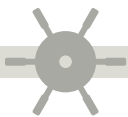
says Dr. Michael Campo, EnTrust’s chief financial officer and managing director. “We really wanted to marry history with the future and this building gave us that opportunity.”

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-up 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

Aiming to recapture the open character of Modernist architect Harry Weese's mid-century design, Tyler and Alissa Hodge removed banking cubicles and pried up yellowed carpet to expose the original slate floor. Outdoor seating overlooking Haw Creek lines one of the former drive-thrus. The transformation merited a Modernism in America award from Docomomo US.

PHOTOS BY HADLEY FRUITS, LANDMARK COLUMBUS FOUNDATION

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 in 2019 when they found out that First Financial Bank—the Weese-designed bank's last owner—was closing. 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 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 and three layers of adhesive glue, exposing original green and gray slate floors that fortunately matched the new coffee-shop's color scheme. Most of the building had been com-

pletely 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.

In one of the towers, where a teller once processed deposits, today a barista serves up orders to drive-thru customers. Modifying the space presented a design conundrum, as the tower's base sits a few feet below the main floor of the building and coffee bar. Designers met the challenge by installing a ladder, with a door to provide exterior access from the lower level. On the other side of the building, outdoor seating overlooking Haw Creek lines the drive-thru. Its proximity to the nearby



Columbus People Trail provides easy access for cyclists and pedestrians.

The Hodges also consulted Weese's original blueprints and concept drawings, repurposing them as artwork in the coffeeshop. 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.





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.

He and his late wife, Georgenna, undid later modifications to restore the house as a single-family residence and nominated the property to the National Register of Historic Places. A manuscript titled “Grandpa’s Footprints” authored by a granddaughter of the house’s builder chronicled the source of many of the house’s fixtures and building materials, including hardware from Indianapolis’s Vonnegut’s Hardware and carved terra cotta window hoods sourced from Chicago.

Phil and Susan both developed an appreciation for heritage growing up in historic neighborhoods. Susan’s family lived in a Victorian-era farmhouse in Oxford, and Phil spent much of his childhood in an 1880s I-House in Greencastle. Their current home satisfies a mutual interest in history and architecture,

with spacious rooms for daily living and large family gatherings. “Place is important, physical spaces and in terms of family ties,” says Phil. “It’s all fine and well to talk about the past, but for most folks, having something physical to see makes it easier to comprehend and understand.”

A desire to protect their community’s sense of place led both into volunteer roles with many local non-profits. Susan, who retired as director of special services for Clay Community Schools, served several terms on the board of the Putnam County Community Foundation, and helped launch the foundation’s 100 Women Who Care initiative. Phil has served as president of the

Phil and Susan Gick’s (below) appreciation of historic places made them natural supporters of Indiana Landmarks’ preservation work. The couple plans to leave their Greencastle home, Sunny Hill (top), to Indiana Landmarks in hopes its next stewards maintain the property’s legacy.

PHOTOS © GICK FAMILY



Community Foundation Board and, for the last 15 years, in multiple roles with the Heritage Preservation Society of Putnam County, a non-profit that works to safeguard the area’s historic structures. He first connected with Indiana Landmarks while looking for a contractor to work on his home’s slate roof. He went on to join a regional advisory council for Indiana Landmarks and later served on our board of directors, where he chaired our Affiliate Council.

The couple has taken an interest in Indiana Landmarks’ work locally and statewide, including in Susan’s hometown of Oxford, where we’ve been advocating for repairs to a 1908 community mausoleum she recalls visiting as a child. Their confidence in Indiana Landmarks led the Gicks to make estate plans leaving Sunny Hill to the organization. “When we’re gone, it’s going to take a special person to buy this house, and we want to make sure it’s preserved,” says Susan. “We have a lot of faith in what Indiana Landmarks can do to protect it.”

Help Indiana Landmarks achieve even more by:

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

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

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.

“After seven 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 indianalandmarks.org/sacred-places-indiana.



A \$10 million grant from Lilly Endowment will expand Sacred Places Indiana’s work to help congregations preserve their historic houses of worship, growing our matching grant and training programs. Since the program’s founding in 2015, it has served 43 congregations, including South Bend’s Saint Adalbert Catholic Church (above).

PHOTO BY DAVID FREDERICK



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.

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 GREG SEKULA

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 Efroymson 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.



BRIEFLY NOTED

INDIANA LANDMARKS WELCOMES **Taylor Burden** as director of our Southwest Field Office in Evansville. Burden holds a master's degree in folk studies and a bachelor's degree in history and organizational leadership from Western Kentucky University and previously worked with Traditional Arts Indiana and the Smithsonian Center for Folklife and Cultural Heritage. A Rockport resident, Burden and her husband Andrew are currently restoring their mid-nineteenth-century house.

Nathan Allaire joins Indiana Landmarks as curator of Samara, the Frank Lloyd Wright-designed house in West Lafayette that we co-steward with the John E. Christian Family Memorial Trust. An Iowa State University graduate, Allaire previously worked at another Wright-designed property, Iowa's Cedar Rock.

HONOR PRESERVATION LEADERS

Nominations for the **Sandi Servaas Memorial Award** for outstanding achievement in historic preservation are due June 1, 2023. 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 May 1, 2023. 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.

FOR SALE

LANDMARKS ON THE MARKET

see more at indianalandmarks.org/for-sale



178 S. Wabash Street

Wabash

1876 Second Empire-style commercial building in heart of downtown includes over 11,000 square feet, with four stories and an unfinished attic. First-floor commercial spaces recently housed a bakery and beauty salon. Listed in the National Register of Historic Places and eligible for rehabilitation incentives and grants.

\$250,000, Lesley Vigar, Lundquist Appraisals and Real Estate, 260-906-6303, lesley@lundquistrealestate.com



Sower House

3543 E. 900 North, Rome City

Free 30-year lease offered in exchange for rehabbing and maintaining 1888 home near Gene Stratton Porter State Historic Site. Single-family use not available, but property could be vacation rental, business, or offices. Rehabilitation proposals must be approved by Indiana Landmarks and the State of Indiana.

Todd Zeiger
574-232-4534
tzeiger@indianalandmarks.org



Whitewater Friends Meeting House

645 N. 10th Street, Richmond

1878 meeting house includes original split staircases leading to open gathering hall and lower level, solid foundation, and recently updated soffits and cobbles. Property sold subject to preservation easement held by Indiana Landmarks.

\$99,900
Mark Brunton, Better Homes and Gardens First Realty Group
765-993-3323

Tours & Events

March/April 2023

Visit indianalandmarks.org/tours-events to RSVP and receive information on upcoming events. All event times are eastern unless otherwise noted.



Trades Training Workshops

Mar.-May, South Bend

A series of trades training workshops presented by Indiana Landmarks, South Bend Tradeworks, and South Bend Historic Preservation Commission aims at equipping historic homeowners with DIY knowledge and contractors with in-demand skills to offer clients with historic building repair needs. Pricing and locations vary. Visit our website for individual workshop details.

MAR. 1 Wood Floor Restoration and Refinishing

APR. 5 Wood Window Restoration 101

APR. 15 & 22 Wood Window Restoration 201

MAY 3 Exterior Paint Basics 101

MAY 20 Exterior Paint 201: Linseed Oil Paint

Conversations in Indiana African American History and Culture

Mar. 23 & 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 Africana 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 Homan comes to Indiana Landmarks Center to share an original story about Wabash'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 Katrina 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/general public.

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 runner-up in 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/general 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 legislatures 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.

Behind-the-Scenes Tours

Get an exclusive peek at spaces not normally open to the public at West Baden Springs Hotel on a two-hour tour beginning at 2 p.m. on select Thursdays, March-December. Mar. 23, Apr. 20, & May 18. Tickets cost \$50/person, \$45/member.

indianalandmarks.org/french-lick-west-baden

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. \$30/general public, \$25/member, free for children under 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/general public, \$10/member.

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.





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AND FINALLY



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

A civil rights landmark, Fort Wayne's Turner Chapel AME Church received a \$20,000 Standiford H. Cox Fund grant to replace the roof on its 1927 building. Applications are now being accepted for grants from the fund, which supports preservation of historic Black sites in Indiana.

PHOTO BY DAVID FREDERICK

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.