

Preserve Indy

A Common Plan for Historic Areas of the Indianapolis Historic Preservation Commission



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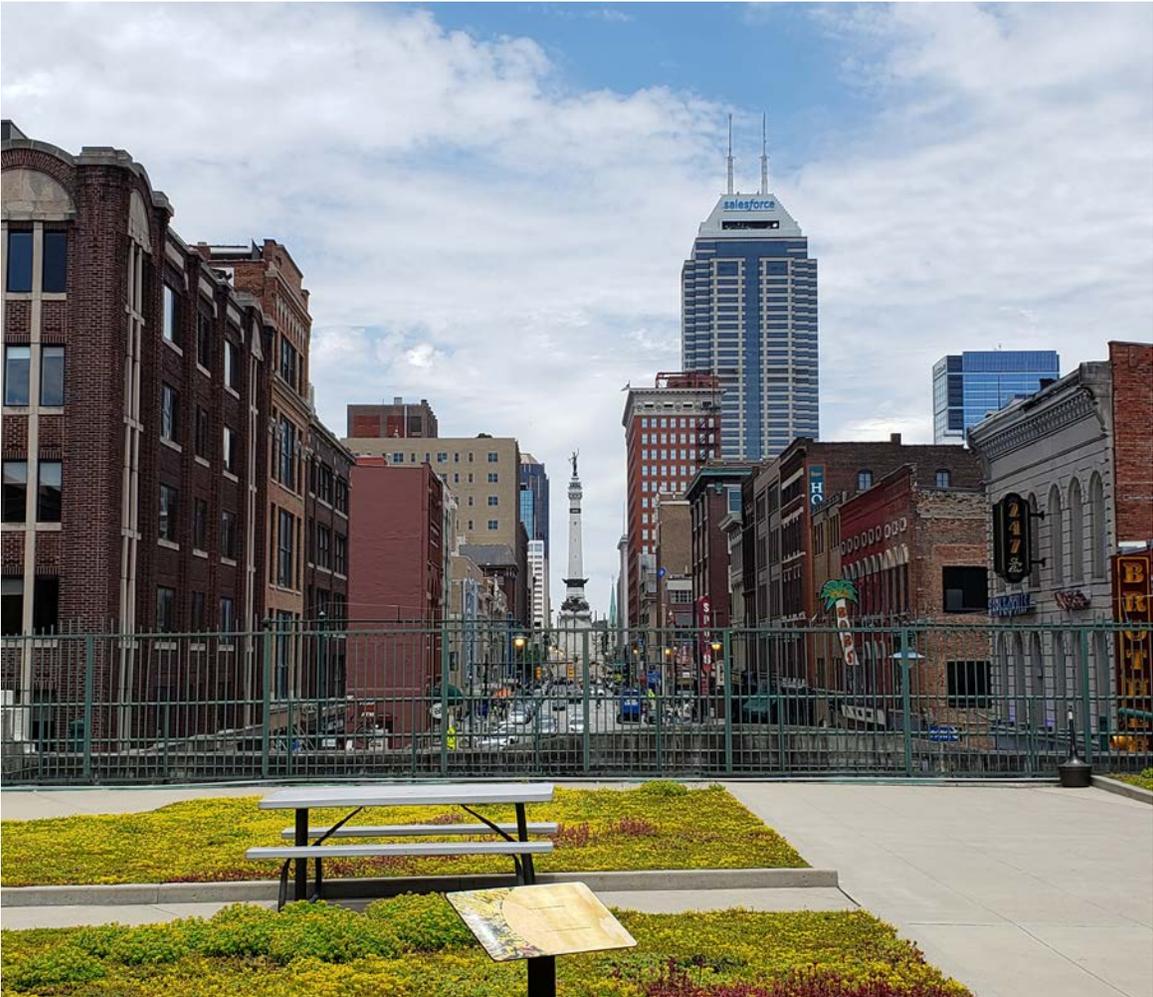
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01. Introduction



Historic Preservation in Indianapolis

The Indianapolis Historic Preservation Commission (IHPC) was established by state statute in 1967. The new law (Indiana Code 36-7-11.1 et seq.) stated that the purpose of the IHPC was to protect the character and fabric of historically significant areas and structures for all present and future residents of Indianapolis. But why? And why in 1967?

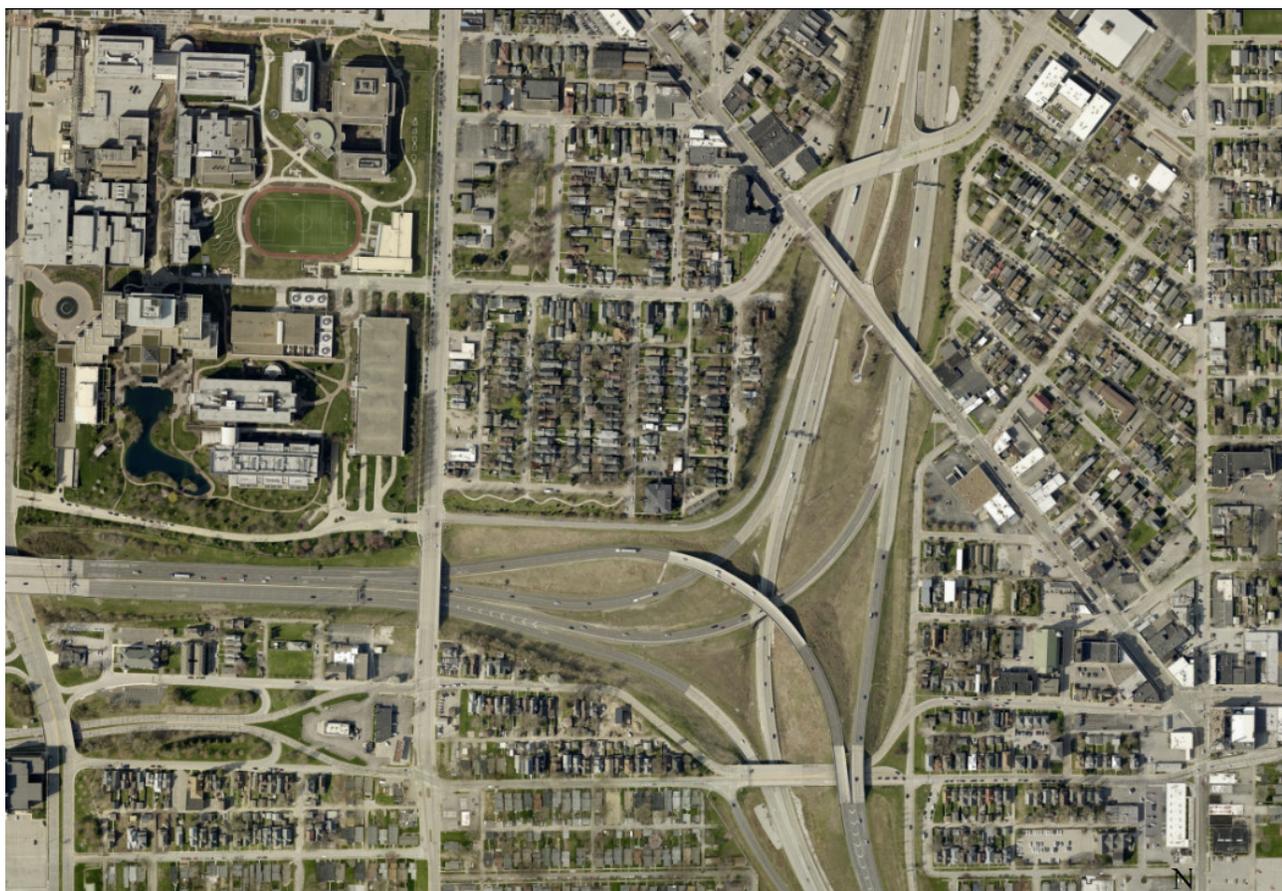
Indianapolis underwent a lot of change in the mid-twentieth century. New suburbs sprouted around the urban core and highways were built to connect them to and beyond Indianapolis. While these new roads linked distant neighborhoods to downtown, they demolished and divided existing neighborhoods. With easy access to jobs downtown, many residents and businesses who once called downtown home moved to new suburban neighborhoods. Fewer people meant lower tax revenue that could support city infrastructure and investments. Many city neighborhoods began to wear down as residents struggled to afford maintenance costs. At the same time, style and taste began to change and property owners began to renovate or raze their buildings to keep up with modern styles.



1956 aerial of Bates-Hendricks and Fletcher Place.

Everywhere one looked in Indianapolis in the 1950s and 1960s, buildings were disappearing. Some were lost to demolition; others to irreversible alteration. Even local landmarks were affected, including the Hotel English and the Marion County Courthouse.

As disinvestment led to increasing demolition in Indianapolis, a group of local business leaders and city officials began to consider less traditional reinvestment strategies. Among them came an idea inspired by Williamsburg, Virginia. The plan, called Lockerbie Square, proposed restoring a small historic neighborhood downtown into a historical theme park. Though initially motivated as a tourism scheme, the plan's challenge to reuse historic structures and to see them as resources of value echoed a growing national concern for the loss of the country's built history. Champions of Lockerbie Fair, including a group that would later become Indiana Landmarks, ultimately lobbied the Indiana State legislature to create a historic preservation commission to oversee the development of Lockerbie Fair. The legislation empowered the new commission to also oversee other historic resources in Indianapolis, helping to kickstart the local historic preservation movement.



2020 aerial of Bates-Hendricks and Fletcher Place.

Why preserve?

Benefits of Historic Preservation



*Soldiers and Sailors Monument and Denison Hotel.
Indianapolis Historic Preservation Commission Collection.*

resilience: The capacity to recover quickly and continue to have opportunities to thrive in the face of challenges
(noun)

Thrive Indianapolis Plan, 2019.

Historic sites, buildings, and structures are important touchstones to our shared past. They influence who we are, where we come from, and how we identify Indianapolis as a specific place unique from other cities. Historic resources contribute to making communities strong, sustainable, and successful.

Strong Places

While we all have personal reasons for becoming attached to certain places, places with strong, unique characters call to us, like historic areas. Communities that have strong ties to place tend to have greater community investment and stronger social connections in those places. Investments by residents and property owners made in restoring and maintaining the historic character of an area helps spark further community investment, development of social networks, and attachments to place.

Areas with strong social networks and community investment develop **community resilience**. Designated historic places have been shown to have higher resiliency than non-designated areas and recover more quickly from stressful events. For example, in Indianapolis, historic districts recovered more quickly from effects of the Great Recession than non-historic areas. Resiliency is increasingly important to develop in our neighborhood communities and across the whole city as we face future challenges. Protecting our historic resources is a key to cultivating resiliency across Indianapolis.

Sustainable Places

Historic preservation is an important strategy in developing local sustainability. The construction industry is one of the biggest contributors of greenhouse gas emissions to the atmosphere and materials to landfills. Historic preservation encourages reuse of historic buildings over demolition and new construction. It encourages salvage and reuse of historic building materials, saving them from becoming waste and helping to reduce the need to produce new materials.

Reusing historic buildings helps reduce waste in more ways than limiting construction debris in landfills. Most buildings constructed before the 1950s were designed with features to naturally heat, cool, and light themselves. These passive design features still work today and are a major reason why many historic buildings are energy efficient by modern standards.

While there have been many innovations in creating energy efficient and “green” buildings, the greenest building is the one that has already been built. New buildings, even ones with sustainable and green designs, need decades to balance the initial investment of energy, resources, money, and time to construct them. Many new buildings are not expected to be used for a hundred years. Historic buildings were typically built to last or to be easily repaired and have already recouped the costs of their initial construction. Reusing and adapting existing buildings capitalizes on past investments rather than requiring new materials, energy, and resources.

By reducing waste and energy use, historic preservation helps our community to become more sustainable.

sustainability: A state where we are meeting the needs of the present without compromising the ability of future generations to meet their needs
(noun)

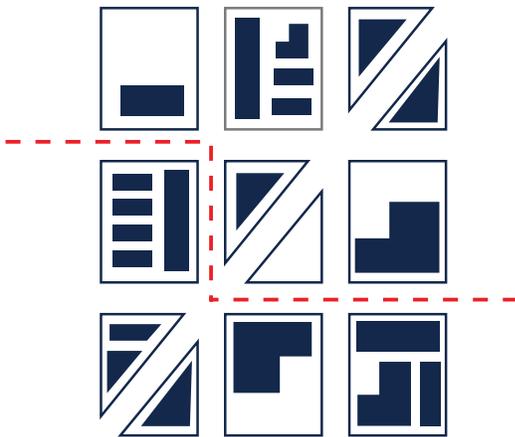
Thrive Indianapolis Plan, 2019.

"The greenest building is...
the one already built."

-Carl Elefante

Successful Places

What makes places successful? They are meaningful. They are diverse. They are accessible and connected. They are productive. Studies conducted by preservationists, planners, and economists have consistently found that older neighborhoods are diverse, walkable, and supportive of the local economies. Studies have also shown that designated historic districts outperform non-designated areas in these categories. Traditional building patterns mixed building types, businesses, and people. By preserving those patterns and buildings, we encourage that diversity to continue to thrive. Diversity in the local economy and among residents strengthens the community by offering varied choices and facilitating the exchange of ideas.



Compared to more recently developed areas, historic neighborhoods generally have better connectivity and walkability. Because many were developed before the widespread popularity of the car, these areas were planned for walking and the need for short trips. Many nineteenth and early twentieth century neighborhoods in Indianapolis were even developed around streetcar lines and the interurban rail. Integrated transit opportunities mean these areas are well-connected internally and externally, creating places where people can easily visit, work in, and live in.

The historic qualities that make older neighborhoods attractive to live, work, and play in are protected when they are locally designated. The type of skilled labor, materials, and time that go into successful rehabilitation projects and appropriate new development directly benefit Indianapolis's local economy through the demand for skilled and specialty labor and other secondary benefits from time spent by workers in and near

project sites. Those kinds of investments also help draw tourists, conventions, and outside business to Indianapolis, benefiting the city at large.

When comparing designated historic districts and other areas in Indianapolis, designated historic areas tend to have:

- Stable or improved property values;
- Greater diversity of businesses;
- Greater concentration of jobs;
- Integrated levels of income; and
- Diverse demographics among residents.¹

Historic places benefit Indianapolis. Because they are irreplaceable, protecting our historic resources is crucial to building a stronger, more vibrant place.



St. Joseph's Church. Photo: DMD Staff, 2020.

Powers of the IHPC

Refer to Indiana Code 36-7-11.1 et seq. for the current powers of the Indianapolis Historic Preservation Commission (IHPC).

The Indianapolis Historic Preservation Commission (IHPC) was created by state statute, IC 36-7-11.1 et seq. While the statute has been revised several times since it was first passed in 1967, the mission of the IHPC has remained unchanged and the state statute has continuously supported the IHPC's ability to fulfill it. Indiana Code Chapter 36-7-11.1 describes the makeup, the powers, and the duties and authorities the IHPC has over designated property within the Consolidated City of Indianapolis and Marion County. Through this law, the IHPC is tasked with preserving and protecting both the character and fabric of historically significant areas and structures for all present and future residents of the Consolidated City of Indianapolis and Marion County. The statute generally empowers the Commission to identify historic properties, designate historic areas, assist other agencies with historic preservation, and review alterations, demolitions, and new construction of designated historic sites and historic areas.

IHPC Historic Designation, the Review Process, and the Certificate of Appropriateness

Historic Designation

Historic designation is the major function of the IHPC. As part of the historic designation process for an area or site, the IHPC prepares a historic area plan that defines the designation, explains its significance, and establishes design standards, guidelines, and planning recommendations that protect the historic character of a historic area. After approval by the Commission, the historic plan is sent to the Metropolitan Development Commission to be adopted as part of the Consolidated City's comprehensive plan. Once approved, alterations made within the designated area are required to follow the guidelines set out in these plans.

Why is there a review process?

The review process is at the heart of what the IHPC does. Because there are constant changes in the type of materials, architectural design, and engineering used when constructing buildings, the physical qualities of a place are what allow us to understand when a place was developed and to recognize it as historic. Changes to the physical qualities of a building can drastically change its character and a passerby's understanding of when it was built. Construction of new buildings can radically change the entire character of an area and even small changes to existing buildings can add up over time to create an entirely new area. Because so much of what makes historic resources significant are their physical qualities, the IHPC's review process is critical to managing change in historic areas.



1531 Broadway Street, c. 1978. Photo: Indianapolis Historic Preservation Commission Collection.



1531 Broadway Street, 1/12/2006. Photo: Indianapolis Historic Preservation Commission Collection.

The Review Process and Levels of Review

Most work in locally designated historic areas require a Certificate of Appropriateness (COA) before work can be started. Proposed projects are reviewed to see if they meet the relevant guidelines and the zoning ordinance requirements. When the IHPC was first created, all projects were reviewed by the Commission at public hearings. As the IHPC has gained additional districts, staff, and revisions to its statutory authority, it divided approvals between the Commission, hearing officers, and staff.

Policies adopted by the IHPC describe what level of review different projects will require. While guidelines in historic area plans describe how alterations should be made, IHPC policies describe how projects are reviewed. Typically, lower impact projects that meet guidelines in historic area plans can be reviewed and approved by IHPC staff; some projects may not require a COA. The higher the impact a project may have or if a project deviates from set guidelines, a higher level of review is needed. The hearing process, at the Commission level and the hearing officer level, create the opportunity for public comments to be considered alongside the historic area plans. When a project is found to be appropriate, the IHPC issues a COA for the work.

Once in a while, a project may not meet relevant guidelines or standards, but denial of the project would result in a substantial hardship for the property owner or would deprive the owner of all reasonable use and benefit of the property or that the project's effect upon the historic area would be insubstantial. In those instances, the IHPC statute

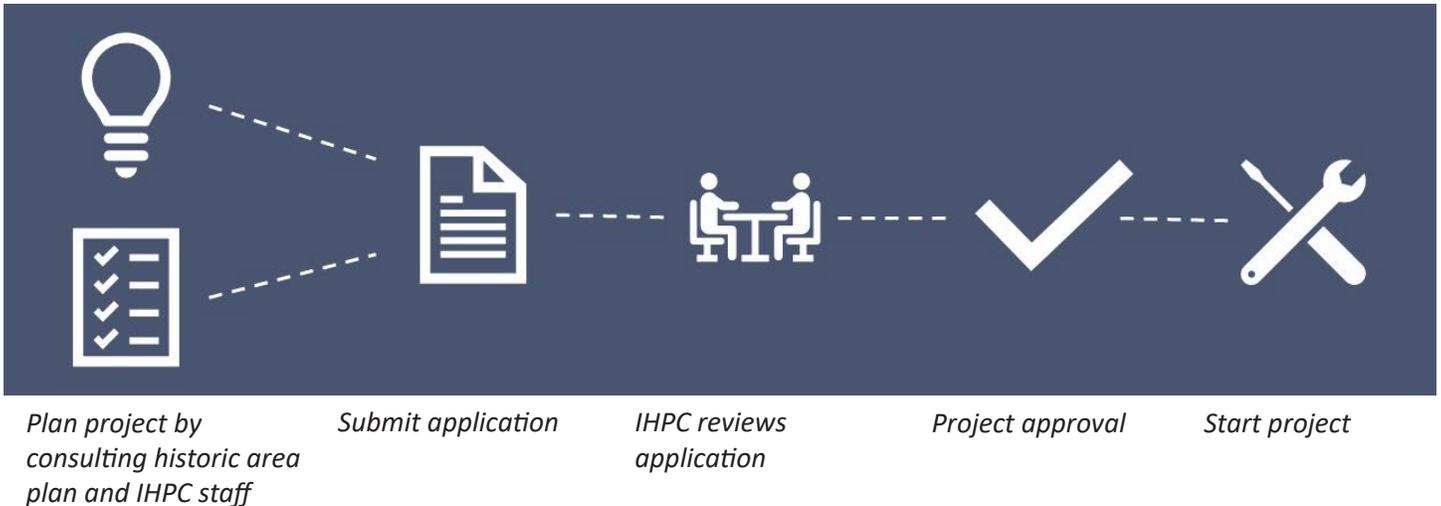
allows the Commission to issue a Certificate of Authorization. The Certificate of Authorization acts like a Certificate of Appropriateness and enables the project to move forward while acknowledging that the project does not meet the guidelines for the historic area.

Violations: Work without a Certificate of Appropriateness

Doing work without a required COA violates the IHPC's statute, interrupts the review process, and can result in inappropriate changes to a building that hurt the overall character of a historic area. Resolutions can vary for violation cases. Remedies might include, but are not limited to, obtaining the necessary COA, payment of fines and/or late fees, redoing work to bring changes into compliance, court orders, and injunctions.

Resolutions are dependent on the details of a specific violation and the appropriateness of the work. It is possible that work completed without a COA may meet relevant standards and guidelines, but as a COA is required by the IHPC's statute, such work would still be considered a violation. In such a scenario, the completed work may not have to be undone, though other remedies, like obtaining the required COA, may be sought to address the procedural violation.

Typical Review Process



Types of Violations

Procedural Violation

Violating the review process results in a procedural violation. Examples of this kind of violation include:

- Working without a COA.
- Submitting an application for a COA and beginning work before the review process is complete.
- Failure to follow stipulations included in an issued COA.
- Undertaking unexpected repairs during an approved project without discussing the repairs with IHPC first.

Remedies typically will include obtaining necessary permissions.

Inappropriate Alterations

Inappropriate alterations occur when work is undertaken that does not meet a historic area plan's standards or guidelines. Inappropriate alterations often occur in projects that failed to obtain a COA prior to starting work, but they can also occur anytime a project scope is changed without consulting IHPC; this includes projects that received COAs. Remedies may include removing or amending the alteration.

02. Recommendations



Recommendations

The purpose of this section is to provide general recommendations for future actions that will affect the physical development and character of historic areas. These recommendations are meant to guide, not mandate, and are to be used as tools in developing actions and strategies for future decisions. District-specific recommendations may be more detailed than the recommendations included in the Common Plan.

Land Use

Land use recommendations form a long-term vision for how land is used and developed. Land use recommendations inform zoning and variance requests, as well as long-range development by identifying what types of use should occur and where they should be located. Land use typologies and categories are defined in the Land Use Plan, a segment of the Comprehensive Plan for Indianapolis and Marion County.

Recommended:

1. Land use recommendations that consider historic land use patterns.
2. Land use recommendations that support district-specific preservation goals.

Zoning

Zoning is used to execute land use recommendations in Indianapolis. It provides a framework for how land can be developed for specific uses. Zoning recommendations are informed by land use recommendations and guide evaluation of zoning and variance requests. Zoning classifications and standards are defined in the Indianapolis-Marion County Consolidated Zoning and Subdivision Ordinance.

Recommended:

1. Zoning recommendations that consider historic, current, and projected uses in a historic area.
2. Zoning recommendations that support preservation of historic areas.

Parking

The diversity of neighborhoods within designated historic areas has equally diverse parking needs. This diversity includes patterns of parking availability and location, orientation and access of parking, and parking demands. Parking is also affected by changing modes of transportation; in some areas, this may mean a higher need for bicycle parking or support for other modes of transit. Parking guidelines in specific area plans provide parking recommendations, as well as architectural and design standards for parking. Guidelines for new parking structures are included in this Common Plan.

Public Infrastructure and Amenities

Public infrastructure includes most elements within the public right-of-way, such as streets, alleys, curbs, sidewalks, esplanades, and parks. Most designated historic areas retain the historic layout of their public infrastructure and many retain historic infrastructure and amenities.

Recommended:

1. Encourage repair and retention of historic infrastructure whenever possible, including but not limited to preserving or reconstructing historic limestone curbs, horse rings, and brick alleys and sidewalks.
2. Encourage preservation of historic public spaces, including but not limited to esplanades, plazas, and parks.
3. Encourage thoughtful, sustainable landscape design choices that enhance the character of historic areas.

03. Plan Goals and Objectives



Plan Goals and Objectives

The primary objective of this historic area plan is to **preserve both the character and the fabric of historically significant areas and structures for all present and future residents of Marion County.** The renovation and rehabilitation of surviving historic structures and the construction of compatible new buildings are integral parts of this goal.

Underlying objectives of this preservation plan are to maintain and strengthen the character of historic areas in Indianapolis-Marion County by:

1. Encouraging sensitive and compatible development in historic areas.
2. Encouraging land uses and building uses that are compatible with historic areas.
3. Providing a framework for identification and designation of new historic areas and sites in Indianapolis-Marion County.
4. Increasing public awareness of historic preservation in Indianapolis-Marion County.

04. Historical & Architectural Significance



Introduction

This section discusses the history of the Indianapolis Historic Preservation Commission (IHPC) and a brief timeline of the development of Indianapolis-Marion County. This section provides a general context for places and sites within Indianapolis and illustrates for how the development of different areas is connected. Intended as a general reference for those working or living within designated historic areas, this section may also be of interest to the wider Indianapolis community.

History of the IHPC

The Indianapolis Historic Preservation Commission (IHPC) was established in 1967, right at the height of a national movement for historic preservation. That movement in the 1960s was a nationwide response to a construction and redevelopment boom that began when World War II ended. Across the country, countless historic places were lost, or irreversibly damaged as downtown areas suffered from disinvestment and demolition, communities were razed or divided by thousands of miles of new highway, and new suburban developments were constructed.

It may seem surprising, but before the 1960s, there were scant legal protections for most historic resources in the United States. A few municipalities, such as New York City and New Orleans, adopted local historic preservation ordinances in the early twentieth century, but such local laws were uncommon and there were few protections for historic resources under federal law. It took extensive demolition in the 1940s, 1950s, and 1960s to spark widespread concern, and then change, for how communities, including Indianapolis, treated historic resources.

The Need for a Historic Preservation Commission in Indianapolis

Indianapolis was a thriving city in the 1950s. Its diverse manufacturing industry had flourished during World War II and continued to do so in the immediate postwar years. This prosperity and a lift of wartime restrictions on construction led to huge growth in Indianapolis.

New residential developments began to spring up in and around the city as construction boomed. Though downtown remained a major employment center, many middle- and upper-class residents began to move out of Indianapolis's traditional urban neighborhoods to new outlying developments. Widespread ownership of cars and the expansion of the highway system—notably I-65, I-70, and

I-465—kept suburbanites connected to Indianapolis’s center, but at a cost to downtown.

The relocation of so many people to the suburbs contributed to increased rates of absentee property owners, vacant and neglected properties, and a reduced tax base downtown. Local industries were strong, but city neighborhoods were increasingly described as blighted. Low- and some moderate-income residents that continued to live downtown often had insufficient resources to maintain residential properties or were tenants of absentee landlords. In the 1950s, the city had staunch policies against providing financial assistance for private property maintenance and demolition was soon seen as the solution for areas with deteriorating properties. Typically, these areas were neighborhoods that had been developed in the nineteenth century or early twentieth century.

Changing tastes also began to affect the way Indianapolis’s historic commercial and business districts looked. Modernism and its clean, light lines spoke to the public’s preoccupation with design that was futuristic, embraced new technologies, and oozed a sense of progress. In comparison, older architectural styles, especially the heavy ornate details of the Victorian era, were seen as stodgy, unattractive, and stuck in the past. Some nineteenth-century buildings downtown were demolished and replaced with new modern construction or parking lots, like the English Hotel and Opera House or the Denison Hotel; others were given face lifts so extensive that the original building became

unrecognizable. The Vance Block Building, for example, was remade by an extensive façade redesign in 1957.

These changes in Indianapolis compounded over the years, and some residents began to ask what Indianapolis was losing to disinvestment, reinvention, and demolition. Even the city's once most-sought-after neighborhoods had started to slide into decay. Lockerbie Square, a neighborhood well-known as the home of James Whitcomb Riley, was described in the late 1950s as "quietly sinking into picturesque oblivion."

Redevelopment downtown took many forms, though in residential areas it was common for large portions of neighborhoods to be razed and replaced with modern construction. When the decline in the Lockerbie Square neighborhood raised concerns, a different redevelopment approach was proposed. The Indianapolis Star reported in December 1957 that the Department of Metropolitan Development had a plan that to turn Lockerbie Square into a living memorial to James Whitcomb Riley.

The plan capitalized on what made Lockerbie, and Indianapolis, unique—its historic architecture. Several residential blocks of the neighborhood would be restored to how Riley may have



Photo to be added.

New Merchants National Bank and Trust Company Building that replaced the Vance Block Building in 1957. Photo: Library of Congress, Prints & Photographs Division, HABS, HABS-IN-266-19.

The reclad Merchants National Bank and Trust Company Building.

experienced them. To do so, buildings with obvious architectural significance would be purchased and rehabilitated; deteriorated buildings would be demolished and replaced with historic houses relocated from the surrounding area. An 1890s-themed Main Street, known as Lockerbie Fair, would be reconstructed along East Vermont Street by relocating nineteenth-century commercial buildings, a feature heavily influenced by the then-recently opened Main Street at Disneyland.

Planners compared the plan to preservation projects like Williamsburg, Virginia and Beacon Hill in Boston, Massachusetts, and marketed the Lockerbie Fair as a potentially huge tourist draw for Indianapolis. The costs of realizing the dream were high though, and the plan languished for years as committees worked to find the necessary funding. In the meantime, the city's historic fabric continued to erode and other efforts for preserving local landmarks took shape.

Establishing the Indianapolis
Historic Preservation Commission
By 1960, local preservationists began to organize to act to protect historic Indianapolis. A small group led by philanthropist Eli Lilly and including local architects Edward D. Pierre and Edward D. James and art historian Wilbur D. Peat, founded a preservation group—the Historic Landmarks Foundation of Indiana. Known as Indiana Landmarks since 2010, the then private organization began investing private funds in historic properties to stabilize and restore them. One of the organization's first projects was the rehabilitation of the Morris-Butler House.

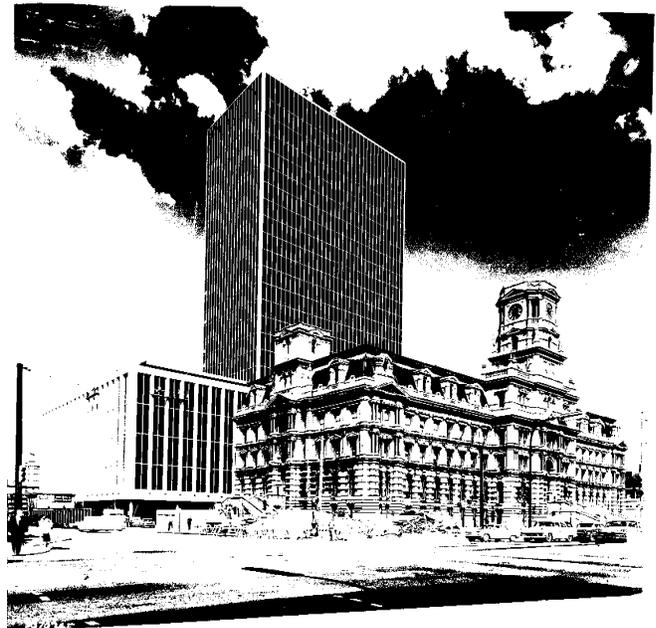
Indiana Landmarks had been inspired by the plan for Lockerbie Fair, and when it seemed progress for its realization had slowed, set about securing private investment for restoration of the neighborhood in 1965. Even as Indiana Landmarks and its Lockerbie

Square Committee renewed interest in saving Lockerbie Square, it was also becoming apparent that privately led initiatives for preservation had limits. If a property owner was uninterested in preserving their historic property, there was still little to stop them from altering or demolishing it or selling it to another owner to be altered or demolished.

The limits of private influence on preservation were underscored when in 1963, the city lost its first Federal Building at the corner North Pennsylvania Street and East Ohio Street (1861-1963). Indiana Landmarks and others had advocated for saving the building but were unsuccessful. That same year, the Marion County Courthouse (1876-1963) was also demolished. Similar significant buildings were being torn down in other cities, such as Penn Station in New York City (1904-1963), and preservationists began to call for public management of significant historic resources.

On a federal level, this push resulted in the passage of the National Historic Preservation Act of 1966 (NHPA). The NHPA established a National Register of Historic Places, outlined criteria for evaluating the historic significance of resources, established standards and guidelines for how to maintain and rehabilitate historic resources, and directed the states to create their own preservation programs. In Indianapolis, the push for public oversight took cues from the NHPA and preservationists successfully lobbied the Indiana General Assembly to create a local historic preservation commission in Indianapolis in 1967.

The state legislation to create a historic preservation commission in Indianapolis was supported by Indiana Landmarks, the Marion County Historical Society, and the Lockerbie Street Committee (a committee of Indiana Landmarks dedicated to organizing private efforts to restore the historic neighborhood). The law (Indiana Code 36-7-11.1 et seq.) established a seven-member commission with the power to survey and designate historic areas; review alterations, demolition, and new construction within designated areas; acquire property; and exercise eminent domain. Commissioners were to be appointed by the Mayor and the first initiative for the Commission was to guide development around the James Whitcomb Riley House in Lockerbie Square.



*Demolition of Marion County Courthouse, 1963.
Photo: Indianapolis Historic Preservation Commission
Collection.*

The Indianapolis Historic Preservation Commission in Action

The fledgling Indianapolis Historic Preservation Commission (IHPC) set to work quickly after it was established in 1967. Though the state legislation had given the IHPC all the development and review powers it needed to effectively manage historic areas, the law had provided no staff to support the commission and no dedicated budget. Despite this, the IHPC was able to write a preservation plan for Lockerbie Square and had designated it as Indianapolis's first local historic area by 1968.

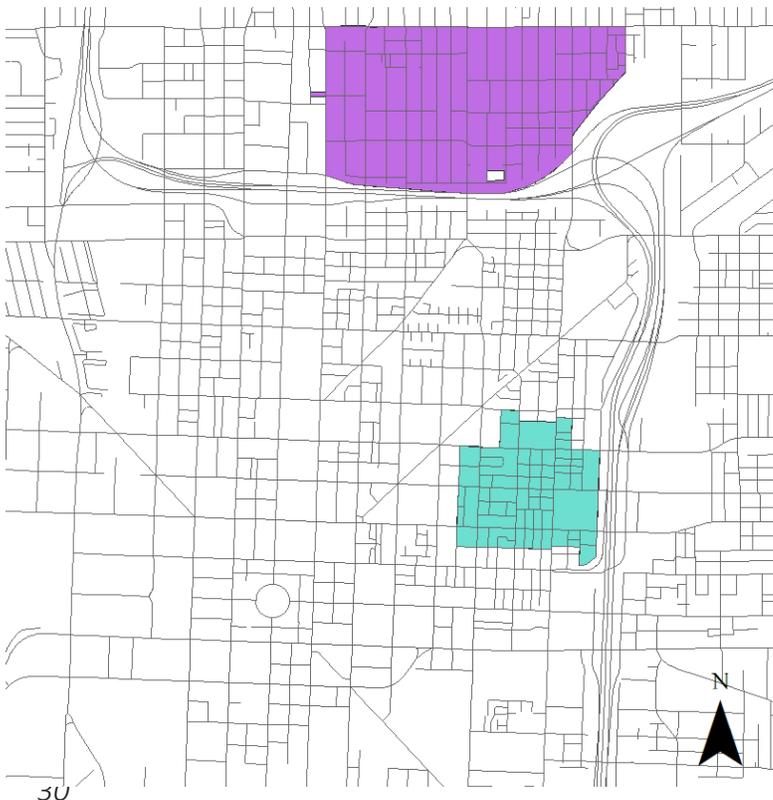
The lack of staff and budget initially limited the IHPC. Without funding, the Commission was hard-pressed to achieve the objectives of the 1968 preservation plan for Lockerbie Square, and without staff, it was difficult to imagine how other designations could occur. The first IHPC hearings were held in commission members' homes with support staff provided by Indiana Landmarks. The value of the IHPC was well-understood by preservationists and other civic groups in Indianapolis, however, and as the city began to prepare for the Bicentennial celebration to be held in 1976, a coalition of local preservation groups, the Greater Indianapolis Progress Committee (GIPC), and the city government lobbied the Indiana General Assembly for an amendment to the IHPC's state legislation. An amendment was passed in 1975 that enabled the IHPC to hire staff that were integrated into the Department of Metropolitan Development (DMD).

Armed with a staff, the IHPC pursued its

mission with determination. The IHPC conducted the first county-wide survey of historic properties, researched historic properties, and started a prolific period of historic designations. The Commission designated five individual sites and its second historic district—the Old Northside—by the end of the 1970s. Two more individual sites and five more historic districts were added in the 1980s—Fletcher Place, Fountain Square, Lockefield Gardens, Chatham Arch, and Herron-Morton Place.

The downtown neighborhoods designated by the IHPC in its first two decades had suffered similar disinvestment that had affected Lockerbie Square. Many properties had started to slip into physical decline and demolition had started to erode the areas' historic fabric. Designation of the neighborhoods and the commercial corridor of Fountain Square was driven by concern of losing significant pieces of nineteenth-century urban development. In the case of Lockefield Gardens, total loss of the city's first major public housing development was threatened by the expansion of Indiana University-Purdue University Indianapolis (IUPUI) campus; only seven of the eleven original 1938 apartment buildings survived the expansion scheme, but designation by the IHPC ensured that any future alterations to the site would be reviewed.

Another amendment to the IHPC's state statute in the early 1980s had helped facilitate these new designations by improving the way the IHPC conducted its review process. The revisions allowed the IHPC to exempt categories of work from design review and allowed a hearing officer to hold public hearings with appeals to the IHPC. These changes helped create preservation plans that were more



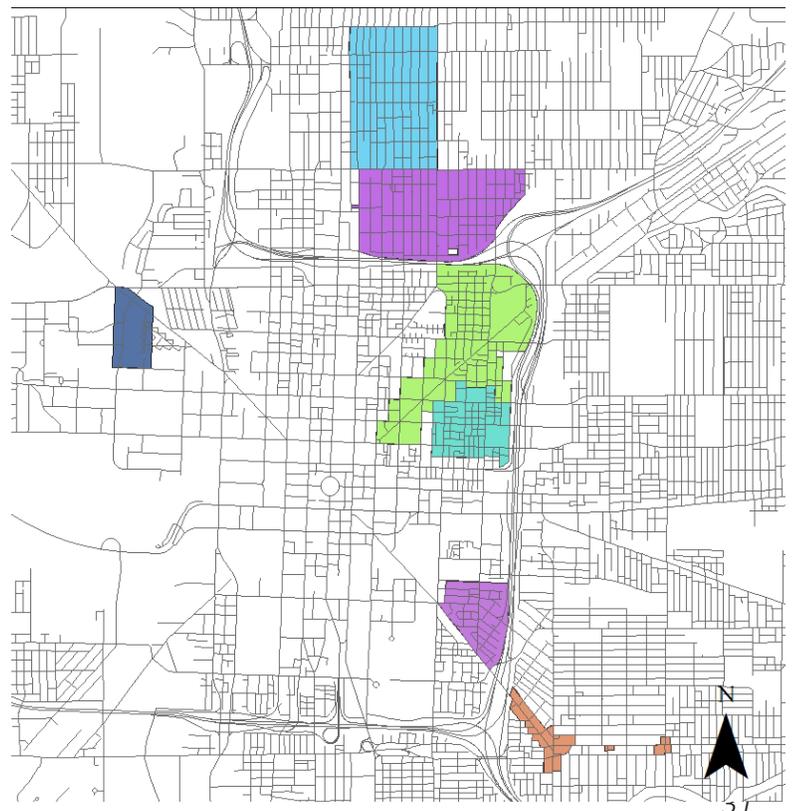
Lockerbie Square and the Old Northside were the first two historic districts designated by the IHPC.

customized to each historic area and enabled the IHPC to divide approvals between staff, a hearing officer, and the commission. The commission was also expanded from seven members to nine members, and the amendment further required one commissioner be a resident of a historic area and removed the ability for the IHPC to exercise eminent domain.

1992 began with a new mayoral administration that set an expectation of providing city services at a lower cost. Streamlining of services prompted another revision to the IHPC's state statute, this time to allow the IHPC to act as the Board of Zoning Appeals for designated historic areas. Changes in the city budget drastically reduced the IHPC's staff, but the need for continued design review in designated areas and for new historic designations continued.

Office and commercial businesses began to return downtown and brought new development pressures with them. Development by demolition was still a popular tool and threatened areas near improvement projects like the Circle Centre Mall and the White River Canal. Historic neighborhoods near the IUPUI campus were vulnerable to campus expansion and commercial development. Disinvestment in downtown neighborhoods was unresolved as businesses, not residents, moved back downtown. Meanwhile, more suburban areas of Indianapolis-Marion County began to see infiltration of big-box commercial development in traditional mixed-use, village areas.

With a limited staff, two historic districts were designated by the IHPC in the 1990s—the Wholesale

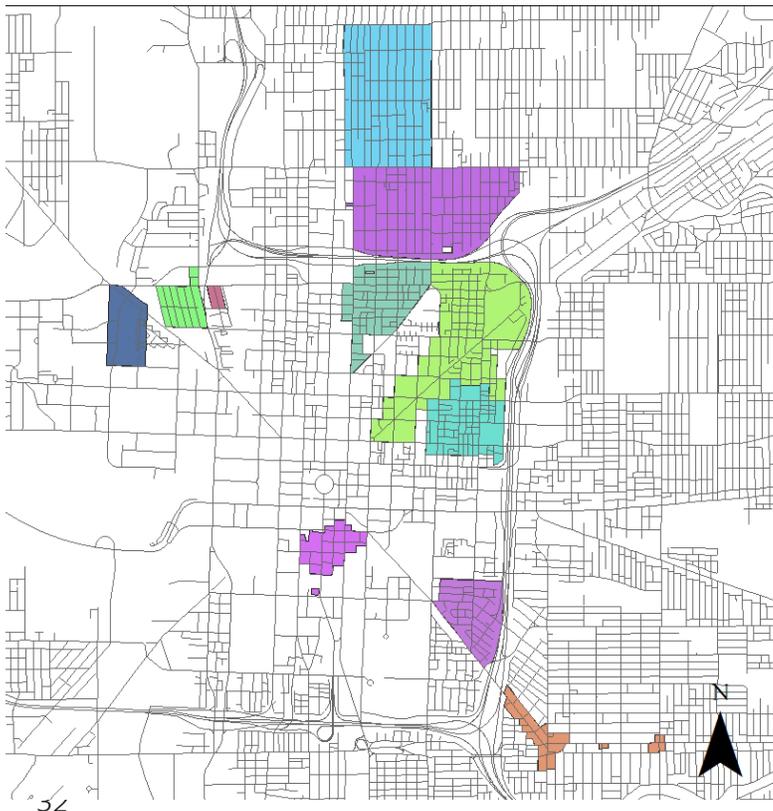


Most of the next wave of designated historic districts were clustered near the downtown core of Indianapolis. The map to the right shows districts designated through the 1980s.

District and the St. Joseph Historic District. Designation of the Wholesale District came out of negotiations to save the historic facades of buildings that were to be demolished as part of development for the Circle Centre Mall, while designation of St. Joseph sought to protect the unique, mixed-used historic area from further erosion from disinvestment.

In order to continue to meet the needs of its existing historic areas and the need for new designations, the IHPC created a second level of designation, the conservation district. Conservation district plans would only review work specifically identified in its plan, as opposed to the more traditional preservation plan that would generally review all alterations in the district. Initially conceived as a first step towards a full preservation plan, the conservation approach focused more on preserving the overall character of an area rather than creating strict guidelines. In practice, it became a helpful tool in preserving affordability in designated historic areas as it allowed for more flexibility in design review. The lighter approach helped communities broach the topic of historic preservation and how they valued the historic character of where they lived and worked. The first conservation district was Fayette Street in 1995 and was quickly followed by conservation district designations of Ransom Place and New Augusta.

In the first decade of the new millennium, the IHPC designated two new historic districts—Woodruff Place and Irvington—and two new conservation districts—Cumberland and Cottage Home. The IHPC also expanded the Chatham Arch historic district to include the Massachusetts



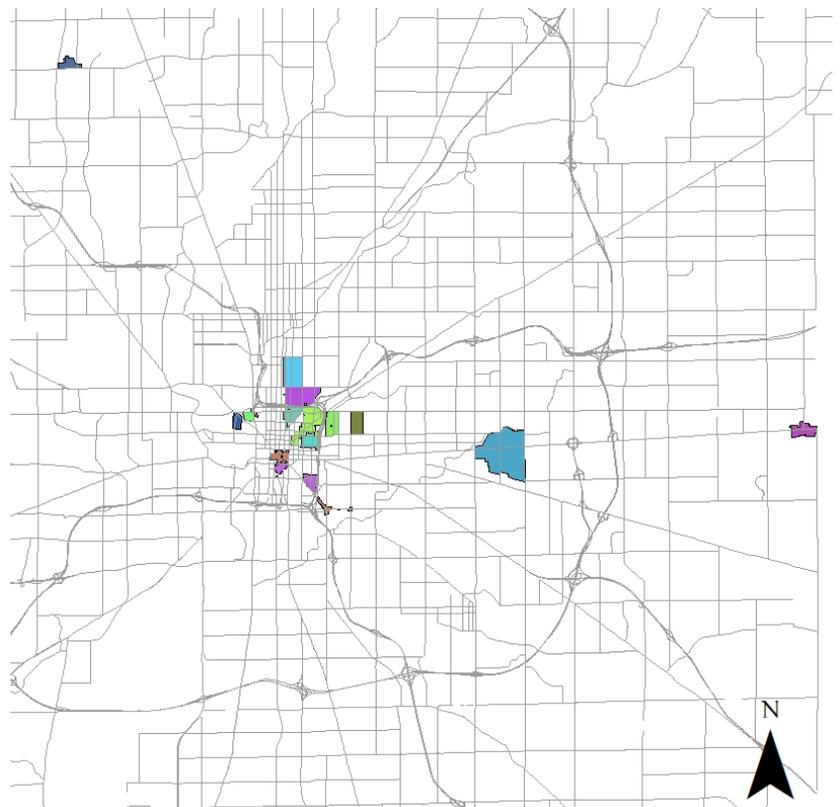
The first conservation districts were created in the 1990s: Fayette Street and Ransom Place. Other designations downtown helped drive reinvestment projects in the urban core. The map to the left shows districts designated through the 1990s.

Avenue commercial area as the new Chatham Arch-Massachusetts Avenue historic district and designated two additional individual sites. These new designations increased the number of buildings under protection by 150% and helped to support an increased staff.

In 2009, some concerns were raised in the Indiana General Assembly about the powers and processes of the IHPC. Proposed legislation would have weakened the IHPC's authority in the review process and its powers of designation. A task force was ultimately created that studied how the IHPC operated and generated a set of recommendations that improved IHPC's processes. The proposed legislation that would have removed authority from the IHPC was never adopted, but a bill was passed that changed how commissioners were appointed to the IHPC. Rather than the Mayor appointing all nine commissioners to the IHPC, four would be appointed by the City-County Council and five would continue to be appointed by the Mayor, broadening the public's stake in the IHPC.

After these changes were implemented, the IHPC went on to designate the Monument Circle District. The center of Indianapolis, the area designated in the new district was significant more for how the buildings reflected the evolution in downtown's architecture than for reflecting one specific period in time. The uniqueness of this area challenged the IHPC to a more creative approach in the designation process and resulted in the IHPC identifying a continuum of significance for the Monument Circle District. The first of its kind, this experience influenced how the IHPC adapted its designation process in the future.

The 2000s saw the addition of historic areas outside the immediate downtown area, including New Augusta, Irvington, and Cumberland. The addition of Massachusetts Avenue to the Chatham Arch Historic Area also occurred in the early 2000s. The map to the right shows historic districts designated through 2013.



Critical discussion of the IHPC first started in 2009 and its impact first raised during 2009 demonstrated that designation by the IHPC had helped historic places in Indianapolis stabilize and reinvigorate. Stories, opinions, and editorials shared by the community spoke of the buildings that had been restored or adapted for modern use, the vacant parcels filled in with new construction, and the return of businesses and people to designated neighborhoods. A 2017 study by preservation economist Donovan Rypkema affirmed the community's anecdotes. The report from Place Economics found that IHPC districts were amongst the most productive, resilient, and livable areas in Indianapolis, outperforming the rest of the city in growth between 2000 and 2015, recovering more quickly from the Great Recession, and having a wide distribution of incomes, race, and ethnicity. In short, historic designation had not just stopped the demolition of old buildings; it had helped encourage community investment and development.

The Next Fifty Years of the Indianapolis Historic Preservation Commission

The Indianapolis Historic Preservation Commission (IHPC) celebrated its fiftieth anniversary in 2017. The year-long celebration came right on the heels of the fiftieth anniversary of the National Historic Preservation Act (NHPA) and prompted deep discussions about the next fifty years of preservation in Indianapolis. To date, the IHPC had designated seventeen historic areas and thirteen individual sites that included more than 6,000 designated properties, but many historically and architecturally significant areas in Indianapolis were still undesignated. What we currently understand to be historic and significant is much broader and deeper than what was commonly thought of in the twentieth century. This is partly because as each year passes, we get one year further away from when events occur or when buildings were built. The passage of time brings us new types of architecture and places to study and preserve, but it also brings a greater appreciation for what makes up our

history.

Our past is shared and a great diversity of stories, races, classes, people, and experiences make up historic Indianapolis. Our diversity should be studied, preserved, and celebrated. Inclusion builds stronger, more resilient communities, the kind of Indianapolis we all want to be a part of. As the IHPC initiated an update of its historic area plans, it committed itself to researching, designating, and preserving the diversity of Indianapolis's community, history, and places.

As the IHPC began its second fifty years, places like Flanner House Homes, Riverside Drive, and Haughville, all twentieth-century areas with significant connections to Black history in Indianapolis and known for their unique architecture were not locally protected. Small nineteenth-century neighborhoods, like Windsor Park on the city's near eastside, were still vulnerable to development pressure, as were the apartment and commercial buildings around the Indiana War Memorial Plaza. Extensive remodels and infill construction were changing the character of places like Meridian-Kessler. Mid-twentieth century buildings and neighborhoods were just beginning to be thought of as historic, even as they started to be altered and torn down.

Such a wide range of preservation needs demands innovative responses. Technology unavailable in 1967, like Internet-based services, is now available to better connect the IHPC with residents, property owners, and stakeholders. Creativity in preservation and conservation plans can address changing development pressures and building types. More comprehensive inventories will help build an inclusive, diverse narrative of Indianapolis and will help building community resiliency. In accepting this responsibility, the IHPC will continue to designate and protect the irreplaceable historic places in Indianapolis for the present and future generations.

Development of Indianapolis-Marion County

Pre-City Development (Prior to 1800)

Before Indiana became part of territory claimed by the United States, this land was home to several different groups of Central Algonquin speakers including the Miami, Wea and Piankashaw. In the mid-1700s, the Miami invited a group of displaced Delaware to settle in what is now known as northern Marion County and Hamilton County. The Delaware who relocated here constructed at least one village settlement near the north county line of Marion County, though this is not extant today.²

White American settlement of Indiana started during the mid-1700s. Early settlers established scattered homesteads and, by the early 1800s, had also established more robust settlements. To solidify its claim of the land, the federal government signed a series of treaties with Native American groups that lived in the Ohio and Indiana territories. These treaties required that Native American groups leave their homelands and move westward, out of the area that white Americans intended to settle. These agreements were often unjust and offered little or no compensation to groups forced to relocate. Not long after these efforts began, Indiana became a state and Indianapolis was selected as the site of the state's capital.

The Built Environment

Archaeological evidence of eighteenth-century Native American villages and older occupation, such as the prehistoric Clovis Paleoindians, have been documented throughout the twentieth- and twenty-first centuries in Marion County.

White settlers often constructed relatively simple heavy-timber frame and brick buildings. Houses from this early period were usually one room deep and perhaps two rooms wide. Barns and simple outbuildings needed to support farming and food preparation would have also been built from timber.

Photo to be added.



c. 1890 stereoscopic photo of a c. 1830 cabin in Indianapolis. From The New York Public Library.

Early City Development (1800s-1850s)

Indianapolis was platted in 1821 as a new capital city for Indiana. The site's central location and access to the White River made it an attractive option for the capital of the new state. The first plat of the city was drawn by Alexander Ralston and Elias P. Fordham. It divided one square mile into a series of orderly, gridded streets and equally sized parcels of land.

The downtown parcels of Indianapolis quickly filled with houses, shops, churches, and government buildings as new roads like the National Road brought people to the city. Farmsteads were built up in the outlying county area and small village settlements clustered along roads between downtown and outlying areas.

The railroad first arrived in 1847 and sparked a new boom for Indianapolis. The city's central location within the growing national rail system primed Indianapolis as an important area for trade. Companies built factories near the railroads and profited as access to multiple markets opened. New residents began arriving in pursuit of new jobs and opportunities, many of them German Europeans leaving behind a politically unstable homeland. Few new residents were Black as the Indiana State Constitution barred African Americans from settling in Indiana.

The Built Environment

Early Indianapolis was most characterized by low- and mid-rise buildings. Residential, commercial, and industrial uses were often mixed together in the city center and farmsteads were common in the county area. Architectural styles that were popular during this period include the Federalist, Early Classical Revival, and Greek Revival styles. Italianate and Gothic Revival styles first emerged in Indianapolis during the 1840s and would continue to be popular into the later 1800s.

Federalist

The Federalist style is one of the earliest styles that would have been found in Indianapolis and few examples survive. The style was an evolution of an earlier British-influenced style called Georgian architecture. It emphasized symmetry and architectural elements borrowed from Classical architecture like pediments and cornice details. Identifying features include:

- Symmetrical plans and fenestration
- Semi-circular or elliptical fanlights over primary doors
- Decorative moldings in cornices, commonly using dentils
- Simple rectangular floor plans
- Pediments on small porches
- Side-gable or hip roofs
- Usually wood or brick construction

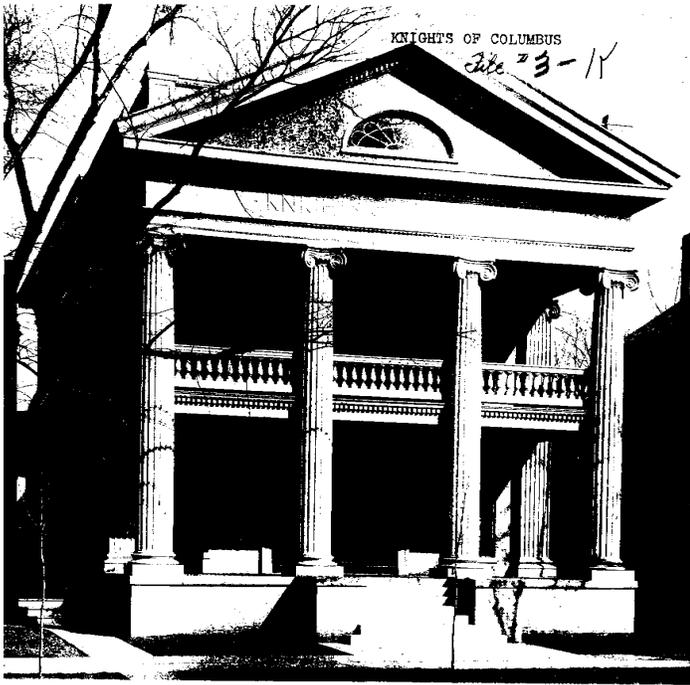
Photo to be added.

Early Classical Revival

The Early Classical Revival style used more elements from Classical architecture than the Federalist style. It brought back the use of ordered columns and designs usually had a lot of emphasis on primary entrances. It was often used for public buildings. Common characteristics include:

- Prominent porch or portico on the primary façade, usually of the same height as the building itself
- Roman, Doric, or Tuscan columns
- Semi-circular or elliptical windows over primary doors
- Arched windows in high-style variations
- Symmetrical fenestration
- Side-gable or hip roofs
- Usually wood or brick construction

Photo to be added.



Knights of Columbus Building. Photo: Indianapolis Historic Preservation Commission Collection.

Greek Revival

The Greek Revival style was heavily influenced by Classical Greek buildings, particularly Greek temples. Popularized by pattern books in the early 1840s, Greek Revivalism was at one time called the National Style it was used so widely throughout the country. Greek Revival buildings are identified by:

- Wide band boards near cornice lines and wide trim in gables
- Prominent round or square columns, typically Doric columns
- Symmetrical fenestration
- Elaborate surrounds on primary doors
- Narrow sidelights and transoms on primary doors
- Cornices with detailed entablatures
- Low-pitched gable or hip roofs
- Usually wood construction



Jameson-Morris-Swearingen House in the Old Northside. Photo: Indianapolis Historic Preservation Commission Image Collection, Digital Collections of IUPUI University Library.

Early Gothic Revival

A very popular style for churches and institutional buildings, Gothic Revivalism was influenced by English medieval architecture and was popularized by the Picturesque movement, a movement in the arts that started in England in the mid-1800s that was inspired by shapes and natural imperfections found in nature.

Identifying features include:

- Steep gabled roofs
- Pointed arches over windows, doors, or porches
- Lacey tracery work on windows, building trim, other decorative elements
- Castellated parapet walls
- Irregular or asymmetric floor plans
- Bay windows
- Usually wood, brick, or stone construction

Italianate

The early Italianate style was inspired by architecture from the Italian Renaissance. It celebrated informal, rambling floor plans and high-style examples often had a lot of ornamentation. While it first began appearing in the 1850s in Indianapolis, the Italianate style was popular through the 1880s. This style is most commonly identified by:

- Low pitched roof, typically a hip roof
- Overhanging eaves with decorative roof brackets
- Narrow, tall windows that were commonly arched or curved
- Crown details on windows
- Embellished primary doors
- Cupolas or square towers
- Cast iron or sheet metal details on commercial buildings



James Whitcomb Riley House in Lockerbie Square. Photo: Library of Congress, Prints & Photographs Division, HABS IN-51-0062..

Industrialization and Growth: 1860s-1880s

The Indianapolis's central location in the national rail system heavily influenced the shape of Indianapolis's development in the late 1800s. As a central railroad hub, Indianapolis became a strategic rendezvous point for the Union Army and the city became host to several Civil War era camps, hospitals, prisons, and arsenals. Thousands of troops came to the city and many local businesses grew as their products were needed on the front lines and at home.

Outside war efforts, the national rail system helped to quickly move people, goods, and ideas around the country. Manufacturing and other businesses in Indianapolis located themselves near Union Station and rail lines to improve their access to trains bound for other markets. New residents continued to arrive in Indianapolis in search of jobs, many in the factories spreading along the White River, and new opportunities.

The Built Environment

Industrialization affected everything in the second half of the nineteenth century. New industrial processes quickly and efficiently processed wood into lumber and clay into bricks. They also standardized the size and shape of building materials. Standardized materials allowed construction to occur faster and with more flexibility of design. Patterns could be easily reproduced, a feature that was especially helpful for speculative developers.

During this period, builders and architects in Indianapolis continued to design buildings in the Greek Revival, Italianate, and Gothic Revival styles, though these styles became more uncommon as time passed. Decorative styles became very popular in this period and helped to express individuality in a time when social customs and rules were very strict.

New residents to Indianapolis continued to include European immigrants, but large numbers of African Americans from the South and rural Hoosiers began to make up increasing percentages of new arrivals. Often, new residents with similar backgrounds settled in similar areas of Indianapolis, creating enclaves within the city.

As more factories opened and ramped up production, pollution and crowding downtown increased. Middle- and upper-class residents began moving to new residential developments north and east of the Mile Square that had planned, parklike neighborhoods far from the smoke and smells of the city. At the same time, city improvements had improved daily life in Indianapolis, including street lighting, telephone lines, an early sewer system, city water works, fire department, and the street railway system.

Victorian Buildings

“Victorian architecture” is commonly used to describe a group of architectural styles that were popular between the 1830s and the early 1900s, the period of the reign of Queen Victoria in England. These styles include Second Empire, Queen Anne, Gothic Revival, Stick Style, and Shingle Style. They are all very expressive and use complex roof shapes, asymmetry, ornamental embellishments, and color as major design features. It was also popular to incorporate Victorian decorative details like porch trim, porch spindles, and gable decorations to stylize traditional houses.



Victorian house in Woodruff Place. Photo: Herron-Morton Place Inventory Update, 2019.

Second Empire

Influences from France made their way into American architecture during the mid-1800s. As it was an ornate, high style, Second Empire was a popular choice for mansions and some commercial buildings. One of the key features of this style, the mansard roof, was popular as it increases usable attic space. Second Empire can be identified by:

- Asymmetrical facades
- Arched windows
- Mansard roof (double-pitched roof)
- Wide entablatures
- Heavy ornamentation on dormer windows and rooflines
- Balustrades on rooflines
- Slate tile roofs



Morris-Butler House in the Old Northside. Photo: Library of Congress, Prints & Photographs Division, HABS IN-52-0061.

Queen Anne

The Queen Anne style is one of the most versatile styles from the late nineteenth century. It emphasized decoration of buildings and often incorporated asymmetry into designs. Queen Anne cottages were especially popular in working-class neighborhoods. Characteristics of this style include:

- Asymmetrical facades and floor plans
- Steep roofs with complex shapes made from cross-gable or cross-hip roofs
- Towers on high-style examples
- Bay windows
- Full-width or wrapped porches
- Spindlework
- Decorative gable vents
- Usually wood construction, though patterned masonry was sometimes used
- Decorative cast iron storefronts were common in commercial buildings



Queen Anne house in Woodruff Place. Photo: DMD Staff, 2020.



Stick Style house in Woodruff Place. Photo: DMD Staff, 2020.

Stick Style

Stick style is best identified by how it used wood siding and trim to make exterior walls major decorative parts of a building's design. The style was most commonly used for residential buildings. Architectural pattern books and trade publications from the late nineteenth century suggested it as a style for suburban homes.

Characteristics of the style include:

- Decorative wood details, including:
- Decorative trusses in gables
- Decorative roof braces
- Spindlework on porches and eaves
- Wood siding installed in varying directions
- Deep front porches
- Overhanging eaves
- Towers
- Cross-gabled roofs or hipped roofs
- Almost always wood construction



Shingle Style house in Woodruff Place. Photo: DMD Staff, 2020.

Shingle Style

Similar to the Stick style, the Shingle style was described as a suburban style in the nineteenth century. In Indianapolis, it is more commonly found outside the Mile Square. This style emphasized low-pitched and irregular roofs, wide porches, and shingles as exterior wall cladding. There are typically fewer decorative details like spindlework as compared to other Victorian styles. Identifying features include:

- Low-pitched and irregular roof lines
- Wide porches
- Shingled exterior walls
- Romanesque arches
- Rusticated stone foundations or porch supports
- Minimal decorative detailing around windows
- Usually wood or wood and masonry construction



Romanesque Revival

The Romanesque Revival style was inspired by Roman architecture in Europe from the Middle Ages and was very popular for public buildings, like Union Station. It is easily identified by its use of heavy masonry and half-round arches. Other identifying features include:

- Steeply pitched hip roofs or steeply pitched hip roofs with cross-gables
- Heavy masonry, often combining red brick and rough finished limestone
- Half-round arches, especially over primary entries or windows
- Decorative stone details over doors and windows
- Towers
- Projecting bays
- Compact massing
- Square plans

Photo: YMCA Building on North Illinois Street (now demolished), Indianapolis Historic Preservation Commission Collection.

Urbanization: 1890s-1920s

The growth that took hold in Indianapolis in the 1880s carried the city through the first few decades of the 1900s and the sleepy, low-rise city began to build upwards. Thousands of new residents arrived in town, creating a demand for apartments, flats, and residential hotels. Social organizations and societies were large enough to start constructing club houses and office buildings of their own. Movie theaters, drive-ins, and open-air aerodromes were scattered throughout town. Industrial businesses continued to drive much of the city's growth, especially as heavy equipment producers transitioned to making automobiles and automobile parts, and factory campuses began to sprawl throughout the city and the county.

With the arrival of the car, new parts of the county and downtown were connected, streets began to cater more to cars than people, and automobile showrooms, garages, fueling stations, and parking garages began to dot the cityscape. Speedway and the Town of Speedway were built as testament to

The Built Environment

The construction boom that Indianapolis experienced between the 1890s and the 1920s left a lasting mark on the city. Rapid residential development, monumental institutional buildings, and new building types mark this period. Styles from this period are easily identified and incorporated popular ideas about what it meant to be modern, efficient, and innovative.

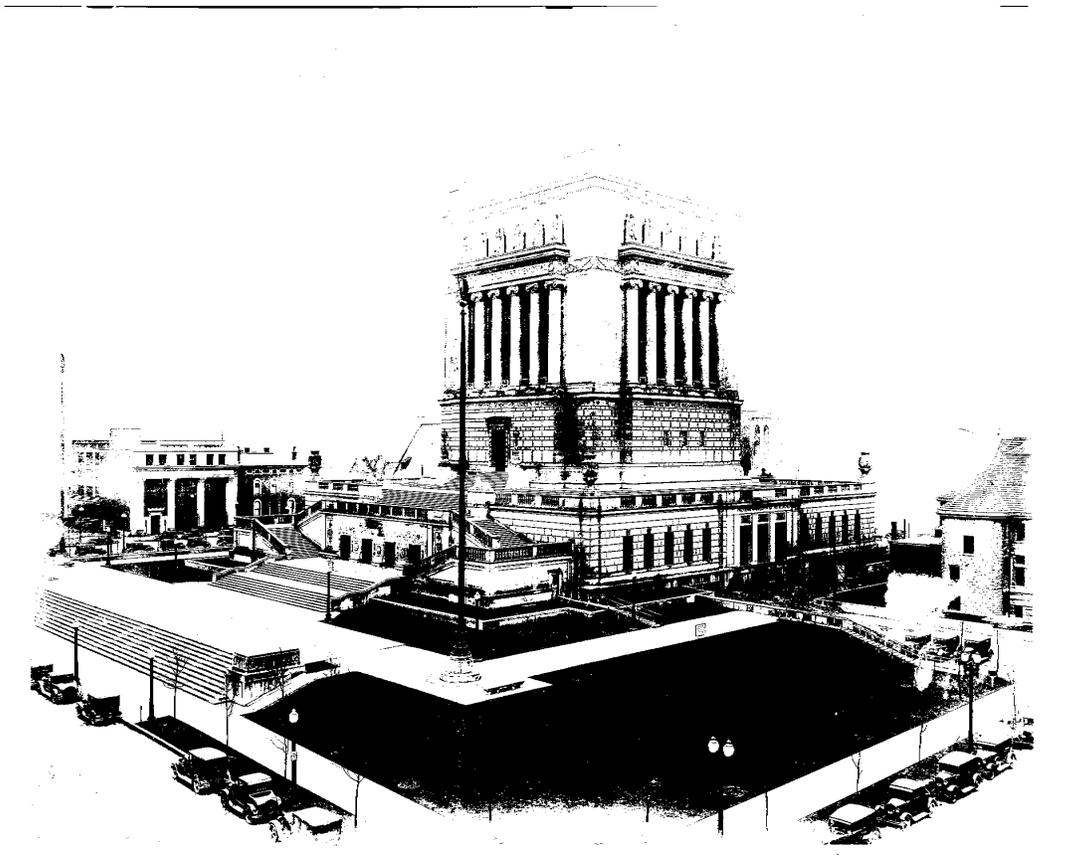


Looking at North Meridian Street from Monument Circle, c. 1910s. Photo: Indianapolis Historic Preservation Commission Collection.

modern technologies and efficiencies. Indianapolis vied with Detroit as one of the leaders in the auto industry.

With the explosion of growth in Indianapolis, it became apparent that there was a need for more formal city planning. Aside from the plat drawn in 1821, little municipal planning had guided development in Indianapolis throughout the 1800s. The crowding, factories, and close-set development of downtown sparked worry for city officials and citizens in the 1890s. In those conditions, they saw the risk of fire, quick spread of sickness, and the ill effects of pollution.

These concerns prompted city planning efforts inspired by the City Beautiful Movement, a city planning and design philosophy that argued cities should be beautiful, monumental places. Through open, public spaces and streets, residents could live healthy lives in thriving places. Formal planning efforts between 1890 and 1930 included George E. Kessler's park and boulevard system for Indianapolis and the initial planning for the Indiana War Memorial.



Indiana War Memorial, constructed 1924. Photo: Indianapolis Historic Preservation Commission.

20th Century Revival Styles

After a few decades, the full expression and experimentation of Victorian architecture inspired a return to traditional architectural styles. Architects looked back to styles and forms from the Colonial era, traditional English and French architecture, and the Italian Renaissance for ideas. Colonial architecture was especially popular and was used as a source for design ideas well into the late twentieth century.

Colonial Revival

This style was heavily influenced by English and Dutch buildings that had been built in the Mid-Atlantic colonies. The Georgian and Federal styles were especially important influences. Designs emphasized entries, windows, cornices, and symmetry. The Colonial Revival style spoke to conservative and patriotic sentiments that had been stirred by the country's involvement in World War I and a revival of academic interest in Colonial America.

Colonial Revival buildings can be identified by:

- Symmetrical facades
- Accentuated front doors, often with pilasters and pediments
- Multi-pane windows
- Gambrel roofs (Dutch Colonial only)
- Dormers on primary facades



Meredith Nicholson Residence. High-style example of a 1920s Colonial Revival house. Photo: IHPC Bass Photo Collection.



Tudor Revival house in Irvington. Photo: DMD Staff, 2020.

Tudor Revival

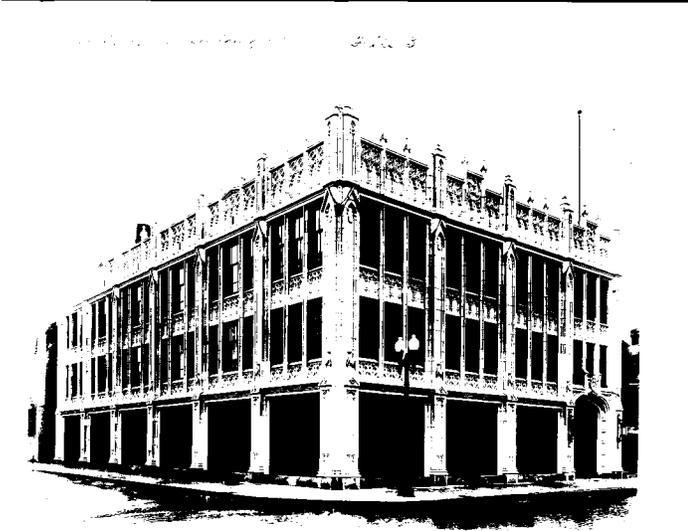
The Tudor Revival style was inspired by traditional English architecture, blending different elements from the late Medieval and Renaissance periods. The style was spread through books on architecture and other trade publications. It was used in Indianapolis many kinds of buildings from small cottages to large apartment buildings. Tudor Revival is commonly identified by:

- Steeply pitched roofs
- Half-timbering, typically faux half-timbering
- Prominent chimneys
- Multi-light windows
- Strapwork
- Patterned brickwork or stonework
- Use of multiple materials

Italian Renaissance

As the name implies, the Italian Renaissance style took its inspiration from the late Renaissance in Italy. This exploration of Italian Renaissance architecture had less free interpretation than the earlier Italianate style and more likely to have been designed by an architect. It is identified by:

- Rectangular floor plans
- Multiple-stories
- Roof-line parapets or balustrades
- Accentuated entries, often arched, colonnaded or recessed
- Arches
- Quoins
- Wide, overhanging eaves



Former Knights of Pythias Building used as the headquarters of the Stokely Van Camp Company. Photo: IHPC Bass Photo Collection.

Early Modernism

While some architects were inspired to return to more traditional styles of architecture, others were inspired to innovate. Early modernists like Frank Lloyd Wright began to experiment with openness and harmonies between the built environment and the natural landscape. They believed that the form of a building should follow its function. Sleek and streamlined concepts of ships, airplanes, and cars made their way into building design. Experiments combining fine arts and crafts with architecture created entirely new building ornamentation and outlines. These styles existed alongside the Revival styles of the early twentieth century and their core ideas continue to inspire architecture today.

Prairie Style

Considered an indigenous American style, the Prairie Style is considered to have been popularized by Frank Lloyd Wright in the late nineteenth century. The Prairie Style emphasized horizontal lines, harmony with the surrounding landscape, use of local materials, and open floor plans. It was most frequently used for houses.

The style is defined by:

- Square or rectangular plans
- Often two-stories
- Hipped roofs, usually with hipped dormers
- Full-width front porches, often with square brick columns
- Wide eaves
- Simple decorative trim
- Emphasis on horizontal lines in design



Prairie style apartment building in Woodruff Place. Photo: DMD Staff, 2020.



A Craftsman House in Herron Morton Place. Photo: Indianapolis Historic Preservation Commission Collection. Digitized by IUPUI.

Craftsman/Arts & Crafts

The Craftsman Style, like the Prairie Style, had an emphasis on simple and functional design. Another core ideal that guided the Craftsman Style was an honest use of materials. Materials should be used and represented as they are naturally, not to function as something else. Classical details were avoided, and buildings were designed to appear to fit in with natural surroundings. Bungalows first emerged as part of this style and American Foursquares are among the most common examples of the style. Craftsman buildings are identified by:

- Low-pitched roofs
- Overhanging eaves with exposed rafter tails and knee braces
- Broad porches
- Irregular window and door openings
- Natural materials like wood shingles, clapboard siding, stucco, fieldstone, and brick
- Variety of window size and type

Art Deco/Art Moderne

Early 1920s fascination with the future began influencing architectural design. Advances in technology, especially air travel, began inspiring architects to design without any references to past architecture, echoing desires for more innovation and progress. The Art Deco and Art Moderne styles used simple building forms to emphasize functional uses and as a canvas for abstract decorative elements. The styles were most commonly used for commercial, institutional, or apartment buildings.

Art Deco is identified by:

- Geometrical motifs and forms
- Stepped parapet walls and outlines
- Glass block, tile, and colored brick
- Flat roofs

Art Moderne is identified by:

- Flat roofs
- Rounded corners
- Simple building forms
- Sleek, horizontal lines



The Admiral Apartments on North Meridian Street, constructed in 1929. Photo: Indianapolis Historic Preservation Commission Collection.

Suburbanization: 1930s-1970s

The Great Depression slowed growth in Indianapolis. The city struggled with high unemployment rates and an increasing need for affordable housing and other public assistance. Local emergency actions helped ease some of the poor economic conditions, but federal aid played an important part in stabilizing Indianapolis.

By the 1940s, Indianapolis was on the road to economic recovery. The county's involvement in World War II further boosted the city as local firms won lucrative defense contracts and local manufacturing picked up to meet wartime demands. The population swelled as people arrived in Indianapolis looking for jobs. Women became a third of the city's workforce and African Americans were hired to fill positions not typically available to them, despite some reluctance among some employers.

One of the largest local New Deal projects from the 1930s was the construction of Lockefield Gardens. Intended to boost the local construction industry, clear substandard housing, and provide public housing for low-income Black residents, Lockefield Gardens opened in 1938. When the apartments opened all 748 apartments were filled and there was a waiting list with more than 450 certified families.



Aerial view of Lockefield Gardens. Photo: Library of Congress, Prints & Photographs Division, HABS, HABS-IN-194-38.

Gains made in this period were shared unequally by Indianapolis residents. While homeownership rates were among the highest on record, federal and local lending policies discriminated against communities of color. Federal mortgages and other programs were designed to exclude new Black residents and to avoid investing in Black neighborhoods. Though development efforts such as Lockefield Gardens and Flanner House Homes were designed specifically to address housing needs among Black residents, they failed to address the systemic discrimination in the housing industry and benefited a small proportion of those who needed help. Effects of these red-lining policies are still seen and felt in the Indianapolis community today.



Flanner House Homes redevelopment area before redevelopment. Photo: IHPC Bass Photo Collection, #



Flanner House Homes redevelopment area after redevelopment. Photo: IHPC Bass Photo Collection, #



"Project A: Last House to be demolished in Project "A". 829 Darnell Street. Mr. Friend -- IRC Negotiator."

Photo: IHPC Bass Photo Collection, #296774F1.



A new home in Flanner House Homes redevelopment area. Photo: IHPC Bass Photo Collection, #

Prosperity that returned during wartime continued into the 1950s. Manufacturers quickly adapted to consumer markets and the construction industry boomed. Housing designed to meet federal loan and mortgage requirements multiplied in low-density areas of Indianapolis. The national highway system arrived, bisecting downtown neighborhoods.

These changes set the tone for the next several decades of development: Investments moved from downtown to the suburbs; residential development emphasized the use of cars and privacy; new commercial and office developments began to locate along highways; and retailers consolidated in shared locations like shopping malls and strip malls.

Demolition, particularly of nineteenth-century and early twentieth-century buildings, picked up pace during this period as well. Space was needed for new developments, such as the highways, and older buildings were viewed as obstacles to modernization.

The Built Environment

Indianapolis was transformed during the mid-twentieth century. The rate of new residential construction was immense and ate up fields and farmlands. As investment shifted from downtown to the suburbs, neglected buildings were demolished. New buildings like shopping malls, strip malls, and highway office parks sprouted around Indianapolis. Most new designs revolved around the car and how best to pair modern materials and technology with use of a building. The face and pace of the city was changing, and Modernism expressed society's fascination with innovation.



View of downtown Indianapolis looking northwest from East Vermont Street and North Delaware Street. Photo: Indianapolis Historic Preservation Commission Collection.

Mid-Century Modernism

Mid-century modernism includes a range of architectural expressions that range from simple and minimal (like Minimalism) to more abstract and expressionist styles (like Gogie architecture). Mid-century modern architecture rejected references to traditional architecture and design. Designs celebrated buildings' function, rather than decorative embellishments. Mid-century modernism also tried to solve technical and spatial problems through design. It can be identified by:

- Lack of ornamentation
- Clean lines
- Either integration and harmony with the surrounding landscape or purposefully random placement within the surrounding landscape
- Variety of roof shapes, including flat roofs, shed roofs, low-pitched gables, and butterfly roofs
- Honest use of materials
- Mixed use of materials
- Exteriors of stone, concrete, metal, and glass



Union Federal Savings Bank at 45 N Pennsylvania Street. Now Huntington Bank. Indianapolis Historic Preservation Commission Collection, Bass Photo #324576F-3.



State Life Insurance Building (left; now altered) and New Merchants National Bank and Trust Company Building (right). Photo: Library of Congress, Prints & Photographs Division, HABS, HABS-IN-266-20.

Brutalism

Brutalism is an architectural style that exaggerates the mass and form of buildings. It puts the structure of a building on full display, often creating the appearance that heavy, large-massed upper stories float above a small footprint. Brutalist buildings are almost always concrete. While intended to communicate strength, Brutalist buildings were often criticized for being unfeeling and menacing. The style is identified by:

- Heavy or exclusive use of concrete and steel
- Unique window shapes and ribbon windows
- Rectangular, large, heavy massing
- Upper stories typically overhang lower stories

Photo to be added.

Neo-Eclectic Styles

Architects and designers continued to be divided between rejecting or embracing historical examples in the mid-twentieth century. Neo-Eclectic styles from the mid-twentieth century exaggerated features found in traditional architecture. Buildings designed in these styles used modern materials, often mixing modern and traditional materials. Included in this blend of styles are Neo-Colonial, Mansard, Neo-Classical, Neo-Tudor, and Neo-Victorian examples.

Vernacular Buildings

Like in other periods, most vernacular architecture was influenced by popular trends. The minimalism of Modern design was appealing for commercial structures. Modernism also influenced the development of the ranch house, split-levels, and bi-level houses. These house forms were quick to build and popular.

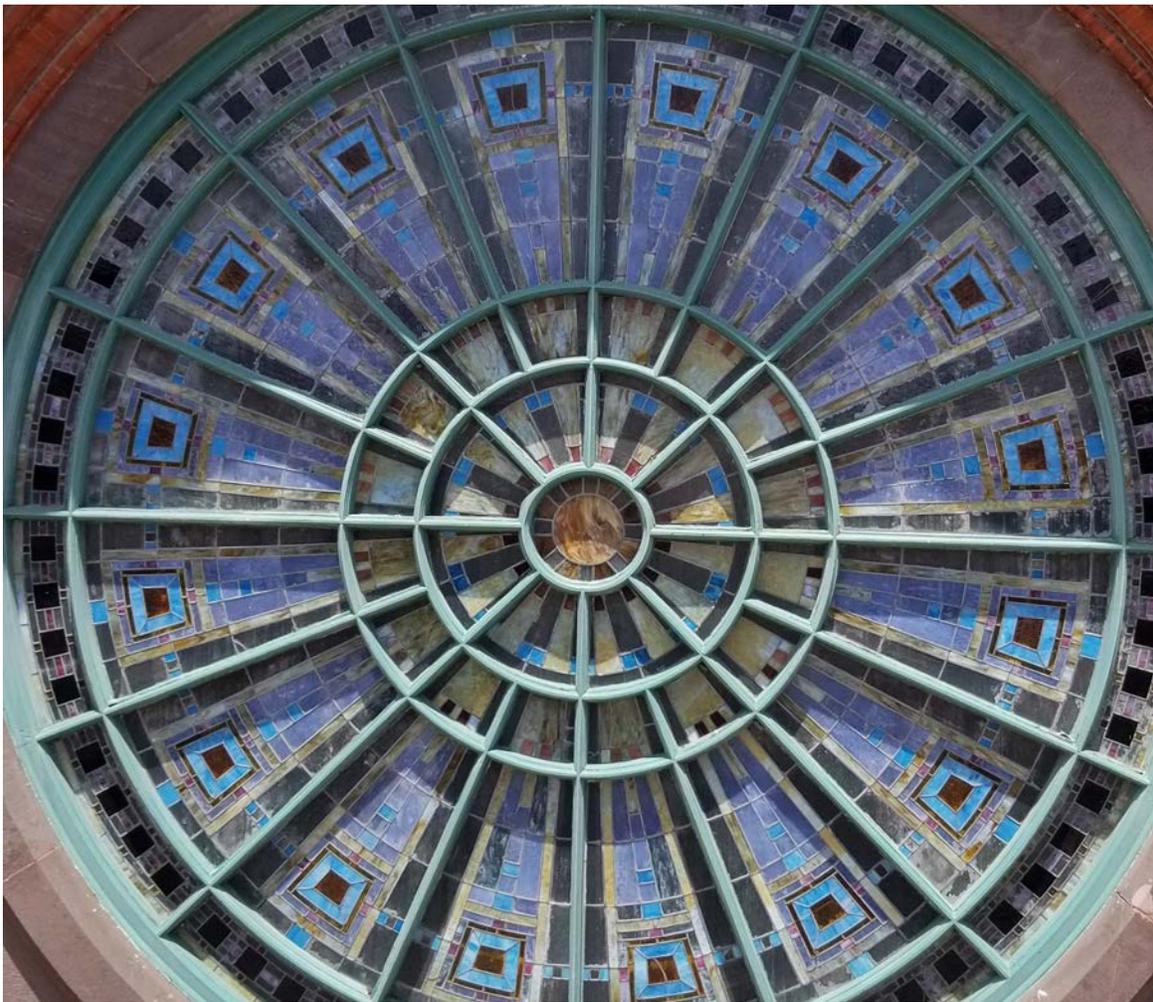


A new compact Ranch-style home in Flanner House Homes redevelopment area. Photo: Indianapolis Historic Preservation Commission Collection.



A c. 1960s Ranch-style house in Irvington. Photo: DMD Staff, 2020.

05. Architectural Standards and Guidelines



Architectural Standards

The Indianapolis Historic Preservation Commission (IHPC) uses the design standards found in these sections as a guide in determining the appropriateness of projects within designated historic districts. The contents of this section are guidelines and should not be read as absolute rules. Every project will have its own differing set of goals, constraints, problems and impacts, all of which may suggest a somewhat different use of the standards.

These standards are to be used as a guide by property owners and others interested in developing projects in IHPC districts. The staff of the Indianapolis Historic Preservation Commission is available to help interpret the criteria established by the standards and assist in finding appropriate approaches for the development of projects.

The guidelines of this Common Plan and the specific historic area plans are generally derived from the Secretary of the Interior's Standards for Rehabilitation and anyone developing a project in a designated historic area is encouraged to reference these ten standards:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Guidelines for Rehabilitation

When planning repairs or certain improvements on a historic property, there are several approaches that you may consider:

Stabilization: A process involving methods that **reestablish** a deteriorated property's structural **stability** and weather-tightness while sustaining its existing form.

Preservation: A process involving methods that **maintain** a property in its present state.

Rehabilitation: A process involving repairs and alterations to a property that **adapt** the property to a contemporary use while preserving its historic fabric and character.

Restoration: A process that **accurately recovers** the appearance of a property at a particular period of time by removing later additions and/or replacing missing features.

Renovation: A **generic term** used to define all work which is meant to **make new again**.

The approach chosen will depend on factors such as the project goal, the project's context, the eventual use, and project estimates. Rehabilitation guidelines outline how to plan and execute projects so that historic materials are protected and maintained. By protecting the historic details of buildings within a historic district, the entire district's character is preserved.

This section includes fundamental guidelines for rehabilitation projects in locally designated historic areas. As rehabilitation projects are site specific and are most sensitive to the site's district, each district has varying rehabilitation guidelines. Refer to these fundamental guidelines and the applicable district guidelines when planning, executing, or reviewing rehabilitation projects.

Recommended

1. Maintain the property’s overall historic character.
2. Repair original or historic materials whenever possible.
3. Replace original or historic materials with in-kind materials when repair is infeasible.
4. Alternative materials when found to be appropriate by the historic district plan and IHPC policies.
5. Energy efficiency projects and new technologies (including but not limited to solar panels, rain barrels, exterior charging stations, etc.) when their impact on the property’s historic materials and design are limited and there is no adverse effect on the surrounding historic area.



Guidelines for New Construction

Introduction

The following concepts and guidelines apply to new construction projects in a designated historic area. New construction includes:

- New primary buildings and structures
- New accessory buildings and structures
- Additions

The concepts and guidelines create a framework that encourages design sensitive to a historic area's nature. No specific outcomes are set by this section, and many different design solutions may be appropriate for a site. A Certificate of Appropriateness (COA) is required before building permits are issued. The following concepts outline basic fundamentals for new construction in locally designated historic areas:

1. New construction should not detract from the established character of the historic area.
2. New construction should relate new elements to the characteristics of the historic area and its individual components, including primary buildings, outbuildings, and landscape features.
3. New construction should not be designed after other historic communities.
4. New construction should clearly indicate its period of construction so that the evolution of the historic area can be interpreted properly.
 - 5.1 Differentiation can be achieved in many ways, such as design, methods of construction, available technology, materials, and placards showing date of construction.
6. New construction should not imitate 'period' styles.
 - 6.1 Mimicking the traditional design characteristics of an historic area dilutes the quality of existing historic structures and threatens the integrity of historic districts.
7. Universal access to all persons is encouraged in new construction.

Context

Guidelines help designs for new construction to react sensitively and appropriately to the existing context in a designated area. The most important first step in designing new construction in any historic district is to answer this question: What context is this design expected to be sensitive to? Every site will possess a unique context. This will be comprised of:

- Buildings immediately adjacent to a project.
- The nearby area (often the surrounding block).
- A unique subarea within the district.
- The district as a whole.

There are several common sites in designated historic areas where new construction typically occurs. For each one described below, there is a description of the context that new construction must be initially related. All new construction should be considered with the entirety of the historic area in mind.

Developed Site

This is usually a site with an existing primary structure. New construction in this context usually involves an addition to an existing building or the construction of an accessory building such as a garage.

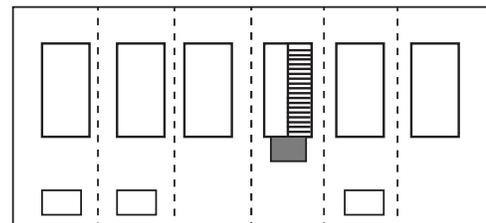
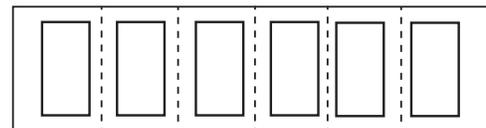
Context: New construction must use the existing building as its most important context.

Isolated Lot

This is usually a single vacant lot (sometimes two very small lots combined) that exists in a highly developed area with very few if any other vacant lots in view. New construction in this context usually involves a similar sized new primary structure.

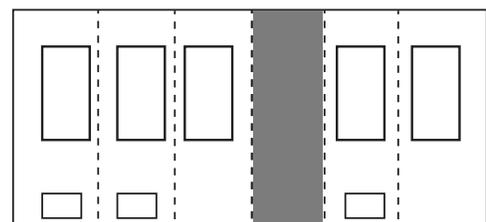
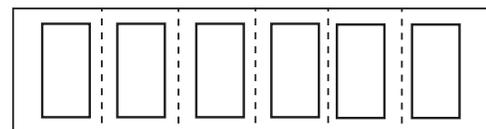
Context: The existing buildings immediately adjacent and on the same block and the block across the street from the project site provide a very strong context to which any new construction must primarily relate.

Developed Site



Addition to existing building

Isolated Site



New building on single site

Large Site

This is usually a combination of several vacant lots, often the result of previous demolition. New construction in this context may be a new building, series of buildings, or other larger development.

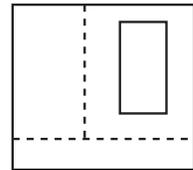
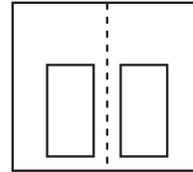
Context: Since this type of site was usually created as a result of relatively extensive demolition, its surrounding context has been weakened by its very existence. However, context is still of primary concern. In such cases, a somewhat larger area than the immediate environment must also be looked to for context, especially if other vacant land exists in the immediate area.

Expansive Site

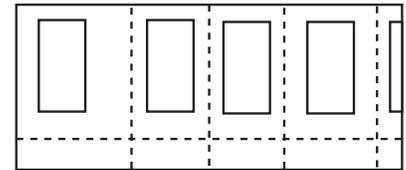
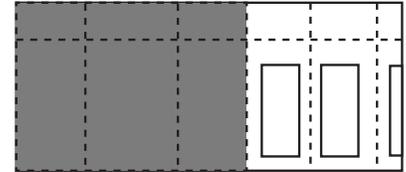
This site may consist of a half block or more of vacant land or the site may be a smaller one surrounded by many other vacant sites. Often there is much vacant land surrounding the site.

Context: The context of adjoining buildings is often very weak or non-existent. In this case, the buildings existing in the surrounding area provide the primary context. Where the strength of the context varies around a site, new design should be responsive to varying degrees of contextual influence. Beyond that, the entire historic area is the available context for determining character. This type of site often offers the greatest design flexibility.

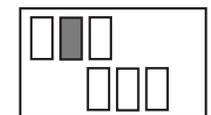
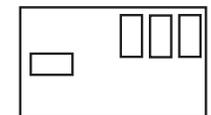
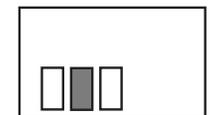
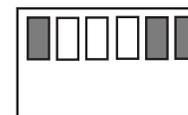
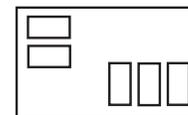
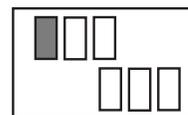
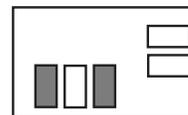
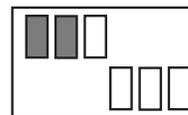
Large Site



New building on multiple sites



Expansive Site



New buildings on multiple sites or new buildings on large site

Guidelines for New Primary Structures

Once the context of a project is understood, the following guidelines are meant to help find a compatible design response. Keep in mind that the guidelines address different aspects of a design’s compatibility. Guidelines for setbacks, orientation, spacing, height, rhythm, outline and mass are elements that guide a project’s fit within its surrounding street and alley character; guidelines for style, fenestration, foundation, entry, and materials generally describe the architectural compatibility of a new building or feature to its existing neighbors.

Accessibility

Note:

IHPC is not responsible for ensuring that applicants meet federal, state, or local accessibility requirements. The recommendations in this plan are guidelines and are not descriptions of legal requirements regarding accessibility. Consult the local building code and state and federal laws and regulations to determine legal requirements for accessibility.

Recommended

1. Integrating accessibility into the design of the project’s site and building elements by:
 - 1.1. Giving equal design consideration to accessibility elements as all other elements of the building.
 - 1.2. Integrating accessible elements into the architectural design and expression of the building.
 - 1.3. Reflecting the same attention to detail and finish as the rest of the building.
 - 1.4. Using same quality and type of materials as the rest of the building.
2. Considering innovative solutions to achieve accessibility in new construction when accessibility standards may conflict with an established historical context.

Not Recommended

1. Site development and building design that gives the appearance that accessibility is simply ‘accommodated.’
2. Using materials that are a poorer quality than those used elsewhere in the building.
3. Accessibility design that visually conflicts with the site and the building.
4. Accessible paths and entrances that are awkward, not readily usable or add excessive travel time to use.

Entry

The actual and visually perceived approach and entrance to a building.

Recommended

1. Reflecting a sense of entry similar to that in the surrounding context.
 - 1.1. Entrances may be formal or friendly, recessed or flush, grand or commonplace, narrow or wide.
2. Accessible entries (see 'Accessibility' in Guidelines for New Construction).

Not Recommended

1. Primary entrances that are hidden, obscured, ambiguous, or missing.
2. Approaches to buildings that are not characteristic of the context or historic area.
3. Primary entrances that are not accessible for persons with disabilities.

Fenestration

The arrangement, proportioning, and design of windows, doors, and openings.

Recommended

1. Arrange windows and doors in harmony with the established fenestration pattern in the project context.
2. Reflecting the basic proportions of glass to solid material of buildings in the project context.
3. Using creative fenestration when it does not conflict with or draw attention away from surrounding historic buildings.



Not Recommended

1. Window openings that conflict with the proportions and directionality of those found in the project context.
2. Window sash configurations that conflict with those in the project context .

Foundation

The support base upon which a building sits.

Recommended

1. Reflecting the dominant sense of foundation height in the project context.



Not Recommended

1. Misaligning entrances and foundations heights with other buildings in the project context.

Height

The actual height of buildings and their various components as measured from the ground.

Note:

In areas governed by this plan, building heights should be determined using these guidelines. A zoning variance may be required to accommodate an appropriate height. Consideration may be given to structures that historically occupied the site. Varied building heights may be appropriate depending upon the context of a particular area or zone.

Recommended

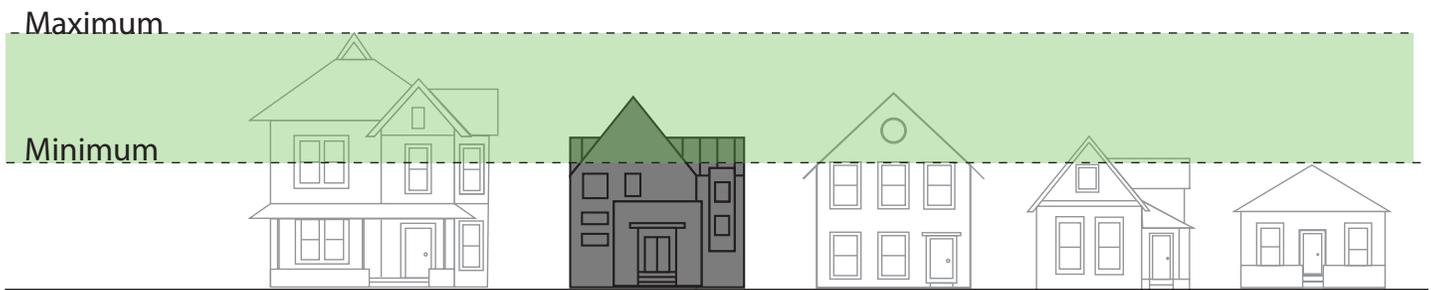
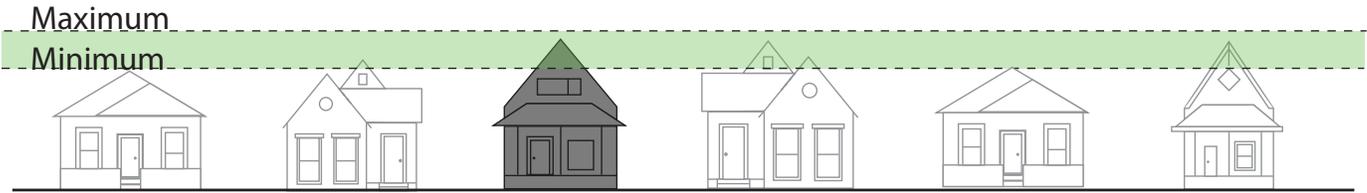
1. Building height that falls within a range set by the tallest and shortest buildings in the project context.
 - 1.1 Exclude uncharacteristically tall or short buildings when determining the range of appropriate height, unless the area is characterized by a variety of heights.
 - 1.2 Study a larger context if the area near the project site does not have enough information to define an appropriate height for a new building.
 - 1.3 Consider building heights on adjacent blocks when new construction is located at the end of a block.
2. Cornice heights that conform to neighboring cornice lines when there is existing uniformity in the project context.
3. Aligning porch foundations and porch roof heights with existing context.
4. Aligning foundation and floor line heights when buildings share a common wall.
5. For commercial buildings: Maintaining the general relationship and proportion of upper stories between commercial buildings, especially when buildings share a common wall.

Not Recommended

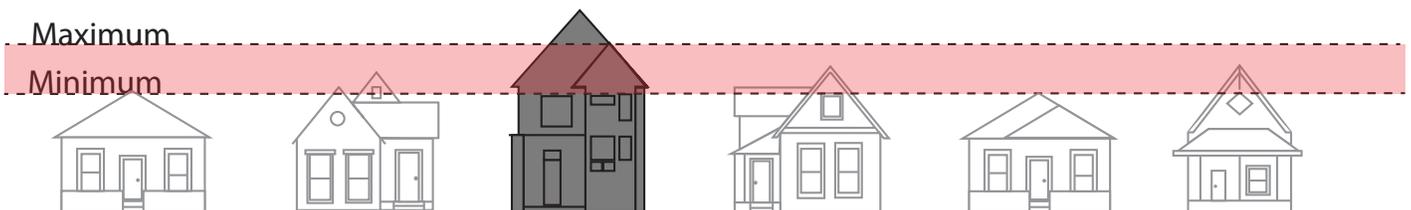
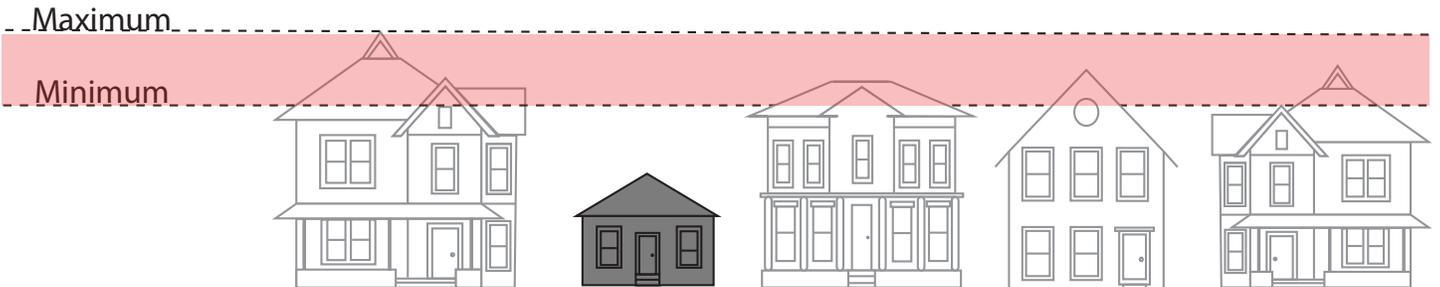
1. Any building height that appears either diminutive or over-scale in relation to its context.

Height

Appropriate Height



Inappropriate Height



Massing

The three-dimensional outline of a building and entrance to a building.

Recommended

1. Massing that is compatible with buildings in the project context.
2. Massing that does not have characteristics, heights, buildings in the project context commonplace, narrow or wide.
3. Using more than one unit to increase the mass of building (see *Adaptive Reuse Guidelines for New Construction*).
4. Breaking larger masses into smaller visual elements that are visually compatible with massing in the project context.

Not Recommended

1. Near total coverage of a site unless design is compatible with the project context.
2. Massing that overwhelms the project characteristic of the context or historic area.
3. Massing that is atypical for the project context.
3. Entrances that are not accessible for persons with disabilities.

Materials

The actual and visually perceived appearance and entrance to a building construction medium visible on a building exterior.

Recommended

1. Reflects patterns, and dimensions of building materials and construction with those found on historic buildings in the project context.
 - 1.1. Entrances may be formal or friendly, recessed or flush, grand or commonplace.
2. Natural materials, including but not limited to wood, brick, and stone.
 - 2.1. Modern or alternative materials may be considered provided they:
 - 2.2.1. Appear and perform like natural materials;
 - 2.2.2. Are compatible to the project's context;
 - 2.2.3. Are high quality;
 - 2.2.4. Are durable;
 - 2.2.5. Are long-lasting; and
 - 2.2.6. Have finishing textures that appear like and are compatible with natural materials.

Not Recommended

1. Salvaged or recycled materials that are not characteristic of the construction (For example: salvaged brick, old clapboard siding, barn siding, etc.)
2. Approaches to buildings that are not characteristic of the context or historic area.
3. Traditional building materials when its use is primarily significant change to the historic distribution of traditional building materials in the project context or historic area. (For example: Using brick as the primary material on a new building when other buildings are primarily wood.)
3. Materials for chimneys that are or have the appearance of being combustible.

Orientation

The direction and visual approach and entrance to a building.

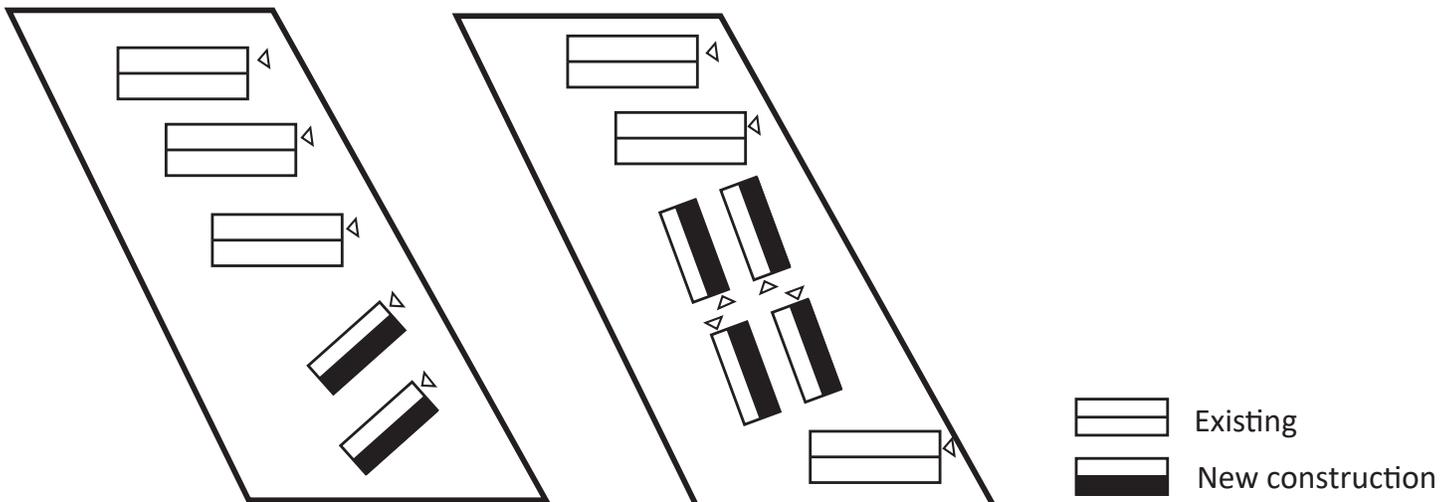
Recommended

1. Reflecting buildings towards the street to that in the surrounding context.
 - 1.1. Entrances may be formal or friendly, recessed or flush, grand or commonplace, narrow or wide.
2. Accessible entries (see 'Accessibility' in Guidelines for New Construction).

Not Recommended

1. Orientation that creates a cluttered, obscured, or confusing orientation, pattern, or approach.
For example: Setting a building at a 45° angle to the street when all other buildings are parallel.
2. Approaches to buildings that are not characteristic of the context or historic area.
3. Primary entrances that are not accessible for persons with disabilities.
2. Buildings or building groups that turn away from the street and give the appearance that the street façade is not the front façade.

Inappropriate Orientation



Outline

The situation of a building, its perceived approach and entrance to a building.

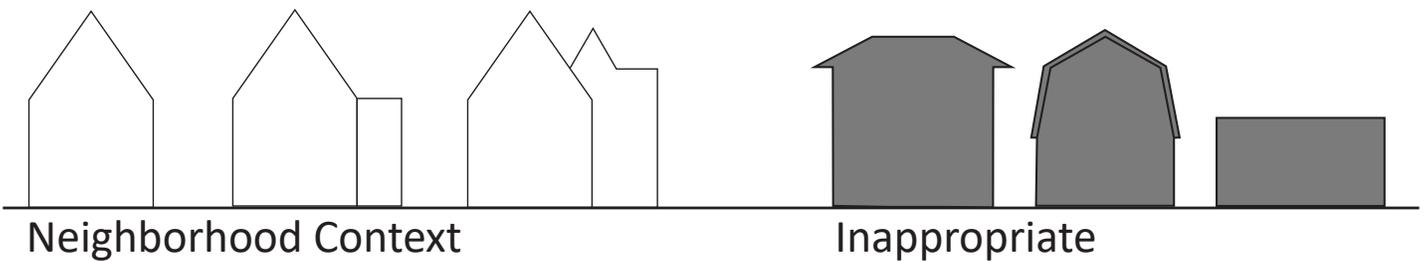
Recommended

1. Reflecting building outlines typical of the project context.
2. Outlines may be formal or friendly, as the existing buildings grade the project's context, narrow or wide.
2. Accessible entries (see 'Accessibility' in Guidelines for New Construction).

Not Recommended

1. Roof shapes that are hidden, obscured, sharp, or steep, and patterns.
2. Approaches to buildings that are not characteristic of the context or historic area.
3. Primary entrances that are not accessible for persons with disabilities.

Inappropriate Outline



Setback

The horizontal distance between the right-of-way or other boundary and a building that establishes the distance a building, structure, or portion thereof can be located on a lot.

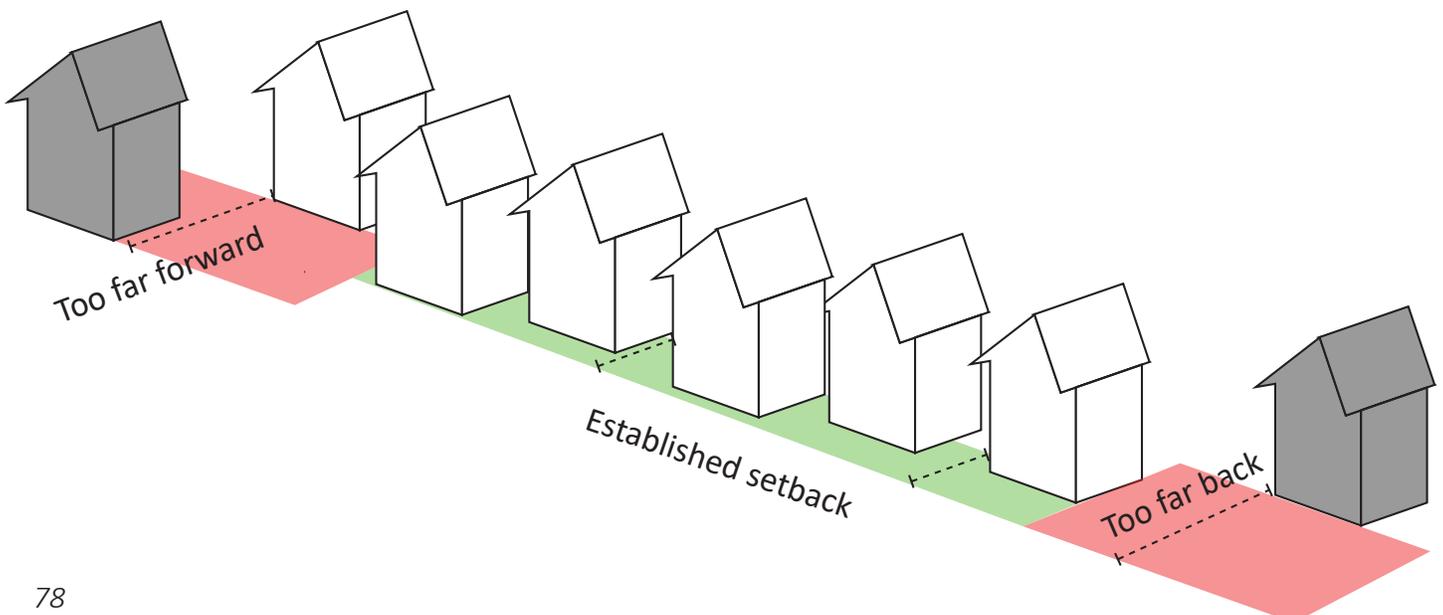
Recommended

1. Referring to the existing setback to the pattern established by the existing block context.
 - 1.1. Entrances may be formal or friendly, recessed or flush, grand or commonplace, narrow or wide.
 - 1.2. Disregard setbacks of buildings that no longer exist.
2. Accessible entries (see 'Accessibility' in Guidelines for New Construction)
 - 1.3. Locate new construction within a range set by widest and narrowest setback distances when setbacks are varied.
 - 1.4. Conform when setbacks are uniform.
2. Consider how new construction located on corner sites will relate to setbacks on adjacent blocks.
 - 2.1. If there are competing setbacks between adjacent blocks, identify which frontage is more significant and choose a setback that is most compatible with that context.

Not Recommended

1. Disrupting established setback patterns, existing block context.
2. Approaching adjacent blocks on a corner site characteristic of the context or historic area.
3. Primary entrances that are not accessible for persons with disabilities.

Inappropriate Setback



Spacing

The actual and visually perceived approach and entrance face a building.

Recommended

1. Maintaining the established pattern of regular distances or irregular distances between buildings and features set by the existing block context.
 - 1.1. Entrances may be formal or friendly, recessed or flush, grand or commonplace, narrow or wide.
2. Accessible entries (see 'Accessibility' in Guidelines for New Construction).

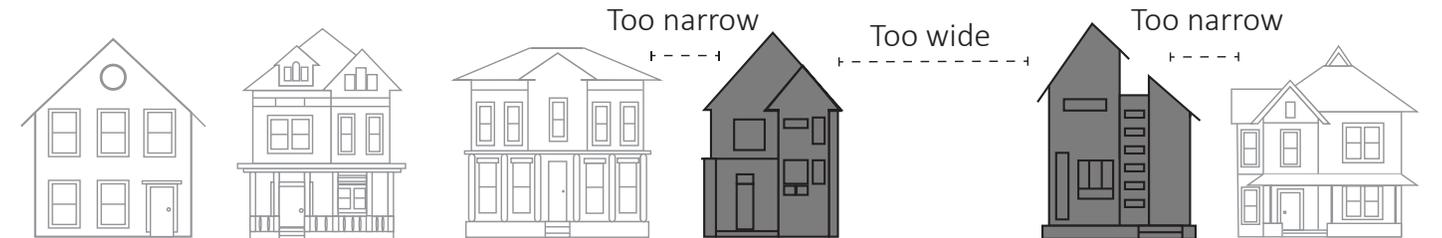
Not Recommended

1. Introducing spacing patterns between buildings and features inconsistent to the area.
2. Approaches to buildings that are not characteristic of the context or historic area.
3. Primary entrances that are not accessible for persons with disabilities.

Appropriate Spacing



Inappropriate Spacing



Style and Design

The creative and aesthetic expression of the design and its contribution to a building.

Recommended

1. No specific styles are recommended that in the surrounding context.
 - 1.1. Possible and by no means limited, that every design should be derived from simple, narrow, decorated.
2. Creativity and original design ability encouraged.
3. Guidelines for New Construction)
 - 3.1. Look for characteristic ways in which buildings are roofed, entered, divided into stories, and set on foundations.
 - 3.2. Look for character-defining elements such as chimneys, dormers, gables, overhanging eaves, and porches.
 - 3.3. For commercial buildings, examine typical façade components such as storefront elements (kickplates, transoms, display windows, and entrances), ornamentation, signage, and awnings.

Not Recommended

1. Imitating or replicating historic styles, obscured, ambiguous, or missing.
2. Using styles, motifs, or other details of a time or place that is not characteristic of the context or historic area.
3. Using styles, motifs, or other details that are non-typical of other areas or inaccessible for persons with disabilities.
4. Non-functional or false architectural elements. (For example: inoperable shutters, non-functional chimneys, false muntins in windows, etc.)

Entrances & Equipment

The equipment visually perceived approach and entrance to a building. Utility systems such as electricity, gas, cable/fiber optic communications, telephone, telecommunications, or water services that might be above ground and visible (such as meters and electric lines) and any mechanical equipment associated with the building (such as air-conditioning equipment).

Recommended

1. Reflecting a sense of entry similar to that in the surrounding context.
 - 1.1. Entrances may be formal or friendly, recessed or flush, grand or commonplace, narrow or wide.
2. Accessible entries (see 'Accessibility' in Guidelines for New Construction).
2. Locating permanently installed mechanical equipment on buildings exteriors away from primary facades.
3. Unobtrusive communication devices that are not highly visible and do not detract from the building's architecture.

Not Recommended

1. Primary entrances that are hidden, obscured, ambiguous, or missing.
2. Approaches to buildings that are not characteristic of the context or historic area.
1. Locating permanently installed mechanical equipment on primary or character-defining facades.
3. Primary entrances that are not accessible for persons with disabilities.

Guidelines for New Parking Structures

Parking structures are buildings that are used primarily for the housing, parking, or temporary short-term placement of motor vehicles.

Parking is a necessary part of our transit systems, but care should be given to its placement and design. Because parking is focused on vehicles and not people, it can greatly impact the human experience of an area.

Recommended

1. Minimizing street exposure when possible.
 - 1.1. Consider locations on the interior of a city block.
 - 1.2. Consider mid-block locations.
 - 1.3. Consider underground structures.
2. Parking structure heights that do not dominate surrounding buildings.
3. Building materials that are similar in color and texture of nearby structures.
4. Wall enclosures and street elevations that reflect similar proportions of solid to void as nearby buildings.
5. Level floor plates on primary facades.
6. Encouraging non-parking activities on ground floors.
7. Artistic or plant installations that screen and/or enliven elevations.

Not Recommended

1. Parking structures on corner lots.
2. Parking structures that disrupt the streetscape's scale, massing, and rhythm.
3. Materials that are visually incompatible with nearby structures.
4. Sloped floor plates on primary facades.

Guidelines for New Additions

Additions are the structural enlargements of a building or structure, including but not limited to additional enclosed building space, additional stories, connectors, porches, and decks with rails.

The primary context for new additions is defined by existing buildings on the site and immediate neighboring properties. Guidelines for new construction of primary structures are also applicable to additions (see previous section), however, the following guidelines include additional directions for new addition projects.

Note: Rooftop and vertical additions are not precluded in designated historic areas; however, the impact of such additions on historic buildings and districts is inherently difficult to minimize.

Recommended

General

1. Additions that are secondary to the original building.
2. Designs that are compatible with the original building, visually and materially.
3. Additions located away from the front façade, typically at the rear.
4. Additions that relate to the scale, height, size, and mass of the existing building so that the mass and form of the original building is still legible.
5. Compatible materials, including natural materials; however, modern or alternative materials may be considered provided they appear and perform like natural materials and provided they are compatible to the project's context.
 - 5.1. Appropriate modern or alternative materials of high quality, durability, and longevity, and with finishing textures that appear like and are compatible with natural materials.

Not Recommended

1. Obscuring significant architectural detailing with new additions.
2. Overpowering the existing building or context through scale, height, size, materials, or mass.
3. Altering the roofline of an historic building in a manner which negatively affects its character.
4. Additions that appear as though they were a part of the original building.
5. Additions near or on the front façade or significant side facades.
6. Mimicking historic styles and details.

Rooftop additions

Enlargements of indoor or outdoor usable space for a building on the roof, typically two-stories or less in height and involving minimal structural changes, including but not limited to rooftop decks, mechanical penthouses, and additional one or two stories.

Recommended

1. Rooftop additions set back from primary and character-defining facades so that the historic building can still be seen.
2. Minimizing visibility of the rooftop addition from rights-of-way.
3. Designs responsive to and compatible with heights in the project context.



Not Recommended

1. Rooftop additions that are highly visible from the right-of-way.
2. Rooftop additions that overshadow the primary building or adjacent properties.

Vertical additions

Alterations that enlarge indoor or outdoor usable space for a building vertically from the roof and typically involving major structural alterations to accommodate the expansion, including but not limited to additional stories, decks, and mechanical penthouses.

Recommended

- 1. Vertical additions on buildings originally designed for vertical expansion.
- 2. Designs that protect and enhance the original building.
- 3. Designs responsive to and compatible with the heights, scale, mass, and character established in the project context.
 - 3.1. Study and refer to larger contexts within the historic area to minimize negative impacts on the district.
 - 3.2. Exclude uncharacteristically tall or short buildings when determining the range of appropriate height, unless the area is characterized by a variety of heights.
 - 3.3. Consider building heights on adjacent blocks when a vertical addition is located at the end of a block.
- 4. Creative setbacks that minimize the impact of the vertical addition on primary or character-defining facades and on the block.

Not Recommended

- 1. Structural changes to the original building that negatively affect its character or architectural features.
- 2. Vertical additions that require removal of the majority of existing exterior or party walls.

Guidelines for New Accessory Buildings

The guidelines for new construction of primary structures (see previous section) are generally applicable to accessory buildings.

When designing a new accessory building such as a garage or storage building, the project context to is usually very narrowly defined by the existing buildings on the site. The following guidelines are specific to accessory buildings and are particularly important when undertaking such a project.

Recommended

1. Accessory buildings secondary in nature to the primary building.
2. Locating accessory buildings behind existing building unless there is an historic precedent otherwise.
3. Following established patterns of orientation for accessory buildings in project context. (For example: Garages in early-twentieth-century urban areas should be oriented towards alleys.)
4. Following established spatial relationships for accessory buildings in the project context, including appropriate spacing between the new accessory building and the primary building and between the new accessory building and other buildings, structures, or property lines.
5. Relating the scale, height, size, and mass of an accessory building to the primary building.
6. Clearly indicating the period of construction.
7. Additions to significant accessory building that are compatible with the original building.

Not Recommended

1. Accessory buildings that dominate the primary structure.
2. Obscuring significant architectural detailing with new additions.
3. Altering the roofline of an historic building in a manner which affects its character.
4. Additions that look as though they were a part of an original accessory building.
5. Imitating historic styles and details.

Guidelines for Site Improvements and Landscape Elements

The character of an historic district is shaped by more than just its buildings. The setting—the relationships between buildings, individual lots, public spaces, and their features—gives additional context for a historic area. Site improvements and landscape design can majorly influence the setting. Preserving or restoring the built and natural environments is an important to preserving an historic area. New design features should reinforce and highlight the historic character of a designated area, not detract from it.

The context for site improvements and landscape is very site-specific and will differ between individual properties and land use areas. Consider the context carefully and consider how any new project will relate to and reinforce existing features.



Residential Area



Commercial Area

Site Improvements and Landscape Elements

The following list of site improvements and landscape elements are offered to help prompt questions about site development when planning a project in designated historic areas. District-specific guidelines may address these elements in more detail than the Common Plan, however, it is generally encouraged to consider how these elements affect the greater setting and character of a historic area when planning a project.

Hardscape

- Walks
- Patio areas
- Curbs
- Free-standing walls
- Retaining walls
- Fencing
- Gates
- Driveways and parking areas
- Garage aprons and pull-off areas
- Steps and hand railing
- Dumpster enclosures

Site Furnishings and Amenities

- Pergolas
- Gazebos
- Benches and seating
- Litter receptacles
- Bicycle racks
- Planters
- Drinking fountains
- Public art
- Bollards

Softscape

- Trees
- Shrubbery
- Perennials
- Mounding
- Native or traditional lawn seed or sod

Site Grade and Utilities

- Grading
- Drainage
- On-site retention or detention
- Surface
- Collection systems
- Underground utilities
- Light poles
- Electrical transformers
- Utility boxes

Recommended

General

1. Maintain the original **topographic character** of a site as perceived from the street.
2. **Streetscapes** that reflect, but not mimic, the historic character of a designated historic area.

Landscape Design in the Right-of-Way

Street trees: Trees planted along any public street, alley, or right-of-way.

1. Locate street trees so that they do not interfere with traffic or inhibit pedestrian movement.

Street Furniture and Amenities

Street furniture: Items including but are not limited to benches, trash receptacles, drinking fountains, planters, and bollards available for public use.

1. Street furniture that is well-designed and constructed from quality materials to ensure durability.
2. Locate street furniture out of the way of pedestrian circulation, such as near the edge of sidewalks or against buildings.
3. Securely anchor street furniture to pavement or concrete footings to prevent relocation.

Sidewalk Cafes

Sidewalk cafe: An outdoor seating area accessory to an establishment that serves food or beverage such as a restaurant, coffee shop, café, bar or tavern in the public right-of-way, for consuming of goods purchased from the primary use of the property.

Not Recommended

General

1. Significant changes in site topography, such as excessive grading or the addition of slopes and berms where none previously existed.

Landscape Design in the Right-of-Way

1. Plant species that do not comply with the Revised Code of the Consolidated City and County of Indianapolis/Marion County, Indiana as it relates to prohibited species and conditions.

Street Furniture

1. Street furniture installed in the direct path of pedestrians.
2. Street furniture that interferes with traffic.
3. Street furniture that is not securely anchored and could be overturned or relocated.

Sidewalk Cafes

1. Sidewalk cafes in areas which do not recommend their use.
2. Sidewalk cafes that unnecessarily restrict public use of or access to the sidewalk.

Recommended

1. Meet the development standards set in the Indianapolis-Marion County Zoning Ordinance.
2. Use barriers that are low, removable, and compatible with the architecture of the adjacent building.
3. Locate sidewalk cafes in areas with compatible uses, zoning, and planning recommendations for such commercial activity, including but not limited to mixed-use districts and commercial areas.



A Note on Sustainability

The Value of Sustainable Landscape Design

As the economy continues to improve so too must our approach to sustainability and long-term maintenance in landscape planning and design. If thoughtfully planned and designed, landscape can add value without adding cost and added maintenance. The landscape serves as part of a development's front door, especially larger scale projects. If well-designed, it can tell the story about a place. The landscape can screen, frame, reinforce vistas, and soften hard building lines. Thoughtful landscape design can also conserve energy, reduce utility bills, improve air quality and minimize the need for subsurface storm drainage systems by use of bioswales and rain gardens that cleanse surface stormwater before it infiltrates the soil. A well-designed landscape can also significantly increase property value and in some cases serve as a form of public art. During these challenging economic times, a thoughtful, sustainable, well-planned and designed landscape can contribute to the reduction of short- and long-term maintenance and operational costs.

The following list identifies some best practices for healthy, sustainable landscape design. They are included as suggested starting place for anyone considering landscape projects in historic areas.

Some things to consider when designing a landscape plan:

1. Seeded lawn is a low cost option in the short term, but in the long term, will cost more over the life of the lawn than a sensible, but thoughtful arrangement of low-cost, low-maintenance native plant materials and non-traditional turf. These other options generally require less mowing, watering, seeding, and fertilizing.
2. Minimizing or eliminating the need for lawn mowing can significantly reduce safety hazards for maintenance workers mobilizing and using equipment.
3. Watering is often difficult and costly and plantings should be chosen to withstand dry conditions. Options for capturing storm water for watering should also be identified.
4. Landscape plants should be selected to withstand harsh winters as well as snow-removal chemicals.



House in Woodruff Place. Photo: DMD Staff, 2020.

5. Selective massing of planting areas helps to concentrate and reduce the number of areas requiring maintenance and provide increased visual impact.
6. Setbacks of plant material can be incorporated into the landscape design to accommodate snow removal and piling.
7. Use of pervious pavements and other hardscape materials reduces need for planting areas and provide added cost benefit by reducing long-term maintenance requirements since pavement is considerably less expensive to maintain. Limited and creative use of hardscape elements and other amenities can also serve to create a unique sense of place and help tie areas together visually.
8. Trees should be carefully placed to provide shade, reduce heat, conserve building energy and result in reduced utility costs. They can serve as a wind break and means to remove carbon dioxide, smoke, dust and other particulate pollutants from the air.
9. Extensive, grand landscape design solutions are unnecessary and can significantly impact the budget; however, they can, if thoughtfully approached, actually reduce operational and maintenance costs. For large-scale solutions, less is more. Continual, long lines of shade trees, shrubbery and understory plantings are expensive to install and maintain. Grouping trees and other plants provides a similar visual effect and can significantly reduce initial landscape costs. Grouping tree and plant varieties minimizes the possibility of a monoculture, reducing the possibility of total loss due to disease and infestation.

Guidelines for Signs

Signs are vital for business and commercial areas. They serve as the primary identification tool of business establishments and often advertise goods or services that businesses may provide. Signs also play an important role in the overall visual character of an historic area. Signs should complement, not detract from or dominate, the architecture of an historic area. Guidelines for signs ensure that new signs add to an area’s historic character and protect historic signage that give character to historic districts.

Note: Definitions of sign types can be found in the Indianapolis-Marion County Zoning Ordinance.

Recommended

1. Locating commercial signs in traditional locations on buildings.
 - 1.1. Use these locations to determine the scale, size, and lettering of signage.
2. Using size, scale, colors, and graphics compatible to the building and the project context.
3. Quality materials and craftsmanship.
4. Where appropriate, subtle lighting compatible with the character of the historic district.
5. Freestanding ground-mounting or pole signs used to identify an historic resource and is pedestrian-oriented and simple in design.
6. Maintaining and retaining historic signs on a building
7. Signs that complement a building’s architecture.

Not Recommended

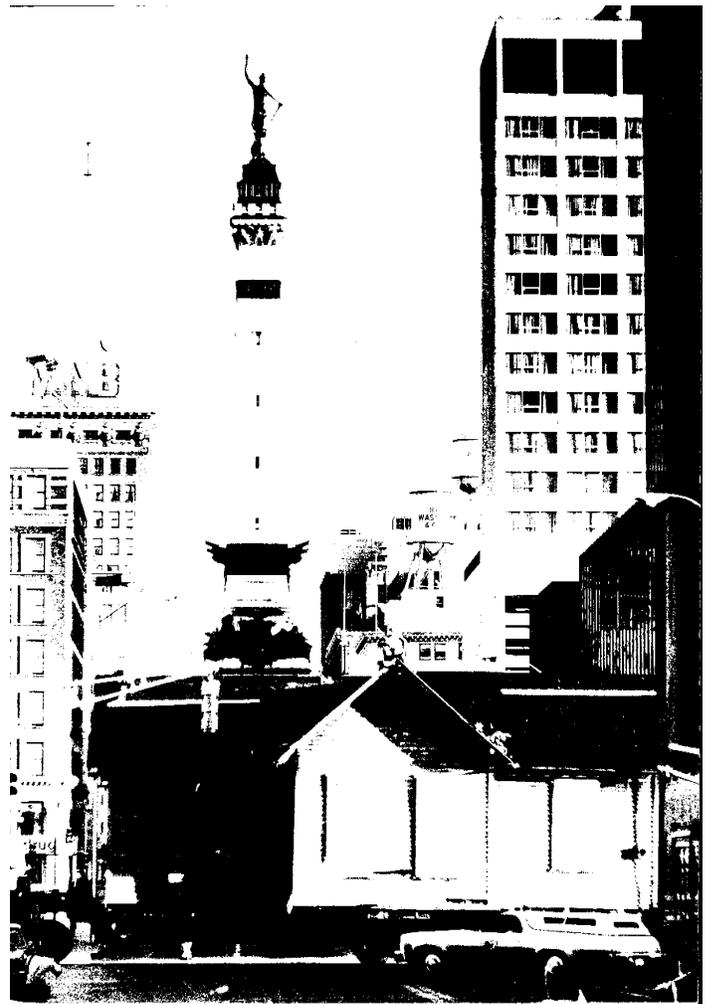
1. Internally-lighted box signs and awnings.
2. Lighting that detracts or disturbs the historic character of the district.
3. Freestanding pole signs in residential areas.
4. Billboards or other off-premises advertising signs.
5. Signs identifying a home occupation or historic information that are:
 - 5.1. Individually lighted.
 - 5.2. Advertising.
6. Signs that detract from or dominate the architectural design of a building.
7. Signs that conceal architectural details.
8. Signs that have a negative impact on surrounding buildings.
9. An excessive number of signs for a building.

Guidelines for Moving Buildings

Part of what makes historic districts unique are the placement and relationships of buildings in that area. The original locations of buildings tell the story of how an area developed and the lifestyle patterns of specific times and places. Moving a building strips it of this major source of its historic significance. Because the original location of a historic building is so important to understanding its story, relocation is usually inadvisable. Relocated buildings, especially in large numbers, confuses the history of an area. Some circumstances, however, may require that a building be moved.

When moving a building may be appropriate:

1. The building to be moved is in danger of demolition at its present location.
2. The building's present context is so altered it has lost significance.
3. The building to be moved is compatible with the architecture surrounding its new site, including the building's style, scale, materials, mass, and proportions.
4. Moving the building will not have a negative effect of its original neighborhood or its new neighborhood.
5. The building is historically or architecturally significant, as derived from its being an excellent, though possibly typical, example of a particular building style or type.
6. The siting of a building on a new site is similar to its previous site and/or surrounding buildings.
7. A plaque describing the date of the move and the original location is placed in a visible location on the building.



Cottage being relocated to Lockerbie Square. Photo: Indianapolis Historic Preservation Commission Collection.

Entry

The actual and visually perceived approach and entrance to a building.

It is very important to plan a move carefully. Some minor damage of a building is to be expected during a move, especially to interior finishes, but structural elements need not be affected. Careful consideration should be given to the potential damage a building may receive while being moved, the character of the new site, and how soon after the move the building will be rehabilitated.

Recommended

- 1.1. Entrances may be formal or friendly, recessed or flush, grand or commonplace, narrow or wide.

Planning a Move

1. Carefully research and inspect the lot that the building is to be moved to.
2. Accessible entries (see 'Accessibility' in Guidelines for New Construction).
 - 1.1. If a structure previously occupied the lot the building will be moved to, determine the location of the former building and if the lot was properly filled and regraded at the time of demolition.

Note: Lots or portions of lots that have been filled and regraded may have unconsolidated ground containing construction debris, which is not suitable for load-bearing purposes. Foundations should rest on undisturbed ground.
2. Determine the orientation of the relocated building on the new site.
 - 2.1. Whenever possible, the new orientation should be the same as the original.
3. Establish a suitable finished floor elevation of the first story when preparing the site to receive the relocated structure.
 - 3.1. The elevation should be designed to accommodate natural lighting and ventilation if a basement is to be built or proper distance from the bottom of the joists to the ground for a crawl space.

Not Recommended

2. Approaches to buildings that are not characteristic of the context or historic area.
3. Primary entrances that are not accessible for persons with disabilities.
 1. Properly brace and reinforce the building prior to moving the building off the foundation.
 - 1.1. Reinforce windows and doors with diagonal bracing to maintain them true to square and to prevent breaking glass panes or loosening of frames.
 - 1.2. Reinforce any chimneys on the interior of the building and disassemble above the roofline.
 2. Salvage any masonry materials of the existing foundation for reuse at the new site if possible.
 3. Provide adequate drainage at the new site and finish the grade to slope away from the building.
 4. Ensure the building is secured and weather-tight until rehabilitation is completed.

Moving a Building

Guidelines for Demolition

The following section explains the type of work considered in this plan to be demolition, as well as the criteria to be used when reviewing applications that include demolition. Before receiving any permits or undertaking any work that constitutes demolition, a Certificate of Appropriateness or Authorization from the Indianapolis Historic Preservation Commission must be issued.

One of the major objectives of preservation and conservation district designations is to encourage the continued use and care of historic buildings, structures, and accessory buildings and structures. Demolition of historic buildings, accessory buildings, or structures should only be considered after other approaches of rehabilitation, adaptive reuse, or stabilization have been considered.

Definition of Demolition

For the purpose of this plan, demolition shall be defined as the razing, wrecking or removal by any means of the entire or partial exterior of a structure. The following examples are meant to help define demolition, but are not all-inclusive:

1. The razing, wrecking, or removal of a total structure.
2. The razing, wrecking, or removal of a part of a structure, resulting in a reduction in its mass, height, or volume.
3. The razing, wrecking, or removal of an enclosed or open addition.

Some work that may otherwise be considered demolition may be considered rehabilitation, if done in conjunction with an IHPC Certificate of Appropriateness for rehabilitation. Examples include:

1. The removal or destruction of exterior siding and face material, exterior surface trim, and portions of exterior walls.
2. The removal or destruction of those elements that provide enclosure at openings in any exterior wall (e.g. window units, doors, panels).
3. The removal or destruction of architectural, decorative, or structural features and elements that are attached to the exterior of a structure (e.g. parapets, cornices, brackets, chimneys)

Guidelines for Demolition of Primary Structures

A primary structure is any structure in which the principal use of the property is conducted.

General Criteria for Demolition

The IHPC shall approve a Certificate of Appropriateness or Authorization for demolition as defined in this section only if it finds one or more of the following:

1. The structure poses an immediate and substantial threat to the public safety.
2. The historic or architectural significance of the structure or part thereof is such that, in the Commission's opinion, it does not contribute to the historic character of the structure and the district, or the context thereof.
3. The demolition is necessary to allow new development which, in the Commission's opinion, is of greater significance to the preservation of the district than its retention of the structure, or portion thereof, for which demolition is sought, and/or
4. The structure or property cannot be put to any reasonable economically beneficial use for which it is or may be reasonably adapted without approval of demolition.

When considering a proposal for demolition, the IHPC considers the following criteria for demolition as guidelines for determining appropriate action:

- 5. Condition:** Demolition of an historic building may be justified by condition, but only when the damage or deterioration to the structural system is so extensive that the building presents an immediate and substantial threat to the safety of the public. In certain instances, demolition of selective parts of the building may be authorized after proper evaluation by the IHPC.
- 2. Significance:** The Commission has the responsibility of determining the significance of a structure and whether it contributes to the district. Consideration is given to the architectural and historical significance of the structure individually, in relation to the street, and as a part of the district as a whole. These same considerations will be given to parts of the building. The Commission also considers how the loss of a building, or a portion thereof, will affect the character of the district, the neighboring buildings, and in the case of partial demolition, the building itself. Buildings that are noted in the plan as non-contributing or potentially contributing shall be researched to confirm that there is no obscured architectural or historical significance.

In making its determination of significance, the Commission considers the following:

- 2.1. Architectural and historical information included in this plan or district-specific plan.
- 2.2. Information contained in the relevant district's National Register nomination.

- 2.3. Information contained in any other professionally conducted historic surveys pertaining to the relevant district.
- 2.4. The opinion of its professional staff.
- 2.5. Evidence presented by the applicant.
- 2.6. Evidence presented by recognized experts in architectural history.

3. Replacement: Demolition of a structure may be justified when, in the opinion of the Commission, the proposed new development with which it will be replaced is of greater significance to the preservation of the district than retention of the existing structure. This will only be the case when the structure to be demolished is not of material significance, the loss of the structure will have minimal effect on the historic character of the district, and the new development will be compatible, appropriate and beneficial to the district. To afford the Commission the ability to consider demolition on the basis of replacement development, the applicant shall submit the following information as required by the Commission and its staff:

- 3.1. Elevations and floor plans.
- 3.2. A scaled streetscape drawing showing the new development in its context.
- 3.3. A site plan showing the new development and structure(s) to be demolished.
- 3.4. A written description of the new development.
- 3.5. A time schedule for construction and evidence that the new construction will occur.
- 3.6. Any other information that would assist the Commission in determining the appropriateness of the new development and its value relative to the existing structure(s).

4. Economics: If requested by the applicant, the Commission considers whether the structure or property can be put to any reasonable economically beneficial use for which it is or may be adapted, including, for income producing properties, whether the applicant can obtain a reasonable economic return from the existing property without the demolition. The owner has the responsibility of presenting clear and convincing evidence to the Commission. The Commission may prepare its own evaluation of the property's value, feasibility for preservation, or other factors pertinent to the case.

To afford the Commission the ability to consider the economic factors of demolition, the applicant shall submit the following information when required by the Commission:

- 4.1. Estimate of the cost of the proposed demolition and an estimate of any additional costs that would be incurred to comply with recommendations of the Commission for changes necessary for the issue of a Certificate of Appropriateness.

- 4.2. A report from a licensed engineer or architect with experience in rehabilitation as to the structural soundness of the structure and its suitability for rehabilitation.
- 4.3. Estimated market value of the property both in its current condition, and after completion of the proposed demolition to be presented through an appraisal by a qualified professional appraiser.
- 4.4. An estimate from an architect, developer, real estate consultant, appraiser, or other real estate professional experienced in rehabilitation as to the economic feasibility of rehabilitation or reuse of the existing structure.
- 4.5. For property acquired within twelve years of the date an application for a Certificate of Appropriateness is filed: amount paid for the property, the date of acquisition, and the party from whom acquired, including a description of the relations, if any, between the owner of record or applicant and the person from whom the property was acquired, and any terms of financing between the seller and buyer.
- 4.6. If the property is income-producing, the annual gross income from the property for the previous two years; and depreciation deduction and annual cash flow before and after debt service, if any, during the same period.
- 4.7. Remaining balance on any mortgage or other financing secured by the property and annual debt service, if any, for the previous two years.
- 4.8. All appraisals obtained within the previous two years by the owner or applicant in connection with the purchase, financing, or ownership of the property.
- 4.9. Any listing of the property for sale or rent, price asked and offers received, if any, within the previous two years.
- 4.10. Copy of the most recent real estate tax bill.
- 4.11. Form of ownership or operation of the property, whether sole proprietorship, for profit, or non-for-profit corporation, limited partnership, joint venture, or other method.
- 4.12. Any other information that would assist the Commission in making a determination as to whether the property does yield or may yield a reasonable return to the owners, e.g. proforma financial analysis.

Guidelines for Demolition of Accessory Structures

An accessory structure is any structure associated with a property's primary structure, but is subordinate in use, size, bulk, area, and/or height to the primary structure.

Listed below are criteria for the demolition of accessory structures. It should be noted that every case is unique and reviewed on an individual basis. In many cases, a combination of the below listed criteria may be used to justify the demolition of an accessory structure.

General Criteria for Demolition of Accessory Structures

- 1. Historical significance:** In the event a historic area plan does not identify non-contributing accessory structures, the IHPC may determine whether the structure contributes to the historic character of the primary structure or district based on historical and architectural research.
- 2. Architectural significance:** The IHPC may consider whether or not the structure exhibits stylistic detailing that contributes to its uniqueness. For example, the design of a garage may reflect the architectural style of the property's house. The structure may also be significant for its construction method if it represents a variation, evolution, or transition of construction practices.
- 3. Architectural integrity:** The IHPC may consider if the architectural design of the structure has been altered and/or sufficient historic material has been removed in such a way that it compromises the overall integrity of the building. This may include a combination of the following:
 - 3.1. Removal or alteration of original door and/or window openings
 - 3.2. Removal or alteration of original garage/barn/pedestrian doors
 - 3.3. Installation of artificial siding
 - 3.4. Alteration of the original building footprint and/or roofline
 - 3.5. Loss of original materials from removal and/or deterioration
- 4. Functionality:** The IHPC may consider whether or not the structure can be put to any reasonable use. For example, an historic one-car garage may be too small to house a modern-day vehicle, but may still function as storage. When assessing reasonable use, the following factors may be considered:
 - 4.1. Proposed replacement plans
 - 4.2. Alternatives to demolition that could accomplish the desired use
 - 4.3. Costs associated with maintaining the historic structure in relation to the extent to which it can be reasonably used
- 5. Structural condition:** The IHPC may consider if one or more significant structural problems exist.

and whether or not rehabilitation of that structure would result in most of the historic materials being replaced, resulting in essentially a new building. Factors considered may include, but are not limited to, the following:

- 5.1. Quality or original construction
 - 5.2. Bowing walls
 - 5.3. Lack of a foundation
 - 5.4. Extensive siding repair
 - 5.5. Termite damage
 - 5.6. Rotted wood
 - 5.7. Integrity of roof system
6. Location on the property: The IHPC may consider the building's location on the property and whether or not it is visible from the public right-of-way when assessing the impact that demolition will have on a historic district. However, location alone typically does not justify demolition.

06. Glossary



Glossary

alteration	a physical change made to a feature, building, or site
alternative material(s)	non-traditional building materials, typically synthetic, such as but not limited to fiber cement or other composites
brackets	decorative and/or structural braces found beneath eaves
brick moulding	exterior trim that covers a gap between the window frame and exterior wall surface
built-in box gutter	a type of gutter that is integrated into a roof structure and usually has a flat profile
character-defining feature	a prominent or distinctive aspect, quality, or characteristic of a cultural landscape that contributes significantly to its physical character
cornice	horizontal decorative element near the top edge of a building
cross-gable roof	a type of roof that has two or more gable roofs intersect
dormer	a projecting element on a roof;
fascia	a flat board that covers the edges of rafter tails of a roof
frame/jamb	the framework that supports the entire window or door system
gable roof	a type of roof that has two roof sections sloping away from each other; generally has a triangular shape
half-round gutter	a type of gutter that has the shape of a half circle
hardscape	the man-made materials and features used in landscape design
hipped roof	a type of roof that has roof sections that slope downwards to the walls
lintel	the top part of the window frame; this is sometimes decorative
masonry	a traditional type of building material like stone, brick, or cement block that is held together with mortar
meeting rail	a horizontal part of a window sash where the top and bottom sash meet
mortar	a paste that is used to bond masonry units together, historically made with lime
mullion	a vertical element found between grouped windows
muntin	a window element that separates different panes of glass within a window
ogee gutter	a type of gutter that has an "S" shape

parapet wall	a vertical wall along the edge of a flat roof that visually increases the height of a building; also used to screen rooftop access and equipment
preserve	a process that maintains a property in a specific state
profile	the outline or shape of an architectural feature
rafter tails	exposed parts of roof rafters, usually found underneath overhanging eaves; rafters support roof decking and help give structure and shape to a roof
rail	the horizontal element of a window sash
reconstruct	a process involving constructing a missing element, building, or structure to recreate the original
rehabilitate	a process involving repairs and alterations to a property which adapt to a contemporary use while preserving its historic fabric and character
renovate	a generic term used to define all work which is meant "to make new again"
restore	a process which accurately recovers the appearance of a property at a particular period of time by removing later additions and/or replacing missing features
roof configuration	the orientation and structure type of a roof
roof mounted gutter	a type of gutter that is attached to the edge of a roof
roofline	the outline of the shape of a roof
sandblasting	a method of cleaning masonry surfaces that involves high-pressure spraying sand or other abrasive material
sash	the part of the window that holds the glass;
sill	the bottom part of a window where the bottom sash rests; this is sometimes decorative
site	the general area that surrounds a building, generally parcels of land associated with a building
soffits	the horizontal underside of a projecting element, usually the eaves
softscape	living materials, typically plants, used in landscape design
stile	the vertical element of a window sash

streetscape	the natural and built fabric of a street, including buildings, landscape design, sidewalks, curbs, and streets; a type of drawing that depicts these elements of a street or portion of a street
transom	a small window set above a door or another set of windows
tuckpoint	laying or repairing mortar joints

Endnotes

- 1 "Making the Connections: A Study of the Impact of Historic Preservation in Indianapolis," *Place Economics*, 2017.
- 2 Barrows, Robert G., and David G. Vandersetl. "Native Americans." *Encyclopedia of Indianapolis*, edited by David J. Bodenhamer, Indiana University Press, 1994, pp. 1042–43; Jones III, James R., and Amy L. Johnson. 1999. Indiana Department of Natural Resources, 2016, https://www.in.gov/dnr/historic/files/HP_earlypeoples.pdf.