

BLOOMINGTON HISTORIC PRESERVATION COMMISSION

Showers City Hall

McCloskey Room

Thursday July 12, 2012

4:00 P.M.

AGENDA

- I. CALL TO ORDER**
- II. ROLL CALL**
- III. APPROVAL OF MINUTES**
- IV. CONSENT AGENDA CERTIFICATES OF APPROPRIATENESS**
 - A. COA-18-12
 - 346 South Rogers Prospect Hill Historic District
 - Owner Karla and Jim Lewis
 - Roof replacement with a change of color
- V. NATIONAL REGISTER NOMINATION**
 - A. National Register Nomination of the Millen Chase McCalla House
 - Representative Lord & Bach Heritage Preservation Consulting
 - 403-07 North Walnut Street
- VI. DEMOLITION DELAY**
 - A. 910 North Madison full demolition
 - Owner Richard Dunbar
- VII. NEW BUSINESS**
 - A. Elm Heights Design Guidelines
 - B. Matlock Heights Survey – Representative BRI Steve Wyatt
- VIII. OLD BUSINESS**
 - A. Designation Subcommittee Report
- IX. COMMISSIONERS' COMMENTS**
- X. PUBLIC COMMENTS**
- XI. ANNOUNCEMENTS**
- XII. ADJOURNMENT**

Next meeting date is Thursday August 9, 2012 at 4:00 p.m. in the McCloskey Room

Posted: July 5, 2012

CONSENT AGENDA

Summary: Request to replace a fiberglass shingle roof with dimensional shingles and a change of color.

COA-17=8-12

**346 South Rogers Street
Prospect Hill Historic District
Owners: Karla and Jim Lewis**

Request to replace an asphalt shingle roof with dimensional shingles and change the shingle color.

Zoning RC

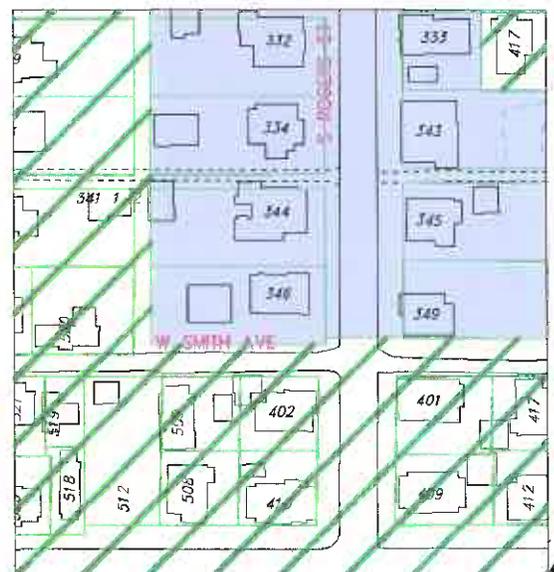
**105-055-660019 N 346 Roscoe Rogers House; Elizabethan Revival, 1906
NR, BHD**



This notable Prospect Hill house is located on the corner of Smith and Rogers and was recently purchased. It is the only example of Elizabethan Revival style architecture in Bloomington.

The new owners wish to replace the roof which is nearing obsolescence with dimensional shingles and also change its color to a gray tone. The Prospect Hill ordinance includes the review of color changes on the

exterior of a property.



This is a moderate change and the Commission has been lenient with color reviews. The final product and color decision (within the gray tone range) will be submitted at the meeting.



Staff recommends approval

Summary:

Previously known as the Topoligus Building, the Millen-Chase-McCalla House is being nominated to the National Register of Historic Places. The recommendation of the Commission will be forwarded to the State Review Board after the July 12th hearing.

Bloomington Historic Preservation Commission
National Register Nomination Review

Name of Property: Millen-Chase-McCalla House
Address: 403-07 North Walnut Street, Bloomington,
Monroe County, Indiana

A draft of the nomination was distributed at the meeting last month. This month the Commission will review the draft of the nomination for errors and completeness of information to make sure that the argument is well constructed and defended. This is called substantive review.



The appropriate notices were sent on June 12th to the County Commissioners, Mayor and owner, legally identifying this meeting as a public hearing for the consideration of the nomination. The nomination has been through a staff review and those changes are included in this draft. The nomination is being submitted in part because of a tax credit project that is nearing completion. The rehabilitation is privately financed, although a BUEA façade grant was awarded. That investment is a minor part of the extensive

rehabilitation and adaptation that was accomplished. The project was reviewed under demolition delay in July and August of 2010 and then in July of 2011, when revised plans were submitted. An earlier state tax credit project was completed and the property was placed in the state register in 1995 [8-31-95]. The current reinvestment project will adapt the building to a restaurant use.

The property was recognized as early as the 1978 Historic Sites and Structures Inventory (105-055-0098) and was then known as the Topoligus Building, however it was unrated. In 1986, it was again included in scattered sites (105-055-90056) and individually



classified as "outstanding." It continued this classification in 2001 (105-055-90166). In both later surveys it was identified as an Italianate style. Although there are many significant structures on the Walnut Street corridor, this property was never identified as a part of a larger district because of the new construction encroachments nearby and the existence of heavily modified historic buildings. A similar corridor on College was identified as a district and, over time, has suffered an equivalent amount of removal. That

district is named the Illinois Central Railroad and North College Historic District. It does include 13 properties on the west side of Walnut Street north of the subject property.

Substantive Review:

Information about the completion of a National Register Application and how to apply the criteria are contained in two Park Service Bulletins (16A and 15). Generally there are four contextual Criteria with which to evaluate properties considered for the National Register.

- A. An event, a series of events or activities, or patterns of an area's development
- B. Association with the life of an important person
- C. A building form, architectural style, engineering technique, or artistic values, based upon a state of physical development, or the use of a material or method of construction that shaped the historic identify of an area
- D. A research topic-conveying information important to our understanding (archaeological for instance)

A National Register nomination is reviewed as an argument for the significance of a structure under the criteria selected by the nominator. In this case the consultant chose A and C.

The application document is divided into sections. The first 6 sections are blanks and check boxes that summarize the status of the property: ownership, category of resource, number of resources, function and use both historic and current. **Section 7**, however, is a comprehensive architectural description which should include a description of the physical context of the site, enumerating all significant and contributing objects to be included in the listing. There are no contributing objects in this nomination and a single building for analysis. The architectural description of the building proper should elaborate style, materials, fenestration, details of embellishment, and date all modifications to the original fabric as far as it is practicable. Unlike the limited authority of local designation, both interior and exterior description is required and original interior details are considered important, particularly as they express the original use of the building. The nominator should analyze and compare the building to others located within the community in order to establish its rarity and level of integrity relative to similar properties. The required photographs should adequately cover the important elements of the description. The photographs are located in the last section of the document.

Staff comment on Section 7 (Description)

The nomination sequentially describes and addresses integrity of site and setting, exterior and interior building features, and then assesses integrity of the physical features. It provides as much documentation in regards to age as is possible with the resources available. The description is exhaustive and includes commentary on both the quality and stylistic association of the details.

Section 8 (Significance) establishes the appropriate Criteria for evaluation of historic, architectural and archaeological **significance**.

In order to be eligible for inclusion in the National Register, properties must conform to 36 CFR Part 60.4, the Criteria for Evaluation. The nomination establishes that the district is eligible under Criteria A and C.

- A. associated with events that have made a significant contribution to the broad patterns of our history.

- C. embodies the distinctive characteristics of a type, period, method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

Criteria A

In this section the property is evaluated within its historic context.

“Its core premise is that resources, properties, or happenings in history do not occur in a vacuum but rather are part of larger trends or patterns.”

- The facet of prehistory or history of the local area, State, or the nation that the property represents
- Whether that facet of prehistory or history is significant
- Whether it is a type of property that has relevance and importance in illustrating the historic context;
- How the property illustrates that history; and finally
- Whether the property possesses the physical features necessary to convey the aspect of prehistory or history with which it is associated.

The nominator has selected two areas of significance: **exploration and settlement and architecture**

Staff Comments:

The nomination explores the sequence of owners and improvements on the property, uncovering several heretofore unknown associations. This is accomplished through deeds and records as well as physical research, one informing the other. According to the consultant's research the development tract was located on one of the original outlots that appeared just outside the original plat of town. Eighth Street was a northern boundary for the city lots. Commonly in abstracts, the legal description changes through time, as the parcel is resold and modified. Outlots were almost always resubdivided into smaller developable tracts. Early land transfers are not supported by contemporary city directory and Sanborn maps, therefore a great deal of conjecture must occur. The first improvements on the modern site may have taken place in 1844, under the ownership of the Millen family, whose relatives were members of the Associated Reformed Presbyterian Church or Covenanters who emigrated in a group from South Carolina. This early group left their mark on the local landscape with such landmark properties as the Millen (Raintree House) in Green Acres and the Thomas Smith House all of which are relatively plain brick homes, in simple I-House or Georgian plans. As a group they can be associated with the settlement period in Bloomington therefore this is a local historic context. The nomination builds supporting evidence that the wing facing 8th street is actually the 1844 construction on the site: using foundation, brick design and window depth to support independent construction of the unit and property abstract information to suggest that it continued at that location through time.

The house is associated with several prominent families; but the most significant would be the Millens who represent the Scotch Irish settlement pattern in Bloomington and support the position that the property qualifies under exploration and settlement. The nominator has made a credible case to support the connection of the “wing” with the early house built by the Millens. There is a mystery in the reduction of value between 1861 and 1871, but the physical evidence provides support for the continued existence of the building at this location.

Criteria C Design /Construction

In this section the property must meet one of the following requirements:

- Embody distinctive characteristics of a type, period or method of construction
- Represent the work of a master
- Possess high artistic value
- Represent a significant and distinguishable entity whose components may lack individual distinction (for districts)

Of the first criteria under which most properties are eligible. The building must illustrate:

- The pattern of features common to a particular class of resources
- The individuality or variation of features that occurs within the class,
- The evolution of that class, or
- The transition between classes of resources

The nomination makes the case that the house is the only local example of a side-hall I-house that illustrates a transitional Greek and Italianate style. It compares the list of properties in the survey described as Greek Revival and Italianate styles and then compares the local vernacular forms: either 5 bay I-house or side hall I-house. In the Midwest and in Bloomington, where few architects practiced at this early time, most buildings were vernacular and the style was applied. In the initial 1978 survey the house was simply described as a vernacular brick 2/3 's "I" house. Frequently the appearance of architectural styles in the Midwest lagged in time from their appearance on the Eastern seaboard and were much reduced or simplified examples. Therefore this example is truly a vernacular form (side-hall or 2/3's "I" house) with some applied details that reflect style.

In this case the Greek Revival details: gable returns, plain cornice frieze, classical entry portico are applied to a side hall I-house. The Italianate style is represented by the rectangular plan (also a feature of the I) arched window hoods with consoles, and the low pitched roof. Greek features include the plain frieze, classical portico, with entablature, and gable returns. The nominator has surveyed the existing city inventory and concluded that this is a rare example of the form in this transitional style with excellent integrity. Therefore the house meets the criteria for embodying distinctive characteristics of a type, period or method of construction. (Bullet point 1) and the transition between classes of resources at a local level (Bullet point 4).

Staff recommends approval of this nomination which is complete in all of its parts and successfully makes its argument for listing.

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Millen-Chase-McCalla House
other names/site number Topoligus Building; 105-055-90166

2. Location

street & number 403 North Walnut Street not for publication
city or town Bloomington N/A
state Indiana code IN county Monroe code 105 zip code 47404
vicinity N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
 national statewide local

Signature of certifying official/Title _____ Date _____
State or Federal agency/bureau or Tribal Government _____

In my opinion, the property meets does not meet the National Register criteria.
Signature of commenting official _____ Date _____
Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register determined eligible for the National Register
 determined not eligible for the National Register removed from the National Register
 other (explain:) _____
Signature of the Keeper _____ Date of Action _____

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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

Category of Property
 (Check only one box.)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
 (Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing
 (Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

DOMESTIC/single dwelling

FUNERARY/mortuary

Current Functions
 (Enter categories from instructions.)

COMMERCE/TRADE/restaurant

7. Description

Architectural Classification
 (Enter categories from instructions.)

LATE VICTORIAN/Italianate

MID-19TH CENTURY/Greek Revival

LATE 19TH AND EARLY 20TH CENTURY

AMERICAN MOVEMENTS/Bungalow/Craftsman

Materials
 (Enter categories from instructions.)

foundation: STONE/Limestone

CONCRETE

walls: BRICK

WOOD/Weatherboard

SYNTHETICS/Cement board

roof: ASPHALT

other: WOOD

STONE/Limestone

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Millen-Chase-McCalla House is a two story Greek Revival and Italianate style, brick side hall I-house with a two-story brick wing and a wood frame addition. The house has an L-plan sited toward the east with symmetrical elevations. The roof is side-gabled, the walls are American bond brick, and the foundation is limestone. The addition is single story and side-gabled, and extends north off the north wall of the wing. The primary facade of the main house faces east to North Walnut Street, the east property boundary. It is now a busy northbound corridor of mostly commercial or commercial-use buildings, but was an affluent residential area during the late 1800s and early 1900s. The house is further bounded by West Eight Street to the south, a paved alley to the west, and a paved parking area for the business immediately to the north. The interiors of both the main house and wing retain the details of the last construction period with minimal alteration, while the interior of the addition was altered numerous times over the decades and was completely altered again in 2011. The entire building has recently undergone rehabilitation for reuse as a restaurant and the north addition has been modified to house the restaurant kitchen and public restrooms. The building sits on a slight rise of land dominated by hard surfaces with more minimal areas allowing for planted space. The exception is a narrow section of lawn and new planted areas that wraps the southeast corner from the eastern street frontage to the southwest corner of the lot. The Millen-Chase-McCalla House is the contributing resource and was listed on the Indiana Register of Historic Places as the Topolcus Building in 1991.

Narrative Description

Construction of the Millen-Chase-McCalla House in Bloomington, Indiana, occurred during three periods--in 1844 what is now the wing was constructed as a double-entry I-house facing West Eighth Street; in 1854 the main house, a side hall I-house, was added facing North Walnut; and in 1871 the house was remodeled in a combination of the Greek Revival and Italianate styles.¹ The house is situated on the slight rise of a southwest-sloping city lot of .3 acres. It is bounded by a paved parking area for a contemporary commercial building on the north; three-lane, north-bound North Walnut Street to the east; one-way east-bound West Eight Street to the south; and a paved alley to the west. The rear of a contemporary commercial building is immediately to the west of the alley, and a contemporary restaurant is on the south side of West Eight Street. The northern

¹ Tax records show a substantial house was constructed on the property in 1844, with the value rising from \$600 to \$1,300. The value then rises to \$4,000 in 1855. But the \$4,000 value then plummets to only \$700 in 1861. It remains low until 1871, when it again rises dramatically to \$4,200. These records coupled with the house's various construction anomalies suggests that what is now the west wing was constructed in 1844 fronting Eighth Street as the original house, and that the house was further improved dramatically in 1854 with construction of what is now the main house fronting North Walnut. The drop in value suggests it was uninhabitable, but some improvement value remained. The house was later re-constructed and re-modeled in 1871. Newspapers of the period, which might help confirm a cause for the drop in improvement value, no longer exist.

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boundaries of the Courthouse Square National Register Historic District (1990) are one block south along Seventh Street, and the eastern boundaries of the Near West Side National Register Historic District (1997) are one block to the west along southbound College Avenue. The western edge of the North Washington National Register Historic District (1991) is one block east across North Walnut Street. The building is directly west across North Walnut Street from the Benevolent and Protective Order of Elks Lodge, No. 446, built in 1938 in the Art Deco/Moderne style (Locally Designated; eligible, National Register of Historic Places).

The North Walnut Street corridor was originally residential, primarily from the same late 1880s-era of construction as the North Washington National Register Historic District, and the homes of many prominent Bloomington businessmen and residents were located there. However, during the 1920s the corridor began to be infused with auto-related and other businesses. Likewise, the North College Avenue corridor originally housed the grand residences of prominent local businessmen and residents, including the 1894 home of local architect, John L. Nichols (National Register of Historic Places, 1984). But over time many of these homes have been demolished, either for new construction or parking lots. The corridors are now predominately commercial or mixed-use utilizing both adaptively reused historic residences and new construction, and both are experiencing ever increasing pressure for newer, high-density mixed-use construction.

Landscape features around the house are minimal, consisting primarily of paved areas, mulched planted areas, and a small section of lawn. The lawn begins south of the east entrance, wraps around the southeast corner of the lot, and concludes at the mid-point of the south facade porch. Two mature Silver Maple trees are on the property, one on the east lawn and another on the south lawn. An iron fence from a later period separates most of the lawn from the adjoining sidewalk, with large bushes completing the separation along the southwest section.

A new poured concrete patio area replaces a paved parking area and fills the northeast corner of the lot. It is surrounded by a new iron fence on the east side and a solid, wood and cement board privacy fence along the north boundary of the property. A new poured concrete, ADA-compliant ramp descends north from the southeast corner of the addition, and small bushes line the east foundation of the addition. The privacy fence concludes with a gate at the north side. Gravel fills the north side of the lot along the north side of the addition to the north boundary, and a small concrete pad supports air handling units on this side.

A poured concrete walkway leads to the east front door from a gate in the iron fence along the North Walnut Street sidewalk. A small area of plantings is at the southeast side of the front steps, while a large area of new landscaping fills the northeast area between the east public sidewalk and the patio. A walkway of poured concrete and herringbone brickwork leads from the West Eighth Street sidewalk to the south elevation enclosed porch. Large bushes line much of the south foundation, and smaller plantings surround the business sign at the southeast corner of the lawn area. A new area of mulched redbud trees and bushes fills the southwest corner of

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the lot as it slopes down gradually from the building's grade to street level. New poured concrete pads support air handling units at the southwest corner of the wing. A paved parking area and concrete delivery area covers the west part of the lot and small bushes line a new ADA-compliant ramp that descends north as it wraps the southwest corner of the addition. A new wood enclosure on a concrete pad surrounds the dumpster in the extreme northwest corner of the lot.

Main House and Wing

The exterior walls are American bond brick with soft mortar. The roof is side gabled and covered in asphalt shingles. Two chimneys in the south gable were removed at the roofline (but remain visible in the attic), while a third chimney in the center of the wing is covered with metal. The wide eaves house boxed gutters that drain to round, galvanized metal downspouts. A single star wall anchor is in each north and south gable. The foundation under the main house consists of very large dressed and beveled limestone blocks, while the west wing reveals the first anomaly--smaller, rough cut, less uniform limestone block and rubble foundation walls. The latter type of foundation stone is more indicative of construction that occurred prior to substantial growth of the area's limestone industry which began in earnest in the 1860s. This suggests separate construction eras for the main house and wing. Likewise, there is an unusual row of header bricks centered on the west end of the wing directly above the foundation stones, another indication that later changes to the building occurred. Iron grilles for cellar ventilation are embedded in the foundation on all sides and a coal chute door is on the north side of the wing's foundation.

The brick house has twenty-nine windows and two visible exterior doors. The first and second floor windows in the main house are tall with two over two light sash. Those fronting east to North Walnut Street and south to West Eighth Street have segmented arch upper sashes. Projecting, molded wooden hoods following the arch pattern are dominated by a large edge roll and scroll consoles with a sunken fillet. A segmental brick arch header supports each opening. A four over four light, rectangular window is at each gable end of the main house, with the south-facing gable window also having a segmented arch hood. The windows in the wing are six over six light with rectangular sashes with the exception of one smaller two over two light window on the first floor at the west end of the wing. A half-round gable vent is also in the west end of the wing.

Shutter hinge mounts remain attached to the casing for the windows of both the north facade and the south-facing, second floor windows of the wing. All of the windows have limestone sills. The rectangular windows also have limestone lintels, as do the cellar ventilation grilles. Two additional anomalies that suggest separate construction eras between the main house and the wing are that all the windows within the wing have a row of header bricks forming a header above the limestone lintels, and the windows are all lower in height from those in the main house.

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The primary or east elevation of the main house has six symmetrically placed openings, one of which is the elaborate main entrance at the northeast corner designed in the Greek Revival style. It is a raised, recessed, classical portico with a single door flanked by sidelights and a transom above. The glass has an etched and cut floral pattern, and the solid wood door has six panels in the Italianate style. Surrounding the opening a wide entablature supports a square pilaster on either side, each with an electrified iron sconce. The recessed wall and ceiling surfaces are paneled and display additional pilasters. Wide limestone steps lead to the single limestone slab stoop.

The secondary or south elevation of the main house has a symmetrical layout of eight windows, four for each floor. However, in order to accommodate the chimneys the layout leaves four windows grouped to the center and four closer to the outer corners. The large verandah along the wing was originally open and only one story. Sometime prior to 1892, the first floor of the wing's southwest corner was bricked-in and eventually accommodated a bathroom.² The enclosed space has one six over six window on the south elevation. Later the remaining first floor area of the verandah was enclosed with clapboard and a six over six light window and a transomed multi-light wood door were installed. The door is part of the recent rehabilitation and replaces a primarily solid wood door that had only two lights. The verandah rests on a brick foundation. The second level porch floor was built over the original verandah roof, retaining the box gutter and cornice molding. It has a shed roof. As part of the recent rehabilitation the framing for the screening was re-constructed in cement board and aluminum, and a low iron fence was installed on the inside for safety.

The placement of the cellar ventilation grilles below every window of each elevation further lends to the symmetrical qualities of the exterior design. The symmetry of the entire north elevation is slightly broken by the absence of a window in the lower northeast corner of the main house due to the interior stairway, and by the north addition obscuring visibility of the northwest corner exterior door in the wing.

The interior plan is a symmetrical stacked arrangement of four rooms deep, creating mirror images between the two floors. The rooms are primarily situated to the south and west (rear), with the main stairway and hall along the north wall. The first floor includes paired parlors within the main house--likely a formal parlor nearest the front door and an informal parlor to its west; and a dining room and kitchen within the wing. The second floor has three bedrooms, each with an early closet, and a fourth room of unknown historical use. The walls are twelve inches thick and plastered, with crown molding capping the tall ceilings throughout the house. The floors are one and a half inch oak strips laid diagonally on the first floor, and parallel to the north and south walls on the second floor. Visibility from the cellar shows the first level floors are cross-bridged.

² Sanborn Maps. [Bloomington]: Sanborn Map Company. [1892]. Note: The map shows the change has occurred. This is the first year this section of the city is included on the Sanborn Maps.

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The wood interior doors are six panel on the first floor and four panel on the second floor. However, all interior doors between rooms have been removed for the building's new use as a restaurant. The doors, as well as any window sash removed, are securely stored onsite in the cellar. All interior door openings have three-light, side hinged transoms and wide, paneled reveals. Embrasure is found at each window opening along with wood sills.

The highest style is found inside the hallway and parlors. Here the architraves are seven inches wide and highly molded, dominated by a large edge roll like that of the exterior window hoods. The eleven inch-high baseboards are also highly molded. In the parlors the windows reflect the segmental arch seen on the exterior, and the walls have a single wainscot panel below each window. Pocket doors were likely originally within the large opening between the two parlors, their removal evidenced by the well-executed newer paneling that covers the reveals. These were the only two rooms with remaining fireplaces, both set up for coal. The elaborate mantel shelves and surrounds are made entirely of iron, decorated with panel insets and an applied scallop, an arched and openwork grille, and painted in a faux marbling of gold on black. The outer hearths are painted bricks inset to floor level. As part of the re-use, in order to accommodate a bar area in the informal parlor, the mantel shelf and surround has been moved to the chimney breast in the dining room. Cabinetry, as part of the wrap-around bar of paneled wood and brushed steel, covers and preserves the original opening and hearth. A new, paneled wood cabinet is suspended from the ceiling above the bar to accommodate light fixtures.

The forty-six inch wide hallway is open to the dining room. The single flight of stairs to the second floor is bracketed and tightly geometrical as the balustrade winds along the hallway above. The painted, turned balusters are capped by a wide, stained handrail. The single bottom newel is wide, heavy and uncapped. A closet has been created in the paneled spandrel. A tiled entrance floor is at the base of the stairway at the east entrance interior, an alteration made during a previous renovation.

One door from the informal parlor leads to the hallway, another to the dining room, and a third leads to the south porch. Half of the door to the porch has been retained to create a closable staff entry behind the bar. A door from the dining room also leads to the porch. Within the dining room the architraves are six and a half inches wide and not as highly molded, with a plainer face and a smaller edge roll. Likewise, the baseboards are only nine and a half inches high and are plain, with only a forty-five degree cut at the top edge. The chimney breast is centered on the west wall.

Within the kitchen the architraves are plain, squared boards while the window sills are much deeper at eight and a half inches. This is yet another interior anomaly of the wing that suggests an earlier construction date than of the main house. The early floor-to-ceiling, paneled built-in pantry is in the southeast corner. As part of the re-use, a short paneled wood partition wall has been installed at the dining room door to screen the bathroom hallway, and two inch-wide, engineered wood flooring has been installed in the kitchen. Centered at the west

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wall is a stacked, enclosed staircase, with a simple wood flight to the second floor and an open wood flight to the cellar. The door to the cellar has been retained.

The south enclosed verandah is accessed by either the dining room or kitchen. These two doorways are original to the earlier construction of the wing and present a strong picture of the house originally configured as a double pen that faced south. The enclosed space retains the three and a quarter inch painted wood floor and the paneled ceiling of the later verandah. Originally open and only one level, by 1935 the lower level had been enclosed with a frame exterior wall. A screen-enclosed, second level had been added by 1950. Sometime prior to 1892, the west end of the verandah was enclosed with brick exterior walls. It eventually housed a bathroom accessed from the kitchen. The bathroom has been removed and the room converted into office space for the restaurant.

The stairwell walls and ceiling into the cellar are plastered. The exposed foundation blocks are large, rectangular, rough cut limestone with minimal mortar. The originally small cellar was later expanded east by cutting through the block load-bearing wall and digging out the soil. This work exposed the original coursed rubble foundation stone for a portion of the building. These expansion activities had greatly compromised the building's structural integrity, particularly witnessed by previous attempts at concrete remediation in the basement, and by the slump of a doorframe on the second floor. Recent renovations in the cellar for the new use include additional load-bearing structural supports and updated mechanical systems.

Following suit with the first floor, the hallway of the second floor reflects a higher style than inside the rooms. However, it is still subdued from the first floor. Within the hall the six inch-wide architraves are molded, while inside the bedrooms they are plain, squared boards. Likewise, the tall molded baseboards of the hall transition to plain baseboards with a more decorative shoe molding in the rooms. The staircase balustrade curves around to the north wall with an engaged drop at the juncture. The original four inch-wide floorboards in the hallway have been exposed and painted as part of the recent renovations.

In more recent decades a room was created at the east end of the hall to house a bathroom.³ It was most recently renovated in 2006, and has been further renovated for the re-use with removal of the shower and replacement of the flooring with tile. The bedrooms stacked above the first floor parlors have closets back-to-back against the hallway wall. The closet in the bedroom stacked above the dining room is within the southwest nook created by the chimney breast. A step down into this bedroom appears original to the 1854 construction of the main house, speaking further to the anomalies previously discussed concerning early construction of what is now the west wing of the house.

³ The highly molded trim surrounding the windows is more indicative to that found in the hall than in the enclosed, second floor rooms. Likewise, while the door and trim into the room are a nice match, the door height is much shorter and without a transom, the only such occurrence of both details in the house. Thus the doorway and possibly even the wall were likely not originally in place. Interestingly, even though from the exterior the north windows of the second floor bathroom are rectangular, on the interior they have segmented upper arches.

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The second floor room at the west end of the wing has immediate ascending access to the rear stairway through a transomed doorway. During a previous renovation, portions of 1950s-era wood paneling were removed to expose the brick along the lower half of the north and south walls. During the recent renovations the brick of the entire east wall was exposed, uncovering evidence of previous wood stove access into the chimney breast. Some painted wood paneling, chair rail and plaster walls do remain from the 1950s era, and the floor is painted plywood. Additional recent changes in the room include construction in the center of partition walls for storage and wait staff spaces. Above the back stair a closet hides a doorway to the attic access. On the south wall a multi-light door was installed during prior re-uses to access the second floor porch.

During renovation to the screened porch, the plywood ceiling was removed and replaced with an angled, beveled board. The porch supports are wrapped in cement board and the outer wall fenestration is screened with aluminum framing. Metal railing was installed on the inside for safety. A second multi-light door has been installed on the east of the porch, replacing a window, to provide access.

Access to the attic is by way of a built-in ladder--wood boards mounted to a simple frame attached to the wall behind and set at a slight angle. Prior to the recent renovations the attic was open and unfinished, although it appears to originally have had flooring throughout. The space now houses air handling units and other mechanical systems and is accessible only to those servicing the systems. Common rafters without trusses support both the north-south and east-west roofs. A brick wall partially conceals the juncture between the east and west sections of the building, the configuration of which again indicates varying construction dates between the main house and wing. The remaining brick chimney in the dining room, covered with metal on the exterior, is visible in the west section of the attic. The remains of the parlor chimneys on the south wall are also visible.⁴

North Addition

Extending from the northwest corner of the wing, the north addition is a single story, side-gabled frame structure on a concrete block foundation. Although it was altered for various uses over the decades, in its present configuration it displays a simplified example of the Arts and Crafts style and is dated c.1935. The roof has boxed eaves, asphalt shingles and large rooftop ventilation units for the current re-use. The roof slopes low to the west and has broken cornice returns on the north end. The exterior walls are clapboard and the sill board is capped with a water course fillet. The north end also displays an upper string course fillet and attic ventilation built into the peak. A second rectangular vent was cut into the wall at a later date. As part of the recent rehabilitation, an extension to the north addition was built along the west elevation. The sloped roof is of a higher pitch than that of the original addition and is set back from the north edge to differentiate the change. The new addition is clad with cement board and the foundation is brick veneer over concrete block. A smaller extension on the west side houses a walk-in refrigerator, the exterior of which is covered with metal panels.

⁴ Note: Photographs were taken of the attic prior to the recent renovations.

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New poured concrete steps on the west side lead to a solid metal door accessing the kitchen for staff and delivery access. A new ADA-compliant ramp of poured concrete and brick veneer was constructed along the west elevation of the addition. It wraps the southwest corner and concludes at a landing into another solid metal entrance door leading into the public restroom area. Poured concrete steps also access the landing.

The frame addition has four wood sash windows, all six over six, and five exterior doors, two of which are the solid metal doors on the west side. Fenestration on the east or primary elevation consists of five symmetrically placed openings of two windows and three doors. The three vertical light door near the south corner replaces a window to allow for patio access. The other doors, originally accessed by concrete steps to poured concrete stoops, have three vertical lights but are non-functioning. (A period three light door filled one of the openings and directed the style of the replacements. The original door is stored in the basement.) Above each doorway are gabled hoods with exposed rafters and large brackets. Board and batten fills the gables as well as the triangular wall space above the door. The hoods along with the three light doors provide the exterior with a restrained Arts and Crafts style.

Inside, on the north wall of the first floor original kitchen, a formal paneled, transomed doorway like the others in the house leads to the frame addition. All interior spaces of the addition have been changed, and include a new poured concrete floor and newly configured walls to accommodate public restrooms and the restaurant kitchen. From the main house the doorway leads into a hallway providing access to two ADA-compliant restrooms to the northeast, the new doorway to the exterior patio in the east wall, access to a commercial refrigerator at the west end of the hall, and a doorway to the southwest for access to the ADA-compliant entrance. Access into the kitchen is also from the hallway across from the exterior southwest door.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

EXPLORATION/SETTLEMENT

ARCHITECTURE

Period of Significance

1844-1934

Significant Dates

1844

1854

1871

1926

Significant Person

(Complete only if Criterion B is marked above)

N/A

Cultural Affiliation

undefined

Architect/Builder

unknown

Period of Significance (justification)

The period of significance begins with the earliest date of construction by William Millen and covers the subsequent dates of additional construction by Aaron Chase and John McCalla, the latter of whom added the brick building's current stylistic details. The period concludes through ownership by Arthur Day, to whom can be attributed the stylistic additions to the north addition and enclosure of the south porch. Although little is known about Aaron Chase, each of the other house's primary owners contributed to Bloomington's history during three different significant periods of the city's growth and development.

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Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Millen-Chase-McCalla House in Bloomington, Monroe County, Indiana, is a two story, brick two thirds I-house predominately displaying both the Greek Revival and Italianate styles. The house faces east, fronting North Walnut Street, the major northbound artery through the city. A single story frame addition extends north from the wing of the main house. Construction of the house dates to three periods--1844 when the rear wing was built by Covenanter William Millen, Sr. as the original house facing East Eighth Street; 1854 when the house was added to with what is now the main house facing east by former New Yorker Aaron Chase; and 1871 when merchant and Covenanter John McCalla remodeled the house in a combination of the Greek Revival and Italianate styles. The Millen-Chase-McCalla House was listed on the Indiana State Register of Historic Places in 1991 as the Topoligus Building, a name given to the house by the owners since 1947. It is the contributing resource and is eligible for the National Register at the local level. The property meets Criterion A under Exploration and Settlement for its associations with several early and prominent settlers of Monroe County. It meets Criterion C under Architecture as both a good local example of a combination of the Greek Revival and Italianate styles, and as one of the oldest homes remaining in Bloomington which reflects the regionally distinctive I-house type.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

NATIONAL REGISTER CRITERION A

The Millen-Chase-McCalla House in Bloomington, Indiana, meets Criterion A under Exploration and Settlement for its associations with several early and prominent settlers of Monroe County. Occupation of the lot can be traced to the platting of the town of Bloomington and construction of the first brick house appears within the following twenty-five years.

EARLY HISTORY OF BLOOMINGTON AND MONROE COUNTY

The land that was to become Monroe County was surveyed by 1812 and in 1816 lands were made available for purchase. Named for recently elected President James Monroe, the county was officially formed in 1818 following the Treaty of St. Mary's Ohio, and in April that same year the county seat of Bloomington was platted. Originally wooded hills, the centrally located land on which the town was formed had already been converted over to farm fields by pioneers Robertson Graham and David Rogers. The few residents immediately set about constructing a log structure to house government functions, the school and the Presbyterian church.

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Only three years later a public library was constructed next door. Then in 1826 the first permanent courthouse was erected.⁵

Specific events in local history have led to Bloomington and Monroe County's growth and increasing prosperity since its founding. First was the 1820 decision by the Indiana Legislature to select Perry Township in Monroe County, immediately south of Bloomington, as the site for a state seminary. With the school's establishment in 1824, one direction of Bloomington's history was firmly established. The school became Indiana College in 1828, and the following year Dr. Andrew Wylie became its first president. Then in 1838 the college became Indiana University. Although later fires would prompt relocation of the campus to its present site east of downtown, the presence of the university has remained an important part of Bloomington's growth and history.

The second major event was the advancement in the state of the railroads. The New Albany and Salem Railroad (later part of the Chicago, Indianapolis and Louisville, or "Monon" line) arrived in Bloomington in late 1853, after first passing through adjacent Lawrence County to the south. The next year the railroad was extended through Ellettsville in western Monroe County. The Monon line was later intersected by two additional railroads in neighboring communities, thereby creating an extensive rail network that greatly expanded the transport, both into and out of the county, of people and goods. Businesses previously consigned to local markets, such as the limestone industry, were suddenly open to a national market. And new businesses, like the Showers Brothers Furniture factory, could grow quickly into larger markets and help spawn complimentary companies locally whose products they used in their furniture. Thus during the period between the Civil War and the Great Depression, Bloomington experienced some of its greatest growth and prosperity.

HISTORY OF THE MILLEN-CHASE-MCCALLA HOUSE

The Millen-Chase-McCalla House is situated on the southeast corner of Out Lot 35 of the original plat of Bloomington.⁶ At the time it was platted the lot incorporated all of the block that now reaches south to north from East Eight Street to East Ninth Street, and west to east from North College Avenue to North Walnut Street. Addison Smith, a land agent and Monroe County prosecuting attorney in 1818, along with his wife Nancy, were the first recorded owners of the property. They sold the land in 1827, which at the time included a house, to James Whitcomb, a lawyer from Kentucky who moved to Bloomington in 1824.

⁵ This and the following paragraph based on: *City of Bloomington Interim Report: Indiana Historic Sites and Structures Inventory*. 2004. Bloomington: City of Bloomington.

⁶ Monroe County, Indiana. Original Plat, City of Bloomington. Monroe County Recorder. Cabinet B/1, Book 1, page 4, Lots 1-352.

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Whitcomb served as Monroe County's prosecuting attorney from 1826 to 1829, and was elected to the Indiana Senate in 1830.⁷ He was appointed by President Andrew Jackson to serve as Commissioner of the General Land Office in Washington, D.C. in 1836. When he resigned his appointment in 1841, Whitcomb moved to Terre Haute and was elected governor of Indiana in 1843. Bloomington lawyer, Paris C. Dunning, whose grand brick home remains in Bloomington (105-055-66005; National Register of Historic Places, 1983) was his lieutenant governor. When Whitcomb was elected to the United States Senate in 1849, Dunning became governor.

During Whitcomb's ownership of Out Lot 35 he divided the parcel into north and south halves, and sold the north half to William and Laura Batterman, who had emigrated from Kentucky in 1819.⁸ In 1834, Lewis Bollman, Indiana University's first graduate, purchased the north half of Out Lot 35. Then in April of 1836, Bollman and his wife, Harriet, purchased the southern half from James Whitcomb following the senator's appointment to Washington, D.C. They only retained the property for two months, however, selling it to William and Elizabeth Millen, Sr. in June.

The Millen family were members of the Associated Reformed Presbyterian church whose members emigrated from South Carolina. These Scotch-Irish, known locally as Covenanters, are most notable in history for their strong anti-slavery stance and participation in what has become known as the Underground Railroad. However, locally they were one of three early Presbyterian branches instrumental in the formation and growth of Monroe County, including Indiana University. Other locally prominent names within the church included Fee, Smith, Curry, Fullerton and Faris. William Millen, Sr. was one of two sons of Robert Millen of Ireland, the first Millen to settle in the Chester district of upland South Carolina. Around 1833, William and Elizabeth Millen along with their children and several nieces and nephews, the children of William's brother, John, had emigrated to Monroe County, Indiana.⁹ One of these nephews included William Moffat Millen, who constructed the Greek Revival style Millen-Stallknecht house in 1850 at a rural location now within the city limits, just east of the core of the university campus at 112 North Bryan Street. (105-055-90098; National Register of Historic Places, 2002).

In 1844, Millen made substantial improvements--more than doubling the property value--on the approximately two acres that made up the south half of Out Lot 35. Such a dramatic rise in property values would be indicative of construction of a brick home. This fact coupled with the construction of other brick homes in the

⁷ American National Biography; Dictionary of American Biography; Whitcomb, James. Facts for the People in Relation to a Protective Tariff. Indianapolis: G.A. & J.P. Chapman, 1843.

<<http://bioguide.congress.gov/scripts/biodisplay.pl?index=W000349>>

⁸ The Old Settlers of Monroe County. Bloomington, IN: Monroe County Historical Society. 1996.

<http://www.monroehistory.org/genealogy_library/old_settlers.htm>

⁹ Millen/Moffat Family Genealogy. Vertical File. [Bloomington]: Monroe County Public Library.

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city during the same period by fellow Covenanters, suggests that Willam Millen constructed a two-story brick I-house that faced south and today serves as the wing of the main house.¹⁰ Remaining physical evidence favorably compares Millen's house to the 1830 brick home of fellow Covenanter, Thomas Smith at 1326 Pickwick Place (105-055-90134).¹¹ Similarities include the double-entry form, the six over six sash windows with limestone lintels and sills, and the use of rough cut limestone block for the foundation. In 1846, ownership of the property was transferred to William and Mary McCrum who retained it until 1854. It was then sold to Aaron Chase and by the following year the property value had again more than doubled, suggesting the original house had simply been added to and that the new construction was also of brick. This information coupled with the building's physical differences showing two eras of construction, suggests Chase constructed a two-story brick addition--a side hall I-house--that would become the new main house with it's formal entrance facing North Walnut (originally East Main) Street.¹²

Originally from New York, Aaron Chase and his wife Deborah, brought their family to Bloomington between 1850 and 1855. Little is currently known about the Chases nor what brought them west, but the family resided in the house on Out Lot 35 until 1861. The house then apparently stood vacant and unused for the next nine years, as the property's value dropped by several thousand dollars to only \$700.¹³ Aaron Chase died in 1864, and his family sold the Out Lot 35 property to John McCalla in 1871. By the following year McCalla had renovated the house in a combination of the Greek Revival and Italianate styles, and his family occupied the property for at least the next twenty-three years. McCalla's work on the property increased it's value by nearly four times, evidence of which can be seen in the elaborate exterior and interior moldings and trim, and in the arched windows with their larger panes of glass.

John McCalla came to Bloomington in 1833 from the Chester district of upland South Carolina, with his siblings and widowed father Samuel, a prominent member of the Associated Reformed Presbyterian Church. In 1844, McCalla and his brother Thomas opened a general store in downtown Bloomington under the name McCalla Brothers. The partnership lasted until 1852 when McCalla bought out his brother's share, changed the

¹⁰ Monroe County, Indiana. Tax Duplicates. 1843-1845. Microfilm. Note: The value rises from \$600 to \$1,300. The deed records indicate a house was already on the property by 1827. But at the time Millen purchased the property the improvement value was only \$500.

¹¹ Steelwater, Eliza and Bloomington Restorations, Inc. *Images of America: Bloomington and Indiana University*. Chicago, IL: Arcadia Publishing, 12

¹² Monroe County, Indiana. Tax Duplicates. 1854-1855. Microfilm. Note: The value rises from \$1,600 to \$4,000.

¹³ In 1861, the tax records show the value of the property dropping from several thousand dollars to only a few hundred. It remained at these low values for nine years. Given the remaining current existence of the exterior walls of the earlier construction periods, one possible explanation for the drop in value is that the house suffered a fire in 1861 and was later reused and renovated. The tax records show that at the time McCalla purchased the property it was valued at \$1,100, and by 1872 it had risen to \$5,100.

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name to McCalla & Co., and moved the store to the Wylie block on the west side of the square. There it flourished until McCalla retired in 1888 and sold the business.¹⁴

In 1894, McCalla deeded the Out Lot 35 property, by this time with the city address of 267 North Walnut Street, to his son-in-law and daughter, Professor Charles and Mary Harris, who retained it for the next five years while continuing to live in Ohio. This was likely the time period in which John and Elizabeth McCalla left Bloomington to reside with their daughter and her family in Ohio. The year following John McCalla's 1899 death the house was sold to Redick McKee Wylie and his wife Madeline A. Thompson Wylie.

Redick McKee Wylie was the second youngest son of Dr. Andrew Wylie, IU's first president. In addition to being his business partner and owner of the building to later house McCalla & Co. store, Wylie was also John McCalla's brother-in-law.¹⁵ When not in town during the winter, Redick and his family lived on the Wylie family farm south of Bloomington where he farmed the land. It was there many years earlier, while chopping wood, that Dr. Wylie suffered the injury that led to his death in 1851. Redick later expanded his business involvements to include stockman and merchant and became a partner with his brother-in-law, John McCalla, in some of these endeavors. His wife Madeline was widowed in 1904 but continued to live at the North Walnut Street house, eventually along with her widowed daughter, Madeline Sentney, until 1924.

In 1926, Arthur Day, proprietor of Day Funeral Home, purchased the house at what was by then its current address of 403 North Walnut Street. His funeral home was just south located at the former Fee home (demolished), in the Italianate Villa style at 302 North Walnut Street.

Arthur Day began directing funerals in 1913, and became the owner of his own mortuary in 1924 when he purchased an already established Bloomington business, Modern Funeral Home.¹⁶ Mary (Brenton) Day, a registered nurse, moved to Bloomington the following year to accept a position at Bloomington Hospital. The couple was married in 1928, at which time Mary resigned her nursing position to work full-time beside her husband. In later years their son Odus would also join them in the business.

Upon their marriage the couple began residing in an apartment on the second floor of 403 North Walnut Street. The following year the Days opened the first floor of the home as a funeral chapel. An ad in the 1929-30 City Directory for the first time advertises their "New Funeral Chapel--Corner of Eighth and Walnut" as well as their

¹⁴ McCalla's father remarried after arriving in Monroe County. John McCalla's half siblings were Henry, Samuel, Mary and Margaret McCalla. Each became prominent local citizens in their own right. However, Margaret's significance reached statewide as she was the first female school superintendent in Indiana. The McCalla School, a former grade school now re-used by Indiana University, was named in her honor.

¹⁵ John McCalla married Dr. Andrew Wylie's only daughter, Elizabeth, in 1856. Numerous family letters, held in the Wylie House Museum archives, and written by Elizabeth, provide details of their lives and John's business dealings.

¹⁶ "Family Living: Day Funeral Home." Courier-Tribune [Bloomington] 3 Oct. 1968.

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“20th Century Ambulance Service.” However, the house served as the Day’s funeral chapel only until 1934, as the Great Depression years created a strain in maintaining business in two locations. By 1936 the Days had also moved their residence to their funeral home. Arthur Day died in 1947, at which time Mary sold the funeral business and all associated properties. However, the business continues in operation in Bloomington under the Day name. James N. Topoligus Sr. bought the 403 North Walnut Street property from the Days in 1947 for use as his physician’s office.

The Topoligus family, including young son James, immigrated to the United States from Asia Minor during the Turkish War for Independence in the 1920s.¹⁷ The family settled in Gary, Indiana, where work was found in the steel mills. James N. Topoligus, Sr. later moved to Bloomington to attend Indiana University and was one of the first to graduate from the School of Medicine’s newly established obstetrics and gynecological department. While in Bloomington, Topoligus met and married Catherine Poolitsan, the daughter of another Greek family in what was always a close-knit community in Bloomington centered around their ancestral background.

After owning the Greek Candy Kitchen on the east side of the square, the Poolitsan family would become most well-known for operating the Gables restaurant in Bloomington from 1932 until 1968.¹⁸ The restaurant’s location had previously been known as the Book Nook, a luncheon and soda shop in the 1914 building designed by local architect, John L. Nichols, and operated by cousins of the Poolitsans, the Costas brothers. Locally the Book Nook first gained fame between 1927 and 1931 as the site of the “Book Nook Commencement,” a mock, costumed graduation ceremony that included the involvement of Herman B Wells, then a professor who would become Indiana University’s famed president in 1937.¹⁹ More recently the site has received statewide recognition as the location where music composer and Bloomington native, Hoagy Carmichael, spent time in the 1920s and wrote much of his hit, “Stardust” (Historical Marker, Indiana Historical Bureau, 2007).

Shortly after the birth of his son, James Jr., Topoligus was drafted into service as a surgeon during the Second World War. Upon his return and after purchasing the building, Topoligus gave it its present name, the Topoligus Building. He performed general surgery and saw OB/GYN and general practice patients on the first floor. The second floor was the home of Charlie and Ruby Poolitsan, one of Catherine (Poolitsan) Topoligus’ four brothers with whom she operated the Gables restaurant. The frame addition to the north was occupied by Dr. George Poolitsan, one of Catherine’s nephews who used it for his family medical practice for many years.

¹⁷ For this and the following Topoligus and Poolitsan family history: James Jr. and Cheryl Topoligus, interview with Danielle Bachant-Bell, February 2, 2011. The Greek Candy Kitchen was opened and operated by George and Angelika (Zaharako) Poolitsan. Her family is well-known for the ice cream and soda fountain they operated in Columbus, Indiana.

¹⁸ “Restaurateur Nick Poolitsan dies.” Herald-Times [Bloomington] 15 November 1998.

¹⁹ Steelwater, Eliza and Bloomington Restorations, Inc. *Images of America: Bloomington and Indiana University*. Chicago, IL: Arcadia Publishing, 92-94.

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In 1974, James N. Topoligus, Jr. joined his father's medical practice in the building. After the elder Topoligus retired his son continued to use the building as his medical office until the early 1990s, when James Jr. moved to a new surgery center south of Bloomington. The building has since been utilized for a variety of small businesses and offices and as living space, while still being owned by the Topoligus family. It has most recently been rehabilitated for reuse as a restaurant called "Topos," that is owned by the Topoligus family.

NATIONAL REGISTER CRITERION C

The Millen-Chase-McCalla House in Bloomington, Indiana, meets Criterion C under Architecture as a prominent reflection of the Greek Revival style as found in the classical east entrance portico, wide eaves, and broken cornice returns. The building is also significant as a rare intact, local residential example of the Italianate style popular in the United States during the later 1800s. As a combination of the two styles on one building, it is one of only three examples in Bloomington. However, it is the most outstanding example of the three when considering either integrity or stylistic display. The various construction dates of the Millen-Chase-McCalla House place it among Bloomington's oldest homes, constructed as a side hall I-house as reflected in the North Walnut Street elevation. Additional houses in Bloomington that demonstrate this floor plan are the c. 1863 John East House at 417 West Sixth Street (105-055-64201), the 1866 Rogers-Dunn House at 401 South High Street (105-055-90117), the c.1870 Woodburn House at 519 North College Avenue (105-055-90170), and the c.1875 Stuart House at 321 North Lincoln Street (105-055-90033).

THE GREEK REVIVAL STYLE IN BLOOMINGTON

The Greek Revival style was one of the most popular of the romantic styles to dominate architecture during the 19th century in America. Desiring a cultural break from Great Britain, Americans sought a style that more closely reflected their new democracy and their aspirations for its future. Influenced by early news of 19th century archeological discoveries in Greece and the Greek War for Independence (1821-30), the bold designs of Greek temples suited the American landscape during a time of increased male suffrage and general political liberalization. Although the stylistic references to Greek temples are generally minimal--wide entablature moldings, broken cornice returns, and paneled entrances--high style classical porticos were also employed. In Indiana, the Greek Revival style was the first of the romantic styles to appear and was so popular that it was often employed on even simple, vernacular buildings.

The 2001 *City of Bloomington Interim Report: Indiana Historic Sites and Structures Inventory* lists seventeen houses with the Greek Revival style. Three of the most outstanding examples of Greek Revival architecture in Bloomington are found in the five-bay I-house of the 1850 Millen-Stallknecht House at 112 North Bryan Street (105-055-90098; National Register of Historic Places, 2002), the 1853 Blair-Dunning House at 608 West Third Street (105-055-66005; Prospect Hill Historic District, National Register of Historic Places, 1991) and the 1856 Elias Abel House at 317 North Fairview Street (105-055-64391). However, four of the other houses listed as displaying the Greek Revival style are also those listed previously as examples of the side hall I-house--the John

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East House, the Rogers-Dunn House, the Woodburn House, and the Stuart House. Thus with regard to the Greek Revival style, it is with these four houses that the Millen-Chase-McCalla House compares with most favorably in its wide eaves, broken cornice returns, and paneled classical entrance portico

THE ITALIANATE STYLE IN BLOOMINGTON

The Italianate style is an Americanized depiction of the Italian Villa style that came out of England in the early 1800s. However, the Italianate style modified the picturesque image of the Italian countryside for American tastes, becoming less complicated in both the basic form and applied flourishes. Symmetrical square or rectangular plans are typically capped with a low-pitched hip roof with wide eaves. But large consoles at the eaves, hooded and often arched windows, and long verandahs on homes are also typical stylistic details. From the 1850s into the 1880s, Italianate was the most popular style in the United States and continued in popularity even as the Queen Anne style began to dominate the late 1800s. During the later period Italianate also dominated commercial buildings, often employing cast metal for the details. In Indiana, the style's popularity continued through the 1890s and coincided with the growth of the railroad and the state's ensuing prosperity. The rail lines also allowed transport of pre-fabricated ornamentation to a wider customer base, many of which would have been previously inaccessible.

In Bloomington, although there are a number of commercial buildings around the courthouse square reflecting the Italianate style, no residential buildings remain that display it in its pure form. This was even noted in 1977 when the city was first surveyed. But historic photographs convey the city's prosperity of the late 1800s, once found in the homes of its prominent citizens, many of which were constructed in the Italianate or Italianate Villa styles.

The 2001 *City of Bloomington Interim Report: Indiana Historic Sites and Structures Inventory* lists six homes with the Italianate style in addition to the Millen-Chase-McCalla House. The frame homes at 406 East Second Street (c.1890) (105-055-740031) and 114 East Seventh Street (c.1870) (105-055-900042) are both two-story rectangular plans with wide eaves. But both have been highly altered with fully enclosed porches and entrances, replacement siding and windows, and only window or cornice consoles remaining as tell-tale ornament. The 1869 Ambrose Moore House at 529 North College Avenue (105-055-90171) is a five bay, brick I-house with excellent integrity. It has rectangular six over six wood sash windows and stylistic eave consoles, but also displays elements of the Gothic Revival style.

With regard to the Italianate style, the Millen-Chase-McCalla House compares favorably with the 1880-1920 Dr. E. Warner House at 425 North Walnut Street (105-055-90167), a five bay, frame I-house. It is the only other building in the city with similar windows--segmented arch openings with small hoods. However, the mixed-use Dr. E. Warner House is dominated by a later Classical Revival portico and does not retain a high degree of historic integrity; it has been highly altered with additions, vinyl siding, contemporary porch railings, and

Millen-Chase-McCalla House

Monroe County, Indiana

Name of Property

County and State

replacement windows. The segmented arch windows of the Millen-Chase-McCalla House are the best preserved and most exuberant example with its larger hoods and original two over two sash. An additional feature of the style found on the house is the large, once-open verandah with a paneled ceiling.

MILLEN-CHASE-MCCALLA HOUSE

The 2001 *City of Bloomington Interim Report: Indiana Historic Sites and Structures Inventory* lists only two houses as exhibiting both the Greek Revival and the Italianate styles, the c.1850 Cochran-Helton-Lindley House at 405 North Rogers Street (105-055-64379; National Register of Historic Places, 1976) and the c.1898 gabled-ell house at 209 South Dunn Street (105-055-82016). Interestingly, despite the prominent Greek Revival entrance portico of the Millen-Chase-McCalla House, it was not recognized for this feature in the inventory.²⁰ While the Cochran-Helton-Lindley House is also a brick I-house, it is the classic five-bay. Thus the Millen-Chase-McCalla House is the only brick, side hall I-house displaying both the Greek Revival and Italianate styles in Bloomington.

The Millen-Chase-McCalla House retains a high degree of stylistic integrity incurred over time. The rear wing, constructed in 1844 as the early house, retains the design restraint seen in similar Bloomington homes of the same settlement period. The 1871 application to the main house of Greek Revival and Italianate details appeared during a period of growth and prosperity for Bloomington, and also speaks to the prosperity and prominence of the home's owner at the time. Another stylistic change over time was enclosure of part of the verandah with brick c.1890 to house a bathroom, and enclosure of the remainder of the verandah with clapboard c.1935. Renovation of the north addition c.1935 introduced elements of the Arts and Crafts style to the building through gabled, board and batten entrance hoods supported by large knee braces, and three-light entrance doors.

Developmental history/additional historic context information (if appropriate)

²⁰ Note: The application of the Greek Revival style is per the Historic Preservation Certification letter from Roger G. Reed, Historian, National Park Service, July 22, 2011.

Millen-Chase-McCalla House

Monroe County, Indiana

Name of Property

County and State

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Millen-Chase-McCalla House

Monroe County, Indiana

Name of Property

County and State

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Millen-Chase-McCalla House

Monroe County, Indiana

Name of Property

County and State

Boundary Justification (Explain why the boundaries were selected.)

The boundaries encompass the full extent of the city lot on which the building stands as the lot is currently configured and occupied. It is bounded by a fence on the lot line along the north, a public sidewalk to the east and south, and a public alley to the west.

11. Form Prepared By

name/title Danielle Bachant-Bell, historic preservation consultant

organization Lord and Bach Consulting

date May 6, 2012

street & number 605 West Allen Street

telephone 812-336-6141

city or town Bloomington

state IN

zip code 47403

e-mail lordandbach@gmail.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 13, 2012

Description of Photograph(s) and number: Southeast corner with view of the east and south elevations, at the corner of North Walnut and West Eighth Streets; photographer facing northwest.

1 of 14

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

32

Millen-Chase-McCalla House

Monroe County, Indiana

Name of Property

County and State

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 13, 2012

Description of Photograph(s) and number: Southwest corner of the wing with view of the south and west elevations, at the corner of West Eight Street and the alley; photographer facing northeast.

2 of _14_.

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 13, 2012

Description of Photograph(s) and number: West elevation with view of new construction to rear of north addition; photographer facing east.

3 of _14_.

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 13, 2012

Description of Photograph(s) and number: North elevation with view of new construction to rear of north addition; photographer facing south.

4 of _14_.

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 13, 2012

Description of Photograph(s) and number: Northeast corner with view of north and east elevations, north addition, and new patio and plantings areas; photographer facing southwest.

5 of _14_.

Millen-Chase-McCalla House

Monroe County, Indiana

Name of Property

County and State

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 13, 2012

Description of Photograph(s) and number: Detail of east entrance facing North Walnut Street; photographer facing west.

6 of _14_.

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 13, 2012

Description of Photograph(s) and number: East elevation of north addition; photographer facing west/southwest.

7 of _14_.

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 13, 2012

Description of Photograph(s) and number: Detail of north addition entrances; photographer facing west.

8 of _14_.

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 22, 2012

Description of Photograph(s) and number: Interior first floor hallway and staircase to second floor; photographer facing northwest.

Millen-Chase-McCalla House

Monroe County, Indiana

Name of Property

County and State

9 of 14

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 22, 2012

Description of Photograph(s) and number: Interior first floor formal parlor; photographer facing south.

10 of 14

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 22, 2012

Description of Photograph(s) and number: Detail of mantel shelf and surround in first floor formal parlor; photographer facing south.

11 of 14

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 22, 2012

Description of Photograph(s) and number: Detail of interior door moulding and baseboard in first floor formal parlor; photographer facing north.

12 of 14

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 22, 2012

Millen-Chase-McCalla House

Monroe County, Indiana

Name of Property

County and State

Description of Photograph(s) and number: Detail of etched glass transom and sidelight at east entrance;
photographer facing east.

13 of 14

Name of Property: Millen-Chase-McCalla House

City or Vicinity: Bloomington

County: Monroe State: Indiana

Photographer: Danielle L. Bachant-Bell

Date Photographed: March 22, 2012

Description of Photograph(s) and number: Detail of built-in cabinet in kitchen; photographer facing southeast.

14 of 14

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Dr. James N. Topoligus Jr., Topoligus Family Limited Partnership

street & number 840 Woodcrest Drive telephone 812-322-2109

city or town Bloomington state IN zip code 47401

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

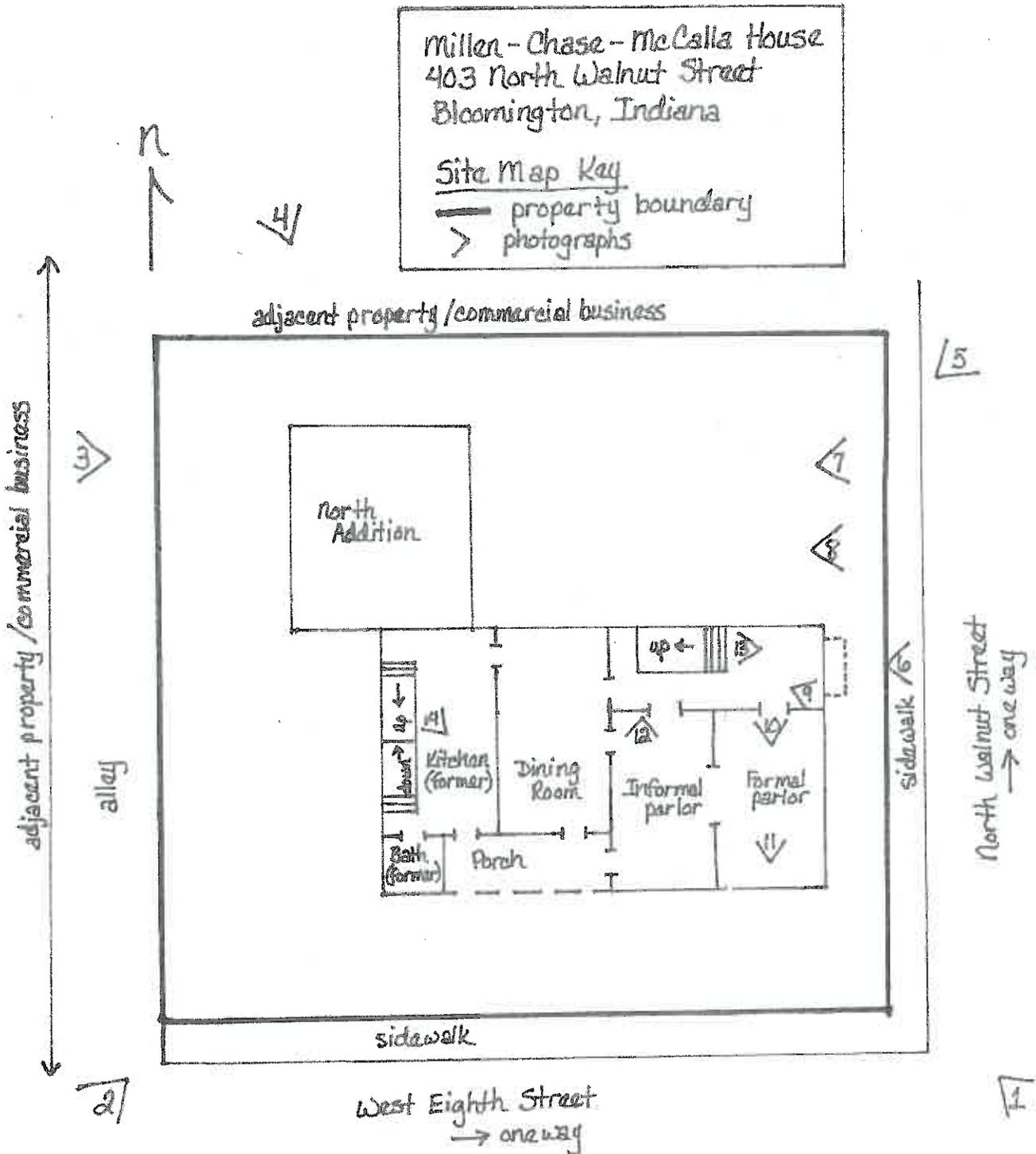
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Millen-Chase-McCalla House

Monroe County, Indiana

Name of Property

County and State



Millen-Chase-McCalla House

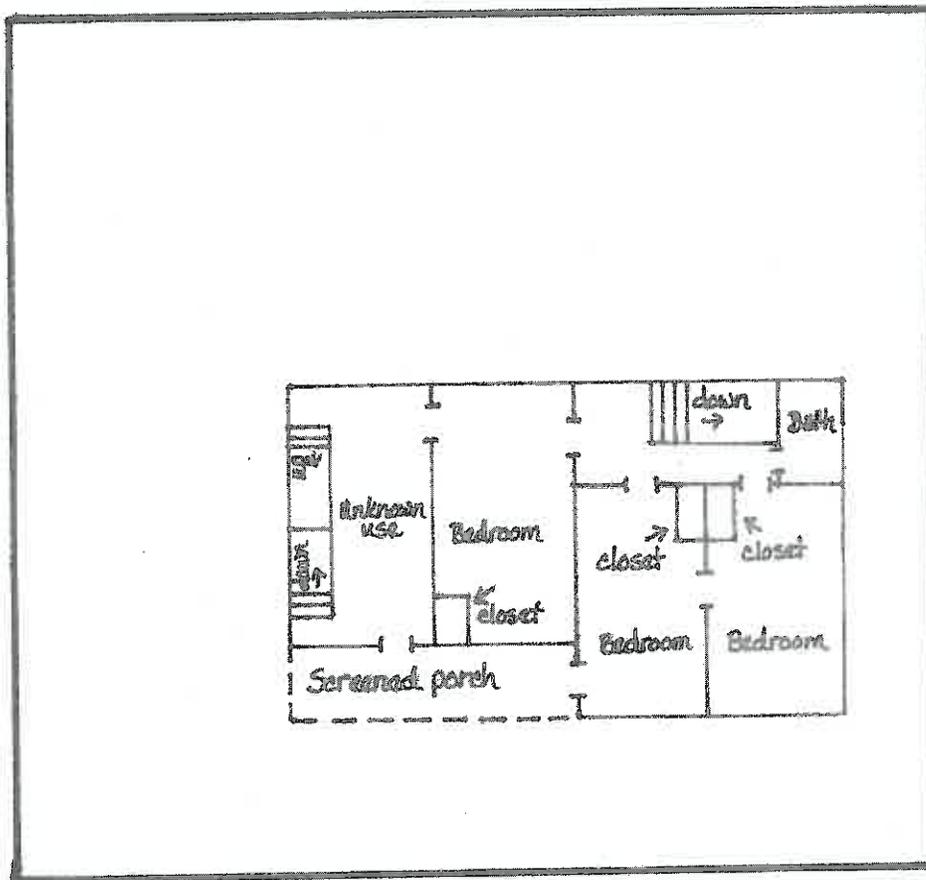
Monroe County, Indiana

Name of Property

County and State



Millen-Chase-McCalla House
403 North Walnut Street
Bloomington, Indiana
Second Floor Plan
— property boundary





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2.



3.



4.



5.



6.



7.



8.



9.



10.



11.



12.



13.



14.

SUMMARY

This is a full demolition of a contributing house in the Maple Heights Neighborhood.

910 North Madison

5-4-12

Owner: Richard Dunbar

Representative: Chris Sim

RC

105-055-90050 C

House, 910 North Madison Street; Carpenter-Builder, c.1900;

Architecture



This house appears as contributing in the 2001 and the new Maple Heights Survey which has not been adopted. This is the second meeting during the demolition delay period for this property. As of the July 12th hearing, 69 days will have passed since the application was documented in Planning. In response to a request by a Commissioner, three members of the Commission and an advisor met at the site on June 30th at special meeting to inspect its condition.

This house is located in Maple Heights Neighborhood on the east side of North Madison. It is located north of a modern realignment with Rogers Street and the Indiana Railroad over-pass. The site is contiguous with the now closed Sims Poultry facility. Madison is a high speed

corridor at this point and the house sits below the grade of the sidewalk. (see picture). Commissioners were able to inspect both the over-sized beehive drainage culvert and the presence of several large trees in the front yard. City Directories suggest that the site has been vacant since 2003. The address is located far enough from the core of downtown that it was never included in any Sanborn information. City Directories include the address for the first time in 1916, however, prior directories do not include address information north of 8th Street. The earliest documentation includes the following occupants: a Showers Machine Hand, Nurre Glass laborer, a farmer and a Sarkes Tarzian worker.

The form of the house is a vernacular gabled-ell with a modified porch and hardboard (pressed composite wood) siding. There is a significant rear addition off the main front gable. One of the front doors has been removed and may have been sided over. There is evidence of a wide plain frieze beneath the gables.

Curiously, although the porch is on a stone foundation, the house sits on concrete block. The house has original windows (two over two) and a transomed door that reflects its

relatively early era of construction. The second door, characteristic of a Gabled-ell is removed.



The new owner wishes to demolish the house and build a rental property of better quality. He states that the interior is in poor shape and that individuals who might have been interested in purchasing the house could not get loans to cover the cost of repair. He contacted the Maple Heights Neighborhood Association through its president Jane Goodman. Although there

are concerns about inappropriate new construction or commercial use, there wasn't a clear record of opposition to this demolition. Staff will notify MHNA of the meeting.



The following observations were made on site at the June 30th with Tom Gallagher. The interior proved to be drastically remodeled with almost no interior integrity. But the general condition inside was good. Both the house and the addition have foundation problems. The crawl space was not accessible for inspection, how ever it was apparent from the floor slope that there were structural problems.



Interior framing not original.
Window sash is original.



Staff Report Elm Heights District Design Guidelines

This draft is the product of nearly 25 meetings and four public workshops in addition to the required 3 public information sessions in the Elm Heights Neighborhood. A subcommittee of residents within the district worked on the draft with the assistance of Danielle Bachant Bell and Sandi Clothier. Dave Rollo, as the representative of that Council district, was also invited to attend and kept up to date on the discussion. The group vetted a draft of the guidelines in four separate meetings that were advertised to the neighborhood. Drafts of 4 separate sections were placed on-line in anticipation of these meetings. Staff is confident that most of the neighbors are familiar with the process and at least the general idea of the content.

The group attempted to create a new template for the Design Guidelines using the format developed for Raleigh North Carolina. These guidelines, almost 100 pages long, (<http://www.rhdc.org/sites/default/files/DesignReview/DESIGN%20GUIDELINES.pdf>) are used for all historic districts within their jurisdiction. The most attractive part of this change included a section with educational materials to assist owners. So the document is not just comprised of regulatory directives. It is intended to make the guidelines reader-friendly by putting the guidelines for each topic in colorized boxes. The draft is heavily illustrated using photographs from the neighborhood.

Rather than using the traditional Recommended and Not Recommended, or Appropriate and Inappropriate subtopics, as used in the Prospect Hill and Fairview Guidelines, the Elm Heights pages are divided into: Description of the subject, Preservation Goals regarding the subject, a guidelines section that lists what must be reviewed by the Commission and outlines desired treatments and those to be avoided. Finally it includes a new section: Things to Consider as You Plan. This section includes helpful information that may extend the life of the original materials by appropriate care and maintenance.

Rising out of the concerns of Earthcare and neighbors within the proposed district, the subcommittee also spent much time on a Sustainability Section, attempting to establish Preservation's credentials within that movement as well as trying to outline an accommodating path for alternative energy projects. Much additional time was spent on this section, resulting in two major chapters in the guidelines (2.0 and 5.5). Also of concern were issues of accessibility and aging in place (Chapter 5.6) which generated a new chapter in this document.

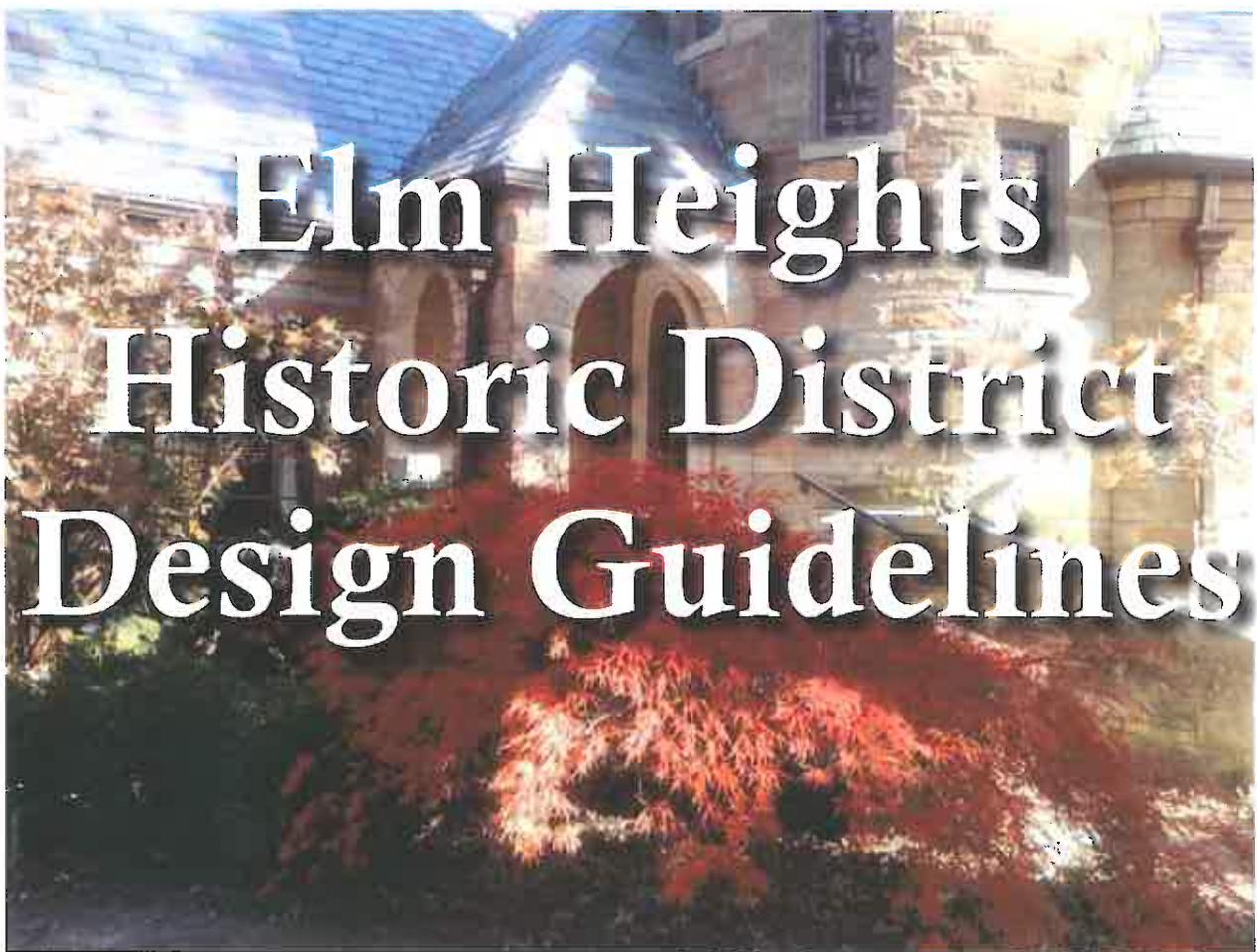
As always the group developed its own mission statement for the district:

The Elm Heights Historic District is established to promote a sense of community among a diverse population by working toward a set of flexible goals which include preservation and protection of our neighborhood's diverse architectural significance and retention of its historical integrity and fabric. To encourage a balanced approach, the district adopts a set of flexible guidelines that focuses on the conservation of green spaces, the ability to

age gracefully in place, and ecologically sound energy practices that include alternative energy sources as well as a working relationship with the city.

The guidelines are intended to be a serious communication between the neighborhood and the Historic Commission as well as a document to assist homeowners. By reviewing and adopting these guidelines, the commissioners acknowledge the unique needs of each community that they serve. Development of the guidelines are also intended to invite the support and interest of the neighborhood by enlisting the energy of residents in their own governance.

If there is any change to be suggested, it might be to carefully analyze what can be done at the staff level, or any method that makes timely review more likely.



The Elm Heights Historic District is established to promote a sense of community among a diverse population by working toward a set of flexible goals that include preservation and protection of our neighborhood's diverse architectural significance and retention of its historical integrity and fabric. To encourage a balanced approach, the district adopts a set of flexible guidelines that focuses on the conservation of green spaces, the ability to age gracefully in place, and ecologically sound energy practices including alternative energy sources, as well as a working relationship with the city.

The Elm Heights Subcommittee

Beth Baxter, Olga Diamondis, Richard Durisen, Jaden Falcone, Carolyn Geduld,
Kathie Holland, Virginia Metzger, Jenny Southern, Jody Wintsch,
Commissioners Danielle Bachant-Bell, Sandra Clothier

Photographs Jenny Southern

Editing Susan Armeny

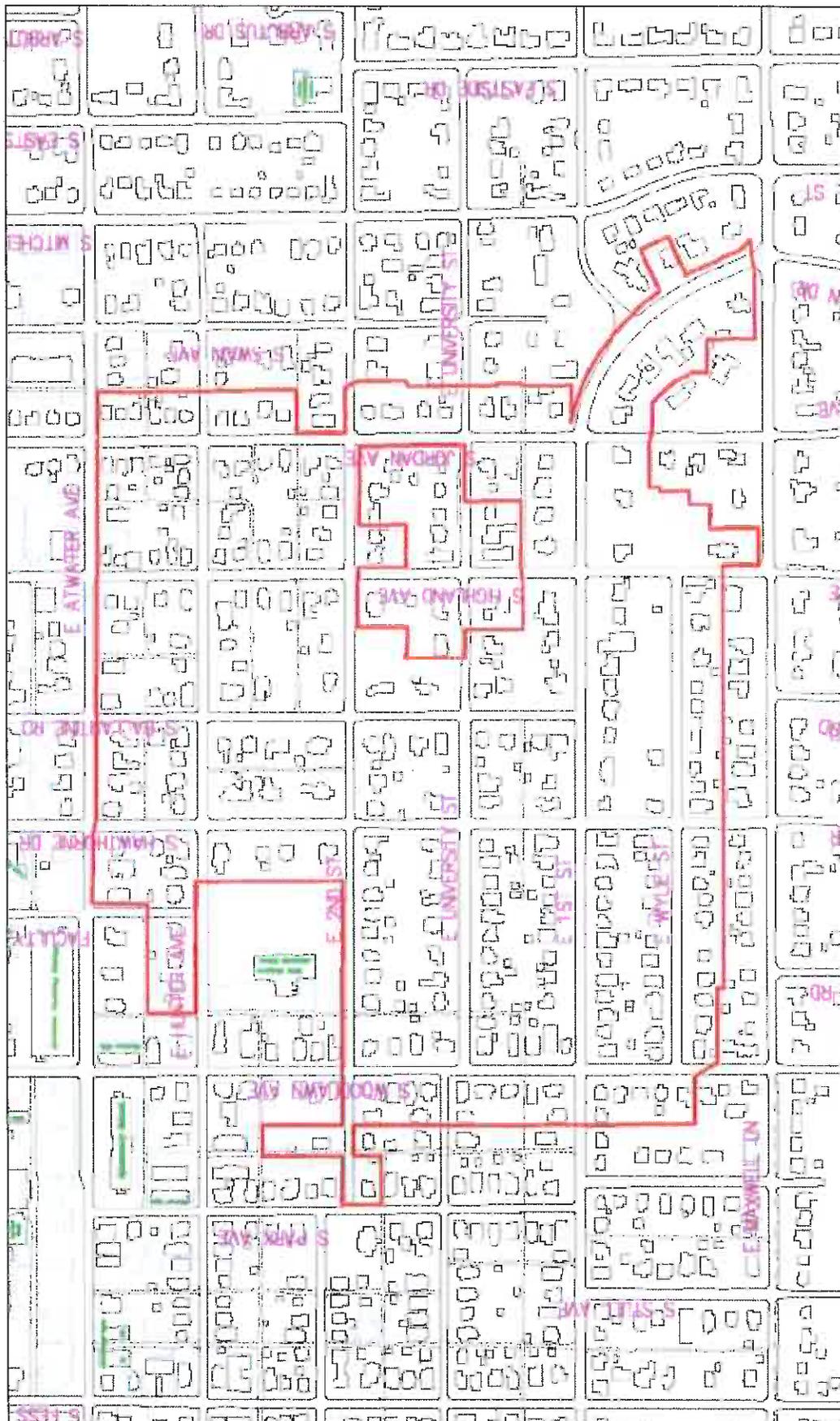
These Design Guidelines were developed by residents of the Elm Heights Historic District. They are intended to assist property owners in making informed decisions about their historic homes and properties. Much of the information provided here contains simple instructions concerning the treatment and repair of older materials in ways that will make them last. The underlying goal is to preserve the elements of the district that create its historic atmosphere but also to acknowledge the advantages of reuse, renovation, and repair. New with these guidelines is a section on sustainability and the use of new technologies. We hope to encourage their use by integrating them into our guidelines in clear and actionable ways.



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1.3 Map of Elm Heights Historic District



1.4 History of Elm Heights

The Elm Heights Historic District is located within a neighborhood of family residences built primarily after the turn of the century. Many of the platted subdivisions, including Elm Heights, Merker, Parkview, and Whittaker, were subdivided for development in the first decade of the twentieth century. Actual construction began gradually and reached a peak in the 1920s. The neighborhood building boom coincided with construction of the Elm Heights School and the expansion of Indiana University buildings east along Third Street. The subdivision from which the neighborhood draws its name was developed by one of Bloomington's most prominent citizens, P.K. Buskirk, a banker who was mayor from 1891 to 1897.

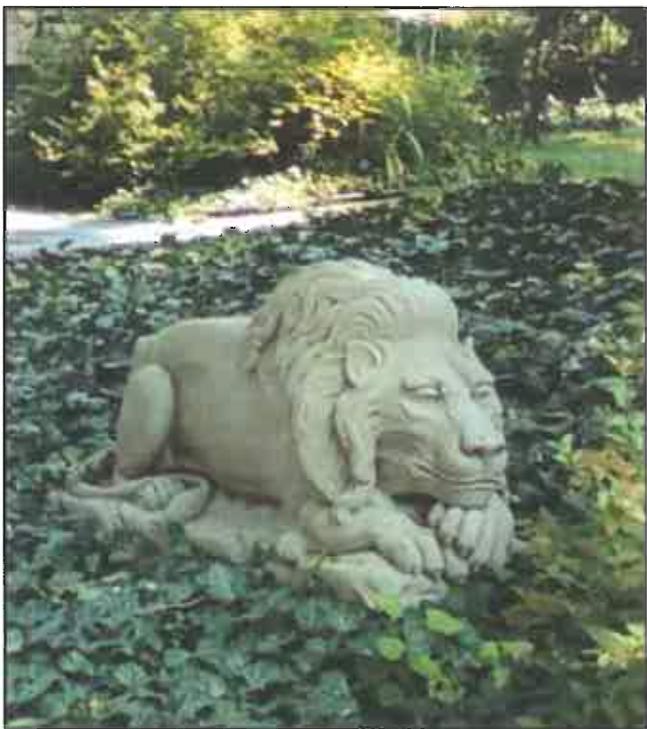
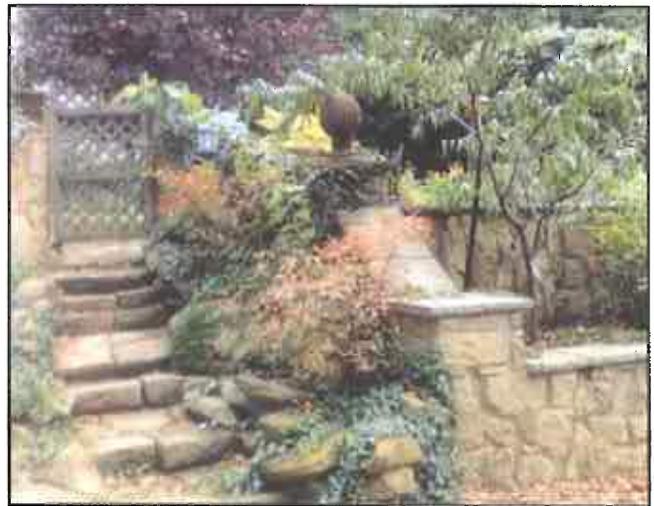
Considered an exclusive residential community, Elm Heights contains residences comparable in scale and prestige only to those developed by the Showers family on North Washington Street. Its period of construction, however, is significantly later. Prior to its development with housing, the area of Bloomington just south of Indiana University consisted of spreading fields, orchards, and pastures, rising southward to the crest of Vinegar Hill, where East First Street now stretches. This c. 1926 photograph shows an open landscape along East First Street before major housing construction took place.



Although Elm Heights is Bloomington's best example of an urban gridded business-class neighborhood of the 1920s, it also reflects the substantially different ways that Americans lived together at that time. Interspersed among grand single family homes are smaller residences of less than 1200 square feet, duplexes, rooming houses, and several apartment buildings in the areas beyond the district boundaries. There are ten duplexes and a fourplex within the proposed district. This neighborhood does not reflect the relative income segregation associated with suburban development occurring in the latter half of the twentieth century. Among the early residents of Elm Heights, there were immigrant stone carvers and Indiana University assistants, as well as mill and quarry owners and Nobel laureates. The community was notable enough to be the subject of a major American novel by Carol Shields.



Elm Heights Historic District also represents the greatest concentration of architect-designed homes in the city. Other core areas provide illustrations of one or two known designers. Elm Heights portrays an era when wealth and sophistication expressed itself through the employment of design professionals and during which even local contracting companies had obtained the expertise to imitate nationally popular styles. Professional architects represented in Elm Heights include Alfred Grindle, who was trained in England, H. B. Roach, Herbert Folz, Hiram Callendar, Burns and James, Ernest Flagg of New York, James Foley, and Ralph Miller. Contractors working in the area include Charles Pike, Landis & Young, Hughes Brothers, and Cecil Harlos. Many owners in the area were skilled enough to contribute to the design of their own homes: Joseph Anthony, Domenick Mazullo, Chris and Harry Donato, Alfred and Clara Kinsey, and Edith Temple.



Houses in the district feature quality building materials such as limestone, brick, tile, and slate. The environment itself is heavily designed with large overarching shade trees in front yards, unique steps, porches, and yard furnishings. The north-south streets contain larger homes with deeper setbacks than the more modest east-west streets, but both include houses that are studies in matchless craft and imagination. The early street lamps along Hawthorne Street are protected by local ordinance.

All of this results in an eclectic mix of international architecture locally reinterpreted in limestone with consummate skill. It was an era when revival styles were popular across the country; features like windows, doors, and entryways have more diverse forms and ornament than in other neighborhoods. But in Elm Heights, and particularly Vinegar Hill, the details are intimate, humorous, or transcendent. Downspouts are interpreted with delicately carved gargoyles; portraits of actual children, now grown and absent, bracket a front entrance. In short, there is no place that better conveys the spectacle of Bloomington's history in the limestone industry and trades. All of this irreplaceable detail and diverse architecture creates an energetic and compelling sense of place that has been honored by inclusion of the area in the National Register of Historic Places.



Site plans in the Traditional Neighborhood

Although the neighborhood contains diverse housing styles and sizes within its boundaries, there are really two identifiable templates that define the placement of houses in the Elm Heights District. The large-scale template, which is defined by a block face for our purposes, includes up to four houses on four lots or up to two large homes on four platted lots. These homes are usually on north-south directional streets, but also occur along the iconic corridor on East First Street.



Sample small lots contain:

50'x112.3', 50'x132'
9.03 buildings per acre
Footprint 1214 –2424 square feet
Average first floor coverage 22%
Front setbacks 20 to 40 feet



Samplings of large lots contain:

124'x75', 124'x137.5', 124'x 68.75'
4.99 buildings per acre
Footprint average 2488 square feet
Lot coverage 16-28%
Front setbacks of up to 40 feet



The other familiar template in the area is formed by substandard lots of record based upon the historic plat.

For the purposes of the following design guidelines, each block face is analyzed for its particular site characteristics, and from that information a range of appropriate lot coverage and placement is determined.

1.5 Design Guidelines Overview

Classification

Following historic preservation laws and ordinances, all homes within a district are classified in one of four categories:

Outstanding - an outstanding resource so significant that it is individually eligible for the National Register of Historic Places.

Notable - a building that, upon further research, may be eligible to be listed in the National Register of Historic Places.

Contributing - a building that meets the basic criterion of being at least 40 years old but is not sufficiently significant to stand on its own.

Non-contributing - a building either too recently built or so severely altered that it is no longer contributing to the historic fabric of the district. Non-contributing properties will be subject to less restrictive review of existing exterior building changes, but additions and setting elements will require review (see the discussion on this page).

It is customary to refer to outstanding, notable, and contributing resources as “contributing” because they all have historic value. The architectural and historic significance of the property is always considered first. Changes to the exterior of an outstanding home will be more strictly examined than those to a non-contributing or contributing home.

Unique Materials

Historic resources illustrate the past and instruct us about the different ways that we have lived as a society. Durable and natural materials like wood, limestone, and slate were the original building materials and have the added advantage of being able to endure much longer than modern petroleum-based replacement products. It is important to prioritize repair and replacement in kind rather than wholesale replacement with inferior materials.

Visibility

The presentation of the house or property to the street, its public interface, is its most important asset. When possible, major changes should be placed on secondary elevations away from a public street, taking care not to damage existing historic materials. Throughout the guidelines, we use the term “visible from the public right-of-way” to highlight this emphasis. This can mean a major street or a public alley. Temporary visibility obstructions like fences and landscaping do not remove a property or its features from the review process. This document and the Bloomington Historic Preservation Commission (BHPC) are dedicated to finding the least obtrusive design solution while implementing suggested changes.

New Construction

Additions and new accessory structures should be consistent in style and scale with the main structure. New residences should be compatible with surrounding contributing properties in placement, proportion, scale, materials, features, and setting.

Non-Contributing Buildings

These buildings are not held to the same standards as buildings of historic value. They do require a Certificate of Appropriateness (COA) for additions, new construction, and the removal of trees, in other words, major changes that may affect the general setting and historic value of the district. Minor changes to the exterior of the house are not reviewed. If you have a question, please contact staff. You may determine the classification of your property by going on the BHPC website, <http://bloomington.in.gov/bhpc> and looking up your property by address.



1.6 How to Use These Design Guidelines

The Bloomington Municipal Code requires that a Certificate of Appropriateness be issued for certain changes in historic districts. The following guidelines aid members of the Historic Preservation Commission when they consider whether to grant a Certificate of Appropriateness. The guidelines are not inflexible rules, regulations, or laws. The guidelines serve to guide--not to govern. The Historic Commission will use them as a path, in conjunction with city, state, and federal statutes as well as community input and their own best judgement, in making determinations on a case-by-case basis. The guidelines reflect a value of preserving the features, architecture, and ambiance that define the Elm Heights neighborhood. While the Historic Commission may be expected to adhere to this value, other factors--such as sustainability or accessibility issues--may result in exceptions to these guidelines on occasion.

Start with the Table of Contents on page 3 and find the topic appropriate to your project.

- Is it repairing an existing building?
- Is it new construction?
- What materials are affected?

Each topic in this booklet is divided into four sections:

1. Description

Defines the subject and its importance and describes how it relates to the Elm Heights neighborhood.

2. Preservation Goals

Clearly explains the neighborhood's as well as the Bloomington Historic Preservation Commission's approach to the feature or action and the goals we hope to achieve by means of the guidelines.

3. Guidelines

Lists the items that must be reviewed by the Commission and that require a Certificate of Appropriateness. This section outlines desired treatments and things to avoid and is always set aside in a graphic box.

4. Things to Consider as You Plan

Provides additional helpful information about the care and maintenance of historic homes and property in Elm Heights.

1.7 Certificates of Appropriateness

A Certificate of Appropriateness (COA) is issued by the Bloomington Historic Preservation Commission (BHPC) after reviewing plans for proposed work on a designated historic property. The BHPC reviews these applications or proposals for work based on the guidelines in this book. Guidelines do not dictate; they provide a range of ways to approach specific design issues. If the proposed changes are generally in conformance with the information in this document, then a COA is issued.

In the Elm Heights neighborhood, plans are also presented to a neighborhood design subcommittee for its comment before the public hearing at which a decision is to be made. The BHPC will consider these comments along with the regular staff report in their deliberations.

During the hearing where the application is considered, BHPC members may suggest changes to bring the application into conformance. An application for a COA must have an official response from the Commission within 30 days of the filing of a complete application. The application for a COA should be presented with the building permit application. A COA is much like a building permit, which the property owner must display in a prominent location at the site where the work is taking place.

These guidelines for preservation, rehabilitation, restoration, and new construction in Elm Heights ensure that everyone's investment in the neighborhood is protected. Some minor reviews can be done at the staff level. These activities include tree removal, installation of storm windows, and placement of new mechanicals except for certain energy retrofits. In some cases, staff may refer the change to the full commission, depending on its impact. Please call Commission staff for more information (349-3507) and help with your application.

Projects That Do Not Require a COA

You do not need to apply for a Certificate of Appropriateness (COA) for the following:

- Anything not visible from a public right-of-way. (See "Visibility" on page 8 for more information.)
- Re-roofing if using the same type of roofing materials, for example, asphalt to asphalt of the same style. This would be considered an "in-kind" exchange.
- Repair of concrete walkways if not changing design. Changes from limestone or brick or other original materials to concrete would require a COA.
- Routine maintenance, for example, the re-glazing of a broken window pane or minor repairs done in-kind (of the same or similar materials).
- Removal of dead, dying, or invasive trees.
- Changing paint color where paint is the existing application.
- Any change to the interior of your home.
- Temporary seasonal fences for gardening.
- Flower and vegetable gardens and tree pruning.
- Installation of rain barrels if copper gutters are not involved.

2.0 Historic Preservation and Sustainability

Sustainability, in all its aspects, is a critical issue for our community, and the residents of Elm Heights Historic District recognize the intimate connection between sustainability and historic preservation. The guidelines set forth in this document support the goals of sustainability, and a flexible, solution-oriented approach should be used to balance cost-effective implementation of sustainability initiatives with preservation of the historic character of Elm Heights. As laid out in the City of Bloomington's Sustainability Initiative, there are three components to sustainability that fall under the broad categories of environmental health, social well-being, and economic prosperity. Through the following discussion of the connection between historic preservation and sustainability in these three areas, we clarify how sustainability principles motivate many of the preservation guidelines in this document and explain why those interested in developing a sustainable future for our community support the creation of the Elm Heights Historic District.

Environmental Health

The environmental component of sustainability is often the primary focus when discussing historic buildings. However, sustainable development and conservation of resources share a common goal: a building that uses less energy and creates lower carbon emissions. When an existing building is demolished, the embodied energy that went into its creation is lost. More energy is expended to demolish and haul away the building materials, while the debris further burdens landfills. Although some may think that new construction will be more efficient, it can take decades of utility savings in a new building, even a "green" one, to equal the loss of energy represented by the demolition. An additional carbon debt is incurred in building the new structure, and this can require additional decades of energy savings to offset.

Resource conservation and preservation are sustainability in its most basic manifestation. Historic properties are often the best candidates for energy upgrades and reuse because many older buildings already incorporated natural ventilation and lighting features. Moreover, they were constructed for longevity with durable materials that embody sustainability. A good illustration of this is existing windows, which can usually be repaired and upgraded. When old windows are replaced, it can take many more years of energy savings to recoup the cost of the new windows when compared with the lower cost to repair the old ones and add storm windows. Replacement windows are often not very durable compared with the originals, and their manufacture typically involves use of fossil fuels and the creation of toxic byproducts. Similarly, preservation of mature tree canopy and green space, in addition to creating a pleasant atmosphere, contributes to sustainability in several ways, including energy conservation and water management.

Social Well-Being

Neighborhoods like Elm Heights encourage sustainable life styles. There is demonstrated value to living on small urban lots, flanked by alleys, with ready access to downtown by foot and bicycle. In contrast to more modern housing developments, the Elm Heights neighborhood, with its small bungalows, duplexes, rooming houses, and elegant larger homes, provides a wide variety of housing options, all within easy access to public transportation, downtown resources, and education opportunities from kindergarten through college. Preservation of older neighborhoods, with their compact form, walkability, and green space, helps retain the social fabric of the city by encouraging neighbor interaction and outdoor activities. The values supported are inherent: thrift, energy conservation, and personal health. Historic landscapes, sites, structures, buildings, and features form a neighborhood's unique identity, and preservation of these resources maintains a connection to the community's heritage. Intact historic neighborhoods engender a sense of place and anchor a resident's identity with the community.

Economic Prosperity

The economic benefit of historic preservation and historic districts is well documented, including increased property values, owner-occupancy, and local job creation in rehabilitation industries. As quality of life improves and investments are made, similar positive effects are experienced by surrounding areas. Rehabilitation projects generate both direct and indirect economic benefits. The local purchase of labor and materials is the direct benefit, while the manufacture and transport of materials are indirect benefits. With the increasing cost of energy, conservation through rehabilitation is also a measurable economic benefit.

The City of Bloomington has developed the "Sustainable City Initiative," to reduce waste, support alternative transportation, and enhance green space preservation, energy conservation, and alternative energy development. As part of this initiative, the City has established ambitious energy targets for 2014, including:

- Reduce city-wide electricity and natural gas consumption by 10%
- Retrofit 365 houses per year (~5% of housing stock)
- Increase the amount of energy created from renewable sources by 20%

This document represents an innovative effort to support these shared values and seeks ways that both the historic values of our community and future stewardship of resources are mutually enhanced.

Alternative Energy and Other Sustainability Practices

As laid out in the discussions above, historic preservation and the pursuit of sustainability are mutually reinforcing activities. However, some sustainability practices are not directly related to historic preservation and have, in other communities, been treated as potentially undesirable because of the alterations they might require in a historic property. There is, however, a growing national recognition that alternative energy and ecologically sound practices should be an integral part of historic preservation in any viable future for a community. This requires use of a flexible and balanced approach that acknowledges the importance of adapting new technologies and ecological practices, such as rainwater collection and solar energy collectors, in efficient and affordable ways, while, at the same time, remaining sensitive to preservation of historic features and the overall character and appearance of the neighborhood.

The guidelines for Sustainability and Energy Retrofits in Section 5.5 are written with the combined goals of preservation and sustainability in mind. Property owners, the Elm Heights Neighborhood Association, and the Historic Preservation Commission will collaborate as partners in finding workable and cost-effective solutions to preserve our homes while improving the environment. In this way, the Elm Heights Historic District is at the forefront of a national movement to combine historic preservation and sustainability efforts in a mutually supportive way.

3.0 Neighborhood Site and Setting

Elm Heights is Bloomington's largest historic district and one of its most historic, architecturally diverse, and significant neighborhoods. Building setbacks, trees and landscaping, fencing and walls, alleys, parking areas and walkways, garages, and accessory buildings are all elements of a neighborhood setting. How these elements relate to each other and to a primary building create the individual site setting. How the individual sites and settings relate to each other along the streetscape creates an integrated neighborhood. Unguided alterations to, or outright losses of, any one of these characteristics may damage the fragile overall cohesiveness of a historic neighborhood.

Constructed on a traditional grid pattern, the connections of streets and alleyways in Elm Heights provide both direct and indirect links throughout the neighborhood. Streets provide the formality of public access links, while the alleys link to back yards and places of more private access. Many of these alleys remain gravel, a valued neighborhood feature that lends a sense of history and a less-urban feel to the neighborhood. Alleys encourage safe strolling for pedestrians who wish to explore the less well known corners of the neighborhood.

Unique to Elm Heights are limestone sculptures, urns, steps, and benches, all monuments to our region's limestone history. Many limestone artifacts are unique to their sites, and we feel strongly that they should remain in their original historic settings. Likewise, walls and fences were designed and construct-

ed as integral elements to the buildings they surround. Existing stone walls, both built by the Works Progress Administration and dry laid, are treasured neighborhood features. Preserving and maintaining them ensures retention of another character-defining element of Elm Heights.

Our neighborhood is also known for its mature, established landscaping and tree canopy. Although its trees, plantings, and landscaping vary, they create an overall neighborhood ambience. Steps and walkways invite visitors in from the sidewalks, and the availability of off-street parking and side or rear garages allows houses to remain the primary focus of the neighborhood.

Locally designated in 1979, some of the few original street lamps in the city still grace Hawthorne Drive.

Preservation Goals for the Neighborhood Setting

To retain, preserve, maintain, and respect distinctive, character-defining features of the neighborhood or building sites such as tree plots, mature trees, landscaping, fences and walls, limestone objects and elements, walkways and steps, lighting, alleyways, and building setbacks.

To avoid changes in paving, lighting, fencing, and pedestrian or vehicular traffic flow that disrupt the relationship between buildings and their environment.



3.1 Trees and Landscaping

Preservation Goals for Trees and Landscaping

To maintain the mature canopy that is associated with the historic Elm Heights neighborhood by the care and planting of appropriate trees and gradual removal of invasive trees.

Guidelines for Trees and Landscaping

A Certificate of Appropriateness (COA) is required for the following bolded, numbered item. The bullet points that follow the numbered item further assist applicants with the COA process.

I. Removal of a mature tree that is visible from the public right-of-way.

A mature tree is:

a) a shade tree whose trunk is twelve inches in diameter or larger.

b) an ornamental tree whose trunk is four inches in diameter or fifteen feet high, or

c) an evergreen tree whose trunk is eight inches in diameter or fifteen feet high.

- A COA is not required to remove a dead tree. Consult with the City staff person to the Historic Preservation Commission regarding diseased, dying, or infested trees.

- A COA is not required to remove an invasive tree as defined in the City of Bloomington Tree Care Manual.

- When replanting, refer to the City of Bloomington Tree Care Manual for recommendations.

- Retain historic landscape edging; do not introduce historically inappropriate edging materials and colors.

- Selective removal of mature trees to allow solar installations may be considered on a case-by-case basis.

For additional information see the City Tree Care Manual:

http://issuu.com/bloomingtonparks/docs/tree_care_manual_2nd_edition_feb_2012



Things to Consider as You Plan

Periodic pruning of a mature tree by a certified arborist can help ensure the tree's health and the safety of pedestrians or site features below it. However, the complete removal of mature, healthy trees should be considered only for compelling reasons because the loss of such trees diminishes the neighborhood and site setting. Assistance with all aspects of tree care, including the selection of appropriate tree species for planting, can be found in the City of Bloomington Tree Care Manual. Within the list of undesirable trees (see Section 7.2). It is important to note, that list applies only to tree plot and does not refer to private yards. However, those listed as invasive should never be planted. Remember that the underground structure of a tree is as large as the aboveground portion that we can see.

Placing trees in close proximity to retaining walls and basements may cause their eventual erosion and collapse. Make sure to consider how large your new tree will be at maturity when choosing a species and variety.



Mature plantings require sensitive treatment, particularly during construction. The roots of established trees should be protected from soil compaction and ground disturbance with temporary fencing, preferably located at the outer drip line. When new trees are planted, careful consideration with regard to placement will avoid potential threat to historic structures as the trees mature. Refer to the City of Bloomington Tree Care Manual for guidance. Choose locations that will not damage buildings through moisture retention, root invasion, and limb movement.

Often, small landscape elements like edging can introduce incompatible colors and materials into a historic environment. The building's architecture and historic features, as well as those of the neighborhood, should be considered when determining the design and materials. Brightly colored materials, plastic, tires, logs, or railroad ties introduce historically inappropriate materials into the neighborhood and gradually erode its integrity of setting.

Planting a large deciduous shade tree on the south side of your home to shade your roof and windows can greatly reduce cooling costs in the summer. Asphalt stays 25 degrees cooler when shaded, resulting in reduced heat island effects and increased moisture retention in surrounding soil.



3.2 Trellises, Pergolas, Gazebos, and Similar Small Structures

Preservation Goals for Trellises, Pergolas, Gazebos, and Similar Small Structures

To maintain and construct secondary yard structures that are compatible with historic materials and templates.

Guidelines for Trellises, Pergolas, Gazebos, and Similar Small Structures

A Certificate of Appropriateness (COA) is required for the following bolded, numbered item. The bullet point that follows the numbered item further assists applicants with the COA process.

- I. **Construction or removal of trellises, pergolas, and similar structures that are visible from the public right-of-way.**
 - Construct trellises, pergolas, gazebos, and similar small structures according to designs in keeping with the architecture of the house, and of period-appropriate materials such as wood or metal.

Things to Consider as You Plan

It is preferable to identify, preserve, and maintain existing trellises, pergolas, and similar structures that may have historic value. Some may be integral to the original design or style of the house. For information on preservation methods, refer to Section 4, Existing Buildings and Materials, for guidance.



3.3 Walls and Fences

Due to rolling topography, this neighborhood has many retaining walls along alleys and streets. Most of them are of split-face limestone, but sandstone and other masonry are also represented. Traditional fencing includes wrought iron, picket, and woven wire.

Preservation Goals for Walls and Fences

To maintain, repair, and restore existing historic walls and fences that are significant to the neighborhood.

To insure that new construction is compatible with historic walls and fences in materials, form, and scale.



Guidelines for Walls and Fences

A Certificate of Appropriateness (COA) is required for the following bolded, numbered items. The bullet points that follow each numbered item further assist applicants with the COA process.

- I. Installation or removal of walls or fences visible from the public right-of-way.**
- For new fences, use historically appropriate materials for Elm Heights, which, depending on the type and style of architecture, may include iron, stone, brick, or wood.
 - New retaining walls should be appropriate in height to the grade of the yard. Rear yard concrete block retaining walls may be considered depending on position, visibility, and design.
 - Install new walls or fences so the total height does not obscure the primary facade of the building.
 - Installation of rear yard fences should begin no farther forward than a point midway between the front and rear facades of the house.
 - Consideration is given for fences that pertain to special needs, children, and dogs. Temporary seasonal fences for gardening are permitted and do not require a COA.
- II. Reconstruction or repair of historic walls and fences.**
- Consult with staff for proper materials and methods.



Things to Consider as You Plan

Historic walls and fences should be restored and maintained using the appropriate methods for the materials. Refer to Section 4, Existing Buildings and Materials, for helpful information on maintenance and reconstruction of historic stone or metal fences and walls. Make sure that your new fence also complies with the setback and height restrictions stipulated by the City of Bloomington. Hedges and other plant barriers are encouraged as long as they do not obscure the primary facade of the building.



3.4 Walkways and Automobile Areas

Automobiles were just coming into their own during the time of Elm Heights' development. Although they were prized possessions, they were nevertheless placed out of view. Where alleys were available, garages and parking areas were placed at the rear of the lot or sometimes beneath the grade of the house, away from the primary facade. If an alley was not available, a narrow inconspicuous drive was used to access a garage in the rear yard or under the house, or a small attached garage. Attached garages were invariably set back from the front facade with a second floor and usually an outdoor terrace above.



Preservation Goals for Walkways and Automobile Areas

To maintain the traditional patterns established within the neighborhood for driveways, walkways, and alleys.

To avoid open areas for car storage visible from primary streets.

Guidelines for Walkways and Automobile Areas

A Certificate of Appropriateness (COA) is required for the following bolded, numbered item. The bullet points that follow the numbered item further assist applicants with the COA process.

- I. Installation, removal, or expansion of all driveways and parking areas, as well as walkways visible from the public right-of-way.**
 - Design walkways, driveways, and parking areas in keeping with the neighborhood setting.
 - Locate parking at the rear of the property and screen appropriately.
 - Protect and maintain mature trees, plantings, and green space as much as possible when planning parking areas.
 - Refer to the guidelines for Accessibility, Safety, and Aging in Place, Section 5.6, when planning disability access.
 - Pervious pavers or pavements cannot to be used in exchange for open space requirements.



Things to Consider as You Plan

When available, use the traditional alley network for access to garages or parking areas. To help preserve green space, city code prohibits parking areas larger than 20 by 20 ft. unless the property is zoned multifamily. Other restrictions may apply; please contact City Planning for more information.



3.5 Lighting

Iron street lamps on Hawthorne Drive were purchased by the original homeowners and installed in tree plots to be maintained by the City. Smaller homes often had fixtures on porches and a lamp post at the beginning of the sidewalk or stair for ambiance and safety.

Preservation Goals for Lighting

To maintain and preserve the historic lighting standards and fixtures in Elm Heights.

To maintain and restore the ambient low-intensity lighting that is traditional in the neighborhood.

Guidelines for Lighting

A Certificate of Appropriateness (COA) is required for the following bolded, numbered item. The bullet points that follow the numbered item further assist applicants with the COA process.

- I. Installation or removal of exterior lighting visible from the public right-of-way.**
 - Install historically appropriate exterior lighting that is low-intensity.
 - Locate lights to minimize light pollution and other adverse impacts to surrounding properties, streets, and alleyways.
 - Install light fixtures so as to minimize damage to historic building materials. Avoid removal of character-defining building features when installing light fixtures.



Things to Consider as You Plan

Identify and then repair, restore, and maintain historic exterior light fixtures when feasible. Lighting fixtures of this era were made from high-quality materials that are easily repairable and are difficult and expensive to replace. If replacements are necessary, choose reproduction light fixtures that are appropriate to the architectural style or time period of the house. Shining light upward is historically inappropriate and should be avoided.

When choosing outdoor light fixtures, minimizing light pollution is an important consideration. Light pollution is the result of inefficient outdoor lighting that shines light upward or in other directions where the light is neither needed nor wanted. This not only wastes energy and irritates neighbors but can also affect wildlife and is actually counterproductive to the purposes for which outdoor lighting is usually intended. Unshielded lights do not direct as much light downward where it is useful, and the associated glare of unshielded or overly bright outdoor lighting can actually make it more difficult to see steps, sidewalks, and people in the shadows outside the lighted area because your vision becomes less dark-adapted. The increase of upward shining light over recent decades has blotted out the natural beauty of the night sky near concentrations of population, because upwardly directed light, when scattered by particles in the atmosphere, produces a bright background sky through which stars, planets, and nebulae become more difficult to see.

Reducing light pollution is one of many ways in which we can sustain our natural as well as historic environment, and it is not hard to do. First, be sure that the outdoor lighting you plan is really necessary. If so, then make sure that the fixtures you choose are properly shielded and shine all their light downward on your own property. Choose lights that are no brighter than required for your purpose, and use energy-efficient light emitters. More information on security and accessibility lighting can be found in Section 5.6.

Consider using properly shielded exterior light fixtures that carry the seal of approval of the International Dark-Sky Association (www.darksky.org).

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3.6 Other Landscape Features

Elm Heights has many features designed and installed with the development of the area that make it unique. Included in the original sale of the lots were a locally crafted limestone birdbath and bench. There were also a significant number of residents involved in the limestone industry who lived in the neighborhood and exhibited their craft and livelihood on their homes and in their yards. Limestone sculptures still dot the area and add to its visual interest and charm.

Goals for Other Landscape Features

To retain distinctive and historic features that make the neighborhood unique.

To encourage unobtrusive placement or appropriate screening of modern updates or mechanical service equipment.

Guidelines for Other Landscape Features

A Certificate of Appropriateness (COA) is required for the following bolded, numbered items. The bullet points that follow each numbered item further assist applicants with the COA process.

- I. Moving or removing historic decorative yard features and artifacts visible from a public right-of-way.**
 - Retain contributing limestone, wooden, or metal features; their removal requires either a COA or staff approval.
 - Addition of decorative features such as sculptures and benches does not require a COA.
 - Shifting a decorative yard feature for its maintenance or safety does not require a COA, but the feature should not be removed from the property.
- II. Installation of service and technical equipment visible from the public right-of-way.**
 - Locate service, mechanical, electrical, or technical equipment such as satellite dishes, substations, central air conditioning equipment, or heat exchangers so it is not visible from the street. Refer to the guidelines for Sustainability and Energy Retrofits, Section 5.5, when installing energy-generating technologies.
 - Screen equipment so it does not disrupt the integrity of the site or of the building's architecture.
 - Whenever feasible historic materials should not be damaged or removed when installing equipment.
- III. Installation of swimming pools and permanently installed yard equipment visible from the public right-of-way such as playgrounds, barbecue pits, greenhouses, and pet enclosures.**
 - Locate equipment in the rear yard, and site, landscape, and/or screen it so it is not within public view.
 - In-ground pools are preferable to above-ground pools. Take into consideration the possibility of damage to surrounding historic vegetation, outbuildings, and other features when determining the location.
 - Locate historically inappropriate items to be as inconspicuous as possible.

Things to Consider as You Plan

Great caution should be used if you move limestone objects; they are very heavy but brittle and can shatter or chip easily. See Section 4.2 for care and maintenance of limestone. If you must move limestone artifacts, it is recommended that you pad them carefully and make sure their new location has a stable base that will not shift during freeze-and-thaw cycles. Limestone planters and birdbaths should be carefully emptied and covered for the winter to prevent cracking and spalling.

Use of service equipment is an inevitable part of homeownership; staff-level approvals are available for small-scale installations. Swimming pools can be very obtrusive and space-consuming and can involve new screening, impervious surface, and landscape considerations. Because of their potential impact on the historic neighborhood, they require a full review by the Commission. Creative ways of screening and buffering are encouraged.

Some yard features that do not require review are rain barrels and clotheslines. These traditional items should be placed at the rear or side of a home or be screened from public view in some way. Consider painting additions such as these in a complementary or corresponding color scheme. If adding a rain barrel, please note that changes to copper gutters or downspouts require a COA or staff approval.



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4.0. Existing Buildings and Materials

4.1 Wood

Although wood is not the most commonly used building material in Elm Heights, there are still many clapboard and a few shingle houses. Masonry homes and other structures have decorative embellishments and functional wooden features that play an important role in the character of the buildings. Other uses include fences, gates, and garden features around the neighborhood.

Preservation Goals for Wood

To retain, preserve, and restore original exterior wood siding materials, decorative embellishments, and functional wooden features through repair, cleaning, painting, and routine maintenance.



Guidelines for Wood

A Certificate of Appropriateness (COA) is required for the following bolded, numbered items. The bullet points that follow each numbered item further assist applicants with the COA process.

- I. Reconstruction of missing or installation of new functional or decorative wooden elements visible from the public right-of-way, such as doors, windows, siding, shingles, cornices, architraves, brackets, pediments, columns, balustrades, shutters, decorative panels, pergolas, trellises, fences, gates, and architectural trim.**
 - Replace missing elements based on accurate documentation of the original or use a compatible new design.
 - Consider substitute materials only if using the original material is inadvisable or unfeasible.
- II. Removal or covering of functional or decorative wooden elements as outlined above and facing or visible from the public right-of-way.**
 - Structurally sound, painted historic wood siding should not be replaced with new siding. Every effort should be made to retain and restore the original.
 - Historic wood siding, trim, or window sashes should not be replaced or covered with contemporary substitute materials.
 - Although paint color is not reviewed in the Elm Heights Historic District, graphics and lettering are not appropriate.



Things to Consider as You Plan

Wooden features and surfaces on a building should be maintained and repaired in a manner that enhances their inherent qualities and maintains their original character. A regular maintenance program can extend the life of wood for 200 years and more. Yearly inspection of surfaces and trim with prompt application of caulk and paint will keep repairs to a minimum. Do not attempt caulking, sealing, or carpentry repairs unless the area is clean, dry, and free of all loose material. Surface preparation is key to long-term success. Painting over dirt or chalking and scaling surfaces will cause adhesion problems, and any untreated mold or mildew will continue to grow and discolor new paint. Flexible sealants and paintable waterproof caulking protect wooden joinery from moisture penetration as the wood shrinks and swells. A sound paint film protects wooden surfaces from deterioration due to ultraviolet light and moisture.

Repair or replacement of deteriorated wooden elements or surfaces may involve selective replacement of portions in kind through splicing or piecing. Although wood is a renewable resource, new wood is less resistant to decay than the denser old-growth wood it is replacing. Specifying decay-resistant wood species and priming the back and ends with a quality primer prior to installation can extend the lifespan of replacement wood. Borates and other pathogen-killing agents can be used to treat rot and insect damage, and the application of a penetrating epoxy may help stabilize and replace the deteriorated portion of historic wood features or details in place. For wood elements particularly vulnerable to ongoing damage, such as window sills, column bases, and capitals, replacement with painted synthetic elements that replicate the original shape, texture, dimensions, and details may be a viable and cost-effective solution.

Many substitute siding materials are not as durable or environmentally friendly as wood. In evaluating a possible substitute material, careful consideration should be given to the sustainability of its manufacturing process and its lifespan as well as its physical characteristics. Resurfacing a wooden building with synthetic siding materials, such as aluminum, vinyl, asbestos, and asphalt, changes the shadow lines of the historic structure. Although we are led to believe these replacement products have a permanent maintenance-free finish, they eventually require repainting or replacement. Using impervious sheathing materials can endanger the historic structure by concealing maintenance issues such as insect infestations, water infiltration, and mold growth. At their best, synthetic sidings conceal the historic fabric of a building, and, at their worst, they remove or destroy the historic materials and craftsmanship so beautifully displayed in our area.



Lumber from trees that grew very slowly in a natural forest has narrow growth rings and a tight grain. It is stronger, harder, and more dimensionally stable than modern tree farm products and possesses superior rot and insect resistance.

4.2 Masonry

Limestone and brick are the most prominent and pervasive building materials in Elm Heights. The most historically notable examples of masonry are limestone homes and features as well as building elements, surfaces, and details executed in carved, cut, and split stone. Many limestone sculptors, cutters, and quarry owners built houses in the neighborhood during the peak of quarry production in the 20s and 30s. They proudly displayed their art and livelihood in the design and building of their homes and gardens. Even small bungalows and cottages have sturdy retaining and garden walls, foundations, steps, and benches made of this locally available resource. Although other masonry materials such as brick, sandstone, geodes, terra cotta, and stucco were used, limestone was queen.

Stately brick homes with limestone or wood embellishments are well represented in the neighborhood along with a 1926 school building. Examples of homes using sandstone, and tapestry, rusticated, or colored brick are scattered throughout the area. A few homes with striking clay and slate tile roofs, sometimes incorporating colors or patterns, also remain.

One of the key goals of the Elm Heights district is to preserve the local limestone heritage through careful stewardship of irreplaceable historic features.



Preservation Goals for Masonry

To retain and restore original exterior masonry surfaces, decorative embellishments, statuary, and functional features through repair, cleaning, tuck pointing, and routine maintenance.



Guidelines for Masonry

A Certificate of Appropriateness (COA) is required for the following bolded, numbered items. The bullet points that follow a numbered item further assist applicants with the COA process.

- I. Removal of masonry or stone features or structures that contribute to the historic character of the property.**
 - Retain masonry features and statuary that contribute to the historic character of a site. These include but are not restricted to structures, foundations, columns, arches, porches, decorative panels, patios, fenestration, balustrades, lintels, sills, key stones, spouts, brackets, flower boxes, steps, railings, copings, walks, walls, retaining walls, birdbaths, benches, urns, pots, sculptures, fountains, ponds, landscape edging, and barbeque grills.
- II. Reconstruction of, or change to, a historic masonry or stone feature, structure, or surface.**
 - Match mortar composition to historic construction and materials to prevent future damage to masonry or stone.
 - Retain and duplicate distinctive construction features and finish including bond and mortar patterns, width, profile, texture, and color.
 - Provide adequate drainage to prevent water from collecting around, behind, or under structures or features.
 - It is not appropriate to apply a waterproof coating to, or to paint, exposed masonry or stone.
- III. Addition of a permanent masonry or brick feature to a historic property.**

Things to Consider as You Plan

Masonry surfaces develop beautiful patina over time and should be cleaned only when heavy soiling or stains occur. Usually, gentle cleaning using a low-pressure water wash with detergent and the scrubbing action of a natural bristle brush will accomplish the task. Sandstone and limestone are very soft, absorbent materials and should not be treated or cleaned in the same manner as brick or concrete. Their porosity and easily sculpted nature make them vulnerable to etching, staining, and holding chemicals that can continue to act on the stone after it is rinsed.

Water infiltration, with subsequent damage to a masonry wall, is often the result of open or deteriorated mortar joints. Inspect and repair damaged areas promptly to prevent costly future rebuilding and replacements. If repointing or rebuilding of masonry is required, it is extremely important to match the original color, strength, and hardness of the historic mortar. Incorrect mortar composition that is too strong will damage surrounding stone and brick when natural expansion and contraction of the surface occurs. Mortar that is too soft will not give needed structural support, causing the joints to collapse and the repair to be repeated.

Water trapped behind or pooling around foundations, walls, and features causes damage when capillary action sucks water into the stone. This results in fracturing and dissolution of stone during the next freeze cycle. To prevent damage, dry and cover all concave limestone features like birdbaths and planters before freezing winter weather. Masonry sealers interfere with the natural ability of stone to evaporate moisture from its surface and can aggravate this problem. Trapped moisture will cause spalling (front of the masonry pops off), splitting, and delamination when winter temperatures return.

Painting masonry and stone surfaces is not a cost-effective or sustainable practice; it reduces breathability of the material and initiates a frustrating cycle of maintenance involving scraping, sandblasting, sealing, and repainting.

For more information on the care, upkeep, and restoration of limestone, see Section 7.2, Helpful Websites for Project Planning and Restoration Resources, among the Appendices.



There are several companies that can analyze mortar at an affordable price when you send them a sample.

4.3 Architectural Metals

Architectural metals hold a significant place in the history of Elm Heights. Metals have been an integral part of the detailing and the surfacing of homes, street elements, and site features since the original development of the neighborhood. The shapes, textures, and detailing of these metals reflect the nature of their manufacture, whether wrought, cast, pressed, rolled, or extruded. Traditional architectural metals, as well as more contemporary metals, are found throughout Elm Heights. These include copper, tin, terneplate, cast iron, wrought iron, lead, brass, and aluminum.

Metals are commonly used for roofing and guttering applications, such as standing-seam roofs, flashing, gutters, downspouts, finials, cornices, copings, and crestings. Original copper guttering and steel windows retain the charm and maintain the historical character of our area. Other architectural elements, including storm doors, vents and grates, casement windows and industrial sash, railings, hardware, decorative features, and trim work, are often crafted or detailed in metal. These details make Elm Heights not only spectacular to look at but also unique in appearance. Architectural metals also appear throughout Elm Heights in the form of fences, gates, streetlights, signs, site lighting, statuary, fountains, and grates.

Our neighborhood is also home to three Lustron houses. These prefabricated, enameled steel homes were produced following World War II in an effort to reduce housing shortages due to the return of service personnel.

Preservation Goals for Architectural Metals

To retain and restore the original architectural metals of buildings and sites through repair, coating, and routine maintenance.

Things to Consider as You Plan

Preserving architectural metal surfaces and details requires routine maintenance and regular inspection to prevent their deterioration due to the elements or structural fatigue. Early detection of corrosion in metal surfaces is therefore essential to reduce costs. Maintaining a watertight paint film is critical to the life of metal details. The removal of all rust, followed by priming with a zinc-based primer or other rust inhibitor is an important first step. Copper and bronze surfaces should never be painted as they develop a characteristic patina over time. When corroded metals become fragile, coating with a rust converter may be the best solution to halting further damage. Unpainted soft metal elements like brass or bronze hardware may be protected from corrosion with a clear lacquer following a proper cleaning.

If a feature of a painted metal element, such as a decorative cornice, is missing or deteriorated, replacement in kind may not be feasible. In such a case, the replication of the detail in fiberglass, wood, or aluminum may be appropriate.

Asphalt products such as roofing tar can corrode metals and should never be used to patch flashing or other metal surfaces.

The care of metals can be a complicated and complex task. Consult with a specialist or the Historic Preservation Commission to best restore or maintain all metal features.



Guidelines for Architectural Metals

A Certificate of Appropriateness (COA) is required for the following bolded, numbered items. The bullet points that follow each numbered item assist applicants with the COA process.

- I. Removal, replacement, or restoration of existing architectural metal elements including roofing and gutter applications, steel windows, casement windows and industrial sash, storm doors, vents, grates, railings, fencing, and all decorative features of architectural metal elements that are integral components of the building or site and visible from the right-of-way.**
 - Replace missing elements based on accurate documentation of the original or use a compatible new design. Consider compatible substitute materials only if using the original material is not technically feasible.
- II. Addition of permanent metal features including but not restricted to: buildings, roofs, doors, windows, trim, fencing, and other architectural elements.**
 - The installation of new metal garden artwork or decorative item(s) does not require a COA.



4.4 Roofs

The Elm Heights Historic District is exceptional in the use of fine roofing materials that are increasingly rare in modern construction. Be aware that the salvage value of these materials alone may entice some contractors to suggest replacement. Any change in materials requires a COA. Some of these materials are associated with a specific style of architecture, for example, tile roofs on Spanish Colonial homes. Others are associated with higher-quality construction: slate is a more lasting investment than asphalt shingling. Roof shapes may also illustrate styles of architecture. In Elm Heights, the most common style of house is Colonial Revival. Colonial-style roof shapes are often an assemblage of simple rectangular forms and are usually side-gabled. In this style, additions on either side of the principal roof of the house may have flat roofs with balustrades, a popular sunroom type. This is a typical form that may be appropriate for new additions on existing colonial homes. Roofs are a key element expressing the quality, level of detail, and substance of the historic district as a whole.



Preservation Goals for Roofs

To ensure the structural soundness of the building by preventing moisture damage.

To retain and restore original roofs and special features, such as unique materials, cresting, box gutters, dormers, cornices, cupolas, and chimneys where they are significant to the design of the building, through routine maintenance and repairs.

To minimize impacts to historic roofs and street views through appropriate design when adding new features, room additions, or energy retrofits.



Guidelines for Roofs

A Certificate of Appropriateness (COA) is required for the following bolded, numbered item. The bullet points that follow the numbered item further assist applicants with the COA process.

- I. A change in the appearance, either shape or materials, of a roof or roof feature, including guttering.**
 - Replace only the deteriorated portion of a historic roof and use substitute materials only if using the original material is not technically feasible. If full replacement is necessary, replace it "in kind," matching the original in materials, scale, detail, pattern, and design.
 - If a historic roof feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, material, and color with the historic building and district.
 - If new gutters and downspouts are needed, install them so that no architectural features are lost or damaged. For modest postwar roofs, galvanized metal may be an appropriate choice. Retain the shape of traditional half-round gutters and downspouts. Historically, copper guttering is not painted.
 - When attempting to introduce new roof features such as skylights, dormers, or vents, locate them so as to minimize damage to the historic roof design, character-defining roof materials, or the character of the historic district.
 - Install equipment such as solar collectors or antennae in locations that do not compromise roofs of significant durability (clay or slate) and on roof slopes less visible from the street.

Things to Consider as You Plan

Historic roofs should be preserved using methods for resetting or reinforcing rather than replacement. See Preservation Briefs in Section 7.2 #4 General Information about Roofs, #19 Wood Shingles, #29 Slate Shingles, and #30 Tile Shingles (website <http://www.nps.gov/tps/how-to-preserve/briefs.htm>). Do not walk on roofs made of clay tile or slate. Use scaffolding to distribute weight and prevent damage.

The best way to preserve is always to provide timely maintenance of historic materials. A routine maintenance of regular roof inspections, gutter cleaning, and flashing replacement is advisable. When wind damage occurs, the anchors for shingling should be checked. Adequate ventilation of roof sheathing can prevent premature curling and rippling. The distinctive shape of half-round gutters is typical for exposed gutters and preserves cornice crown molding, although some K-style gutters are original to later homes in the neighborhood.

Although most homes today use asphalt or fiberglass tab shingles, roofs made of historic durable and natural materials can last far longer. The life span for slate or tile roofs, if well maintained, can easily reach 200 years, and they are frequently repairable without wholesale replacement.

Historic roofs create distinctive effects through shapes, materials, or color. Because they usually define an architectural style, the view from the front facade is the most important. This view provides the most public benefit. If existing roofing material must be replaced, and it is a rare or unique type that is not readily available, then a compatible substitute material should be selected that closely resembles the original. Retaining or replacing in kind is important if a roofing material obviously reflects a particular architectural style. Several Elm Heights bungalows illustrate the deep overhanging eaves that were designed to shade the house from direct sunlight and to naturally cool the air. This was a trait of the Craftsman style and it provides real practical utility. The owner of a Craftsman home may be able to manage warmer temperatures just by using the double-hung window system and taking advantage of the shade provided by the deeper eaves.

The vast majority of roofs in Elm Heights are fiberglass or asphalt shingle, and their historic significance is slight so they do not require a COA for replacement. Even the best quality fiberglass shingle roofs will last only 20 to 30 years before going to the landfill. Metal roofs, with proper maintenance, can also last 100 years. The paint coating on metal roofs should be maintained in good condition.

Adding solar collectors that optimize panel efficiency yet are sensitively placed on historic roofs can be a challenge. It is best to first look for roof planes not visible from the street and in areas where historic roof features will not be damaged. See Section 5.5, Sustainability and Energy Retrofits, for more in-depth guidelines on new technology.

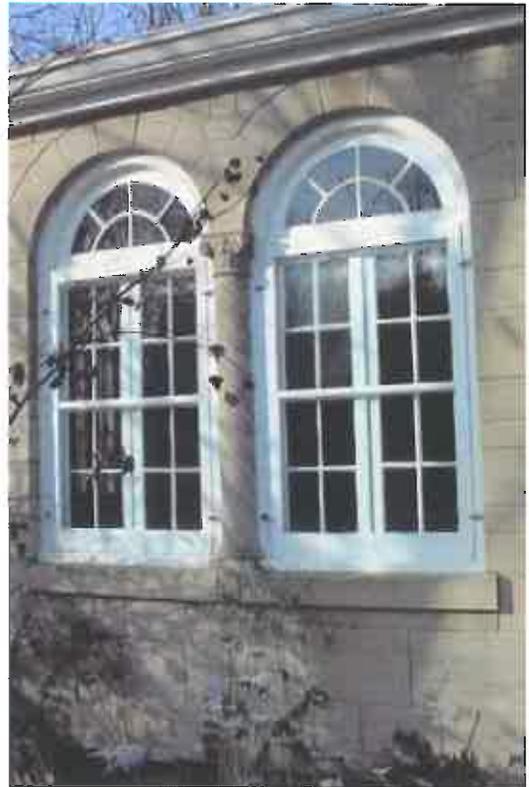


4.5 Windows and Doors

Windows and doors are important character-defining features of a building. They present the public “face” of the building and lend texture, movement, and color changes that create interest. Those windows and doors with unusual shapes, colors, or glazing patterns or which are of an unusual material are particularly important character-defining features that generally cannot be replicated.

Although many types of windows are found in Elm Heights’ homes, a majority of those found in early houses are wooden double-hung windows and metal casement windows. Each sash, depending on the style and the age of the house, may be divided, usually by muntins that hold individual lights (panes) in place. Large multi-paneled, metal frame windows are common in the larger limestone and brick homes. The introduction of mass-produced metal windows and doors contributed to the variety of configurations (like picture windows and clerestories) found in postwar architecture, such as the Lustron houses in Elm Heights.

Doors with various panel configurations as well as a combination of solid panels and glazing are found throughout the neighborhood. Of special note are the round-topped entrance doors, many with distinctive glass inserts and detailing. Decorative stained, beveled, and etched glass is sometimes found, often in entry sidelights and transoms or individual fixed sash.



Preservation Goals for Windows and Doors

To retain and restore the character-defining windows and doors with their original materials and features through cleaning, repair, painting, and routine maintenance.

Guidelines for Windows and Doors

A Certificate of Appropriateness (COA) is required for the following bolded, numbered items. The bullet points that follow each numbered item further assist applicants with the COA process.

- I. Removal of any window or door or its unique features outlined above and visible from the public right-of-way.**
 - If original windows, doors, and hardware can be restored and reused, they should not be replaced.
- II. Restoration, replacement, or installation of new windows or doors and their character-defining features that are visible from the public right-of-way, including sashes, lintels, sills, shutters, awnings, transoms, pediments, molding, hardware, muntins, or decorative glass.**
 - Replace missing elements based on accurate documentation of the original.
 - Consider salvage or custom-made windows or doors to ensure compatibility with original openings and style.
 - New units or materials will be considered for non-character-defining features and when the use of the original units or materials has been determined to be inadvisable or unfeasible.
 - Inappropriate treatments of windows and doors, particularly in the primary facades, include:
 - a) creation of new window or door openings
 - b) changes in the scale or proportion of existing openings
 - c) introduction of inappropriate styles or materials such as vinyl or aluminum or steel replacement doors
 - d) addition of cosmetic detailing that creates a style or appearance that the original building never exhibited.
 - Install shutters only when they are appropriate to the building style and are supported by evidence of previous existence. Proportion the shutters so they give the appearance of being able to cover the window openings, even though they may be fixed in place.
 - Install awnings of canvas or another compatible material. Fiberglass or plastic should generally be avoided; however, metal may be appropriate on some later-era homes.
- III. Installation of new storm windows or doors visible from the public right-of-way.**
 - Wood-frame storm windows and doors are the most historically preferred option. However, metal blind-stop storm windows or full-light storm doors are acceptable. All should be finished to match the trim or be as complementary in color to the building as possible.

Things to Consider as You Plan

Because rehabilitation projects frequently include proposals to replace doors, window sashes, or even entire windows in the name of improved security, thermal efficiency, or new appearance, it is essential that the contribution of the windows and doors to the overall historic character of the building be assessed together with the physical condition before specific repair or replacement work is undertaken. Improper or insensitive treatment of the windows and doors of a historic building can seriously detract from its architectural character.

Repairing the original windows in an older home is more appropriate, sustainable, and cost-effective than replacing them with new ones. Life-cycle cost analyses indicate replacement windows do not pay for themselves with energy savings. Replacement windows have a finite life, and once historic windows are replaced, the owner will need to replace them cyclically. Wood windows also have a lower carbon footprint than their vinyl counterparts. Please refer to the R-Factor computations included in the Appendices.

Routine maintenance and repair of historic wood windows is essential to keep them weathertight and operable. See also Section 7.2. Peeling paint, high air infiltration, sticking sash, or broken panes are all repairable conditions and do not necessitate replacement. Wood windows are generally easy and inexpensive to repair. For example, changing a sash cord is relatively simple, and lightly coating a window track with paste wax may allow the sash to slide smoothly. The inherent imperfections in historic glass give it a visual quality not replicated by contemporary glass manufacturing and such glazing should be retained.

Refer to the sections on Wood Section 4.1, or Architectural Metals Section 4.3, for further assistance with repairs and maintenance.



5.0 Additions, Retrofits, and New Construction

Elm Heights is known for its eclectic interpretation of traditional styles such as Art Deco, Spanish, Tudor, and Colonial Revival. Decorative influences from around the world can be seen throughout the district. The historic district encompasses buildings dating from the 1850s up through the 1950 Lustron houses. While the neighborhood includes a wide spectrum of styles, the predominant historic style era remains that of 1920-1930.

There is also great variation in the size of homes in Elm Heights; many are very modest when compared to new subdivision houses. Traditionally, it has been popular to expand the living-space envelope of these houses by adding rooms at the back or side and by developing outdoor living spaces with patios, terraces, and decks. Larger homes are placed on double lots and set well back from the street, giving them a gracious front yard and a smaller private area in the back.

It is our goal to preserve the historic integrity of the district while allowing for changes that enhance its livability for the residents. Sometimes, change is necessary or desirable for older homes to fulfill their function as the needs of the owner change. Most or all of these changes should be made in a manner that can be reversed and should not damage or remove irreplaceable historic materials or elements.



5.1 Additions and New Construction

Many types of additions can be appropriate as long as they do not damage the home's historic features, materials, and style, or the spatial relationships that characterize the original building and site. Although additions and new construction must be compatible with surrounding historic properties, it should be noted that no two houses in the district are alike and therefore creativity and individuality in interpreting a historic design will be considered. Changes to non-contributing houses are held to less restrictive standards than those to contributing properties, but additions and setting elements will still require review.

Preservation Goals for Additions and New Construction

To harmonize with adjacent and neighborhood buildings in terms of height, scale, mass, materials, spatial rhythm, and proportion when designing additions and buildings.

To preserve the historic character and elements of contributing properties and their surroundings during new construction of compatible buildings and additions.



Guidelines for Additions and New Construction

A Certificate of Appropriateness (COA) is required for the following bolded, numbered items. The bullet points that follow each numbered item further assist applicants with the COA process.

I. Construction of new buildings and structures.

- Design new houses and other structures to be compatible with, but distinguishable from, surrounding historic buildings.
- New buildings should be compatible with surrounding contributing properties in massing, proportion, height, scale, placement, and spacing.
- New construction should echo setback, orientation, and spatial rhythms of surrounding properties.
- Roof shape, size of window and door openings, and building materials should be primarily compatible with any structure already on the property and secondarily with surrounding contributing properties.
- Design new buildings so that the overall character of the site is retained, including its topography, any desirable historic features, and mature trees.

II. Construction of additions.

- Locate additions so as not to obscure the primary facade of the historic building.
- Retain significant building elements and site features, and minimize the loss of historic materials and details.
- Size and scale of additions should not visually overpower the historic building or significantly change the proportion of the original built mass to open space.
- Select exterior surface materials and architectural details for additions that are complementary to the existing building in terms of composition, module, texture, pattern, and detail.
- Additions should be self-supporting, distinguishable from the original historic building, and constructed so that they can be removed without harming the building's original structure.
- Protect historic features and large trees from immediate and delayed damage due to construction activities.
- Sensitive areas around historic features and mature trees should be roped off before demolition or construction begins.

Things to Consider as You Plan

For both additions and new construction, retaining a specific site's topography and character-defining site features assures compatibility. This is especially critical during new site development. The descriptions and guidelines included in Neighborhood Site and Setting, Section 3, will be useful for ensuring the compatibility of proposed site development within the historic district. The guidelines for various site features, including driveways, fences, lighting, garages, mature trees, and plantings, apply to both existing site features and proposed development. Consistency in setback, orientation, spacing, and distance between adjacent buildings creates compatibility within the district. The proportion of built mass to open space should remain consistent with that in surrounding areas to ensure the compatibility of both additions and new construction.

The principal visual elements that distinguish additions and new buildings are their height, form, massing, proportion, size, scale, and roof shape. Additions should be compatible with but discernible from the original historic building and should not diminish it in size and scale. Careful analysis of the adjacent historic buildings is valuable for determining how consistent and, consequently, how significant each of these criteria is in judging how compatible your new construction is with regard to its surroundings. It is especially important to consider the overall proportion of the building's front elevation because it will have the most impact on the streetscape. Similar study of materials, building features, and details typical of existing buildings along the street will provide a vocabulary to draw upon when designing a compatible building. Consideration should be given to the spacing, placement, scale, orientation, and size of window and door openings as well as the design of the doors and the windows themselves. In additions, exterior surface materials, architectural details, and window and door openings should reflect those of the original house.

Elm Heights encourages the implementation of sustainability in all new construction, including LEED principles, solar options, and low-carbon-footprint building materials and methods. Landscaping in a sustainable manner is highly desirable within the historic district, including retaining large trees and minimizing ground disturbance to protect critical root zones.

5.2 Patios, Terraces, and Decks

Lovely historic terraces and patios of both brick and limestone can be seen throughout Elm Heights. Outdoor entertainment and relaxation areas were commonly built into the design of many of the homes in the neighborhood; they included porches, patios, and both at-grade and rooftop terraces. Their appropriate placement is dependent on the house's style.

Preservation Goals for Patios, Terraces, and Decks

To preserve original patios and terraces and encourage historically correct addition of new ones.



Guidelines for Patios, Terraces, and Decks

A Certificate of Appropriateness (COA) is required for the following bolded, numbered items. The bullet points that follow each numbered item further assist applicants with the COA process

- I. The removal or reconstruction of patios, terraces, or decks.**
- II. The addition of new patios, terraces, or decks.**
 - New patios or terraces should avoid disturbance of a property's character-defining features and be subordinate to the scale and mass of the home.
 - Appropriately scaled, landscaped, and constructed patio seating areas may be permitted in front of the primary facade of the house with permission of the BHPC.
 - Employ materials appropriate to the neighborhood, such as stone, brick, or materials suggested by the style of the house, when constructing any additions.
 - Decks should be constructed well behind the primary facade. Although wood is the preferred building material, some composite decking materials may be considered.
 - All new construction should be self-supporting, not anchored into masonry foundations, and be removable without destroying historic materials.



Things to Consider as You Plan

If a deck is being planned as an addition, consult with the BHPC for compatible materials. Wood decks must be sealed and require regular maintenance, so you may wish to consider a terrace or patio instead for a more maintenance-free structure. While decks are often added to the rear or side elevations of the house to lessen their street visibility, roof terraces on the side of the house are always visible from the street.

Rubber membranes are often used to give old rooftop terraces new life; consider painting the top of your new black membrane with an elastometric reflective coating to make it more comfortable to walk on and to save on air conditioning.

Criteria for Historic Designation Applications

ARCHITECTURE

Historic District	
Conservation District	
Does it add to the architectural diversity of protected properties?	
Is it highly significant as history	
Level of endangerment	

CAPACITY

Proven ability to contact constituency	
Attendance at Neighborhood meetings	
Time commitment (identified leadership)	
Petition to proceed with application (# in support)	