

BLOOMINGTON HISTORIC PRESERVATION COMMISSION

Showers City Hall

McCloskey Room

Thursday September 12th, 2013

4:30 P.M.

AGENDA

- I. CALL TO ORDER**
- II. ROLL CALL**
- III. APPROVAL OF MINUTES** June 27, 2013
- IV. CERTIFICATE OF APPROPRIATENESS**
 - A. COA-16-13 STAFF APPROVAL**
824 South Sheridan Drive Elm Heights Historic District
Owner(s) Jeanne Holder and Martha Sept
Replacement of a asphalt shingled roof with slate tile, evidence shows that this is a restoration to original materials.
 - B. COA-17- 13 STAFF APPROVAL**
512 South Hawthorne Elm Heights Historic District
Owner(s) Mark Roseman and Roberta Pergher
Request to add three skylights on the west or rear elevation of the house which faces an unimproved alley right-of-way.
 - C. COA-18-13 520 South Highland Owner Laura Wisen**
Request to replace existing replacement windows.
- V. DEMO-DELAY**
 - A. Partial 1429 South Washington Owner: Justin Fox**
Removal of siding to permit exterior vented HVAC system.
- VI. NEW BUSINESS**
- VII. OLD BUSINESS**
 - A. Plans to remove houses in University Courts**
 - B. Title 8 Revisions**
 - C. Report of Paint/Materials Committee**
- VIII. COMMISSIONERS' COMMENTS**
- IX. PUBLIC COMMENTS**
- X. ANNOUNCEMENTS**
- XI. ADJOURNMENT**

Next meeting date is Thursday September 26, 2013 at 4:30 p.m. in the McCloskey Room

Posted: September 5, 2013

BLOOMINGTON HISTORIC PRESERVATION COMMISSION

Showers City Hall

McCloskey Room

Thursday June 27, 2013

4:30 P.M.

AGENDA

I. CALL TO ORDER

Meeting was called to order at 4:34 p.m.

II. ROLL CALL

Commissioners

Danielle Bachant-Bell (arrived at 4:36 p.m.)

Jeannine Butler

Sandi Clothier

Marjorie Hudgins

Dave Harstad

Chris Sturbaum

Advisory

Duncan Campbell

Sam DeSollar

John Sanders

Eric Sandweiss

Staff

Nancy Hiestand – HAND

Lisa Abbott – HAND

Jacob Franklin – HAND

Patty Mulvihill – LEGAL

Nate Nickel – PLANNING

Guests

Tariq Khan

Ali Khan

Susan Bright

III. APPROVAL OF MINUTES

No Minutes to Approve

IV. DEMO-DELAY

A. 721 South Lincoln Bryan Park (partial) Owners: Rago and Bright

Removal of a window in order to create a door to a new greenhouse addition.

Nancy gave her presentation. Petitioner explained they will be taking the floor level down 2 feet below ground level. There will be two steps into the greenhouse in order to take advantage of the basements earth heat to make the greenhouse more temperate in addition to installing radiant heat in the concrete pad.

Question(s):

Chris Sturbaum asks the owner if the kit has other finishes beside shiny mill finish aluminum. Petitioner explained she has had a tough time deciding what other finishes, since the aluminum is actually not shiny but blended. She was thinking it might blend in better with the brick. They currently have white gutters and the window seals are all white. Petitioner was thinking of a powder white to blend with the gutters and window seals. Sturbaum asks if there are darker colors. Petitioner states brown and that the current trim around the windows are a berry reddish brown. Sturbaum asks if brown, white or mill is the colors the kit comes in. Petitioner says yes but they could order a custom color which would take a few weeks. Petitioner is open to suggestions. Sturbaum says the White color might be better then the mill finish. Petitioner also states, the front porch is supported by bricks and this is why they went with the brick facade on the bottom of the greenhouse.

Sandi Clothier asked about the pocket door, and if it was really a pocket door going into the greenhouse. Petitioner explained that it was, so it would just slide into the wall. Clothier then questioned the 3 inch cinder block on the diagram but the notes reflect 1 ½ feet to 2 feet so that is what is shown above grade versus below grade.

Eric Sandwiess asks if there is a choice in the dimensions and the finish of the veneer brick. Petitioner replies there is a choice of matching the dimensions and finish as the contractor performing the work assured her the veneer would be able to be matched to the existing brick.

Comment(s):

Chris Sturbaum believes it is good to allow something like this to happen and is obviously separate from the structure yet thinks this is justifiable.

Marjorie Hudgins really likes the addition and has always liked greenhouses.

Jeannine Butler the design fits very well with the neighborhood.

Sam DeSollar has a question about what will happen to the window. Petitioner says it will be removed.

Dave Harstad made a motion that today, regarding the property located at 721 S. Lincoln St., the Historic Preservation Commission (HPC) declares it:

- Got notice of proposed partial demolition.
- After today's discussion, sees no need to review the plans any further.
- Waives the rest of the demolition delay waiting period.

The HPC may later recommend the property for historic designation to the Common Council. **Sandi Clothier** seconded. Motion Approved. 6/0/0 (yes/no/abstain)

B. 303 East 10th (partial) Cottage Grove Owner: Tariq Khan VIOLATION
Removal of windows, wall siding as a part of a larger remodel.

Nancy gave her presentation. Nancy gave her presentation. . This property was in violation for work commenced without an appropriate permit and/or removals beyond the plans eventually submitted. Under the current proposal, the windows will be replaced and reduced in size. Siding will be replaced in kind as needed. Petitioner explains he had to remove siding after the windows were removed due to the siding being damaged by termites. Tariq noted he was unaware changing windows would be a violation. The siding will be replaced in kind as needed.

Question(s):

Danielle Bachant-Bell asks if Nancy knows anymore of the history of this house, noting Nancy didn't have anything else in her report. Nancy states she can just pull up survey information. No other research has been done.

Jeannine Butler asks what the purpose was in taking the windows out to begin with. Tariq explains efficiency as they are old wooden windows and have rotted out. The goal was to install vinyl windows. Jeannine asks about the size of the windows and if vinyl windows could withstand the weight of the walls. Tariq explained they had to install headers because it was a large area. The windows are 7 feet tall and the bottoms of the windows were 3-4 inches off the floor which was dangerous for tenants so he decided to raise the windows off the ground. They have had several accidents and broken windows. Jeannine asks if replacing the windows with wooden windows was not an option. Tariq explains that finding wooden windows now days is a hard task and that they are not as efficient as vinyl windows that are double pane. There is also no insulation in the house whatsoever. Jeannine asked if he was going to be blowing in insulation. Tariq explained that he was not going to use blown insulation because it is so sticky and could hinder future electrical and maintenance work. Jeannine asks if he is going for insulation just in the windows. Tariq explains he is not just going for insulation with the windows and that he is going to replace the insulation in the house. Tariq explained the moisture swelled the siding causing a hole large enough to poke your hand through. The idea was to take the swollen walls down and insulate the walls while changing out the windows.

Chris Sturbaum asks if the new windows have nailing fins on them. Tariq answers yes. Sturbaum asks how they plan on trimming the windows on the exterior of

the home. Tariq explains they will be trimmed out as the old windows were. Chris Sturbaum says, so you'll come up to the siding that is existing and from the vinyl window to where the nailing flange is and put wood. Tariq answers yes. Chris Sturbaum suggests you might need something thicker than a 3/4 inch trim board, you might need a 5/4 inch trim board that you can get in a Miratech, which is a rot resistant wood that we have used with cement siding. It is wider and when you have the wood over lapping sometimes the 3/4 inch board goes out beyond the 3/4 inch lap and looks ugly but with it being wider it will fit in. The 5/4 inch trim boards would look better. Sturbaum asks how wide will the trim boards be around the windows? Sturbaum states if you reduce the window size how wide do the trim boards become 8 inches wide or 12 inches wide? Tariq Explains that he has not researched that far but they will cover the gap of the windows and might widen the center to make it more uniform. Chris Sturbaum states that the proportion of the trim at some point looks stupid and one point looks appropriate, and to be careful to not make it look patched in and to wide for the house. Otherwise the windows don't seem to have a huge trim.

Marjorie Hedging asks Lisa if the windows were adequate in previous inspections and do the dimensions meet code requirements. Lisa responds that she does not have the file in front of her so she can't speak to the adequateness and the windows can not be measured at this point. Marjorie tells Tariq that he needs to be careful because you want to be sure the windows meet the fire egress. Tariq answers that the windows do meet the fire egress. Lisa Abbott asks Tariq if this home is going to stay a 1/1 (single family dwelling) or still going to have multiple units? Tariq explains there will be two kitchens, Four bathrooms two bathrooms upstairs, two bathrooms downstairs, one living room upstairs, one living room downstairs and he isn't changing the layout of the home. Lisa said if Tariq would like someone to come out and inspect the property he would need to get with Nancy to schedule. Marjorie agreed with Lisa Abbott, Tariq agreed as well.

Duncan Campbell would like to correct a couple of things the petitioner said. First, wooden windows are not hard to get as well as more energy efficient with double pane windows than vinyl windows. Second, they last twice as long, are more expensive than vinyl and are a much better product if you are really concerned about insulation value. Wooden windows would be well worth your money to put in. They are much more in keeping with the nature of the architecture of the property. Duncan states, he never likes to see original windows taken out or reduced in size. He does understand the rationale for doing it. The house is not historically significant enough to consider a designation motion. The City should continue to encourage people not to replace original stock in windows, there is a potential to change the appearance of the house so radically it would change the appearance of a neighborhood. So his advice is to look at the wood window replacement over the vinyl as vinyl has a 10-15 year life expectancy sometimes 20, so they are not a good product. Notwithstanding everything you see on television.

Sam DeSollar asks about the headers above the windows. Tariq explains in some places there was rot found in the bottom and into the floor of some of the windows. Sam asks if the SE upstairs window will receive a header, Tariq replies yes. Sam notes that

the heights of the windows seem to be different and he is wondering how much the header will drop relative to where it is now. Tariq explains the headers will be double 2X8. Sam asks if he will be replacing the siding where there used to be nothing or will he be continuing the siding with the same profile and the same size. Tariq explains that he will continue the siding with the same profile. Sam noticed on the window schedule that they will be reduced by 10 inches, so he would suggest using a standard trim around the windows and filling the rest in with siding since you will be replacing siding anyhow. Sam asks what seal heights Tariq was shooting for in the bedrooms? Tariq answers he does not have that information in front of him but 2 ½ to 3 feet.

Eric Sandweiss asks if the windows are in current time and in an accurate state, you have the original openings and have they been filled in yet or replaced with new material. Tariq explains some of them were put in because some of the areas need to be held in and due to the stop work order and had to be boarded up. Sam asks if the choice for the new dimensions is based on the standard window dimensions. Tariq explains that some windows have been ordered such as the 62 inch. Sam asks Nancy about the research on the house and if the porch is a later add on. Nancy states she thinks it has to be a later addition. Sam states the vertical aesthetics of the original frame structure is compromised by the bungalow style porch. Nancy states it is an interesting form as you don't see pyramidal roof line on a two story. Tariq explains the trees in the front have been pushing on the porch and has caused cracks. Chris Sturbaum asks if this is a concrete slab. Tariq explains it is a thick concrete slab but still has cracks from the big trees. So it will need to be fixed or completely taken out. The front windows were affected by that.

Sandi Clothier asks if the computer drawings show the actual size of the windows or if they are approximate because the windows are actually a little lower than the picture shows, also the dimensions seem to be narrow in the picture and is wondering if they will look squatted. Tariq explains they photo shopped the windows into the openings. Tariq had an employee produce the picture. The actual windows should look pretty close to the approximation. The height is double the size of the width.

Chris Sturbaum asks if the window will be lowered 8 inches and if all the windows will be lowered 8 inches. Tariq states he does not have that information in front of him but they will make the windows look as reasonable as possible. Chris Sturbaum states that was the point as the picture doesn't show the windows at the same heights. Chris asks if it is accurate that Tariq will not put white grids inside the glass. Tariq states this is correct and that he will make the windows look as original as possible. The whole idea was to change the drywall because it was swollen and falling down and to put in new insulation, under the windows they found a lot of damage and they had to replace some joists. Chris advises to be careful of the tempered glass codes.

John Sanders asks about the siding being cut straight down, is Tariq going to just fill in or replace whole siding boards? Tariq answers that would look horrible to fill in up to the cut siding and he doesn't think he would save much money by filling in instead of replacing whole siding boards.

Danielle Bachant-Bell asks what happened to the windows that were removed. Tariq answers they were discarded.

Comment(s):

Chris Sturbaum agrees with Duncan's above comments.

Danielle Bachant-Bell agrees and disagrees but thoroughly agrees with Duncan about the use of old windows and there are studies galore out there about this. It is very difficult for me to give a vote of approval for something like this and it seems like the beginning of the end of what was a lovely house when you start to change its eyes and its facade like that. I can't feel good about voting yes.

Sandi Clothier would like to see follow up with Nancy in terms of the trim and all of that so as it progresses everything is put back in a fashion that mirrors the original. I agree with Duncan that wood windows are infinitely more in keeping with this home and it would be great to see. I understand the reasoning for replacing the windows and the issues but I would like to see wood windows and for them to remain as long as possible and still be safe. I am concerned the windows will look pretty squat and not as attractive as they look in the picture.

Sam DeSollar is curious as to the head treatment and suggests the trim above the windows be replicated as to what was there. Tariq says they can make a cantilever but most of the structure was there. They were very weathered and falling apart completely also the windows had excessive paint and caulking. Sam suggests Tariq will need to flash the windows and bring them up to code. Tariq explains the windows were so rotten that the window glass would fall in your hand when opening and closing. Some of the weights within the windows had fallen off. The house had no efficiency whatsoever. The windows were in horrible condition.

Eric Sandweiss appreciates the complexity of the project and feels there is a loss that will be incurred by changing the windows, and an opportunity lost to really make a gem or more of a gem of this house. This is a substantial change and a shame.

Dave Harstad requests that if the commission decides to release the property he would appreciate you keeping with the important details like the trim. Tariq has no problems with that.

Dave Harstad made a motion that today, regarding the property located at 303 E. 10th St.; the Historic Preservation Commission (HPC) declares it:

- Got notice of proposed partial demolition.
- After today's discussion, sees no need to review the plans any further.

- Waives the rest of the demolition delay waiting period.
The HPC may later recommend the property for historic designation to the Common Council. **Marjorie Hudgins** seconded. Motion Approved. 5/1/0 (yes/no/abstain)

V. NEW BUSINESS

Plans to remove houses in University Courts.

Nancy gives her presentation of 6 properties that will be demolished by Indiana University for the construction project to rebuild the FIJI fraternity house in University Courts on the North side of 8th St. These homes are Revival style homes except for one of the nicest examples of a Prairie style home. The Historic preservation has spent a decade trying to show the importance of keeping this intact.

Marjorie Hudgins and **Jeannine Butler** give presentations of the history of University Courts.

Eric Sandweiss, Dave Hardstad, Chris Sturbaum, Danielle Bachant-Bell, Doug Wissing and Sandi Clothier all share their insights concerning the proposed project.

Duncan Campbell gives his insight of a previous encounter with Indiana University.

Patty Mulvihill Offers to research and give her feedback on legal implications at the July 11, 2013 meeting.

VI. OLD BUSINESS

A. Title 8 Revisions

Public meeting has not been scheduled yet.

B. Report of Paint/Materials Committee

Still in information gathering stage.

VII. COMMISSIONERS' COMMENTS

Nancy has confirmed from the State Office of Historic Preservation that CAMP (Commission Assistance and Mentoring Program) will return to Indiana this August and will be held Friday afternoon August 23 and 24th in downtown Lafayette, it is expected to be \$25.00 admittance.

VIII. PUBLIC COMMENTS

No Comments

IX. ANNOUNCEMENTS

No Announcements

X. ADJOURNMENT

Meeting adjourned at 6:15 p.m.

Next meeting date is Thursday July 11, 2013 at 4:30 p.m. in the McCloskey Room

Posted: June 20, 2013

STAFF APPROVAL

Summary:

Replacement of dimensional shingles with Vermont slate roofing on a house that had an original slate roof.

COA-16-13

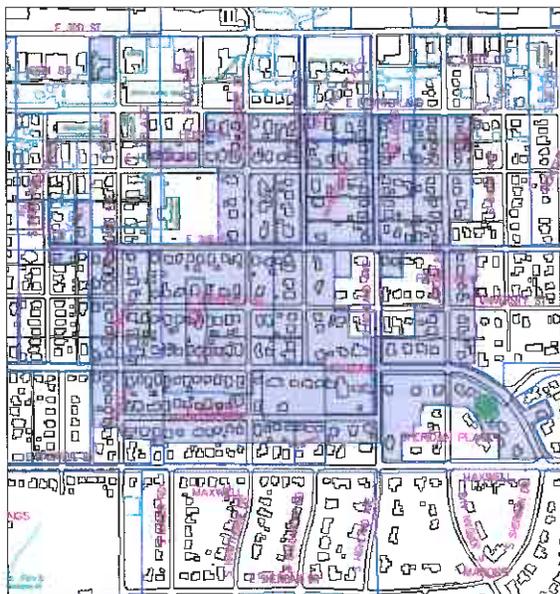
**824 South Sheridan Drive
Elm Heights Historic District
Owner(s) Jeanne Holder and Martha Sept**

259. 55 N 824
architect, 1927-

Merrill House; French Provincial Revival, Ernest Flagg,
1928



This is a unique property in Bloomington, listed on the National Register as well as locally designated in 2012. From the nomination by Joanne Stuttgen; " *Designed by prominent New York architect Ernest Flagg, this unusual house was built 1928-29 for the Dean of Indiana University's School of Music. B. Winfred Merrill was born in Elgin, IL, in 1864. His devotion and passion for music education began as a high school student, when he founded and directed the first high school orchestra in the United States. He served as director of the Academy of Music in Tacoma, WA (1883-93); directed the Merrill School of Music in Atlanta, GA (1897-1900); and chaired the department of orchestral music at*



Iowa State Teachers College (1903-19). In 1919, he was brought to Indiana University by President William Lowe Bryan to "build musical culture" in the Hoosier state. He was named Dean of the newly formed School of Music in 1921. Dean Merrill retired in 1938 and died in 1954.

Of note in the 1945 Bloomington city directory is the listing for the Merrills, who were then sharing their home with B. F. and Eve Skinner. The famous psychologist served as chairman of Indiana University's psychology department from 1945-1948. It is unknown just how long the Skinners lived with the Merrills. The Merrills' neighbors at 800

S. Sheridan Dr., Henry Radford and Sally Hope, allowed their twin sons to participate in Skinner's "glass box" study of personality formation.

In "The House on Vinegar Hill" by Winifred Merrill Warren, the Merrills' daughter recalls the circumstances surrounding the house's design and construction. She relates how a friend of the family directed her father's attention to an article in Collier's magazine titled "Build a House and Save a Third" by Ernest Flagg, as well as Flagg's book Small Houses.



Explains Warren, "This is how it came about that my parents engaged the architect of the Corcoran Art Gallery in Washington, D. C., the Naval Academy in Annapolis, and the Singer building in New York, among other well-known public buildings."



Desiring a house that would remain cool in Indiana's excessive summer heat, Flagg utilized the plan of a vernacular French farmhouse built around a central courtyard.

Indiana University geologist Logan Esarey recommended that a European look would best be conveyed by the use of Paoli limestone quarried at Harrodsburg.

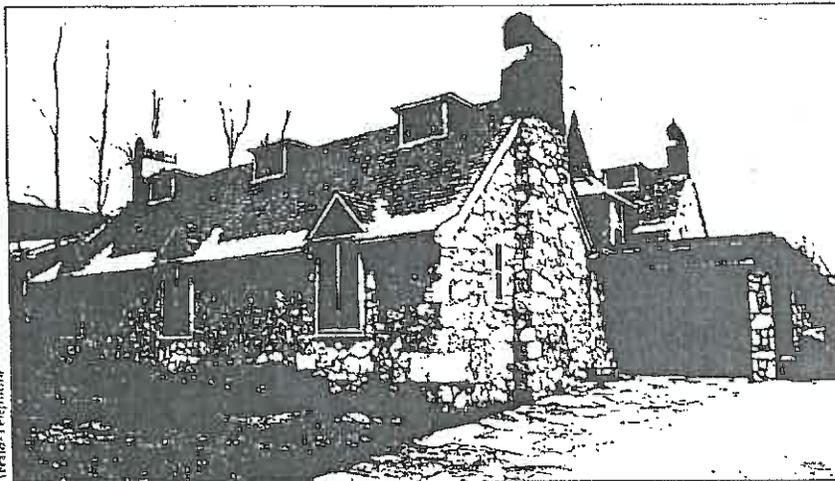
Flagg's moneysaving plan required that the owner supervise the construction of his own house. Merrill searched for and hired an Italian stone layer named Carnivalli, who set up wooden forms, filled them with rubble, and then poured in mortar made with river sand. Each day the forms were raised to accommodate the rising stone wall. In the fall of 1928, the cornerstone on the northwest corner of the house was filled with memorabilia from the 20th century (which was then less than 30 years old). "

Within the text of the article "The House on Vinegar Hill" by Winifred Merrill Warren, the daughter of Winfred, there is a comment during construction they waited a substantial time for the shipment of Vermont slate and that they feared for the security of the roof. This establishes the current request of the owners as a restoration to original materials. The Elm Heights Neighborhood design subcommittee agreed with the findings of staff, that this could be a staff level approval.

THE HOUSE ON VINEGAR HILL

The first dean of the School of Music built his house of stone to escape the steaming hot Bloomington summers.

Winifred Merrill Warren



"For 32 years our home was filled with music."

It was not until nine years after President William Lowe Bryan had invited my father, B. Winfred Merrill, to come to Indiana University to raise an ailing music department to the status of a first class school of music that my father had time to build a home to replace the one he and my mother had left at what was then known as the Iowa State Teachers College in Cedar Falls.

The area that my parents chose was the newly opened Sheridan Drive, a curving continuation of East First Street. It was part of what had been known as "Vinegar Hill" because of its apple orchards.

Winifred Merrill Warren, a former professor of music at Indiana University, is a free-lance writer living in Highland Park, Illinois. The Bloomington home that Dean Merrill built was completed in 1929. Located at 824 Sheridan Drive, the house has continued to draw interest over the years in local newspaper pictures and stories.

The lots were "pie" shaped, and the one that my parents chose faced a little tree-lined park, which had been willed to the city because it contained a "sink hole," it was said. It was not for some years that John Patton, who later became chairman of the department of geology, and his wife persuaded the city to let them buy it. Incidentally, my parents were offered any lot between Ballantine and Jordan on First Street, opposite the Kinsey house, if they would just build there.

Friends of the family, the W. E. Jenkins, were engaged in building a house themselves, and Mr. Jenkins, a professor in the English department who had been instrumental in the planning of the "new" library on the northeast corner of the campus at Kirkwood and Indiana, referred my father to an article in the current *Collier's* magazine, titled "Build a House and Save a Third" by Ernest Flagg. Professor Jenkins also suggested that if my father was interested, the book *Small Houses* by Mr.

Flagg could be ordered for the library, since it would be a valuable addition. My father was interested and the book was duly ordered sometime in 1928. This is how it came about that my parents engaged the architect of the Corcoran Art Gallery in Washington, D.C., the Naval Academy in Annapolis, and the Singer building in New York, among other well-known public buildings.

Bloomington summers of the 1920s seemed even hotter than that of 1983. Mitchell Hall, the little barn-like building which first housed the School of Music, was so hot that my father used to say he "fried his brains" there every summer, with the exception of 1929 and 1930. In those summers, he took a group of music students and faculty members for six weeks of traveling in Europe and six weeks of study in Munich, where he had been offered the building of the State Academy of Music for as many summers as he would conduct a music school there. Only the Great Depression stopped the continuation of the School of Music summer school in Munich. (Of course the music building on East Third Street was beautifully cool, but my father did not succeed in getting that carefully planned building built until 1936, two years before he retired.)

Because of the excessive heat, one of the stipulations my father made of Mr. Flagg was that the house should be cool in summer. The result of this was a plan for a stone house to be built around a courtyard. He asked Logan Esary, head of the geology department, what the best rough-cut stone would be to build a European kind of wall. Professor Esary recommended stone quarried in Harrodsburg, Indiana, with its varied colors and tiny fossil remains still showing. It was also the least porous limestone.

Since a part of Mr. Flagg's plan was to have the owner oversee the building of the house himself, using only a carpentry foreman, my father looked for and found both the carpenter and the stone worker, an Italian, Carnavalli, who had laid stone walls in Italy. The stone was to be laid down between wooden forms, the spaces between stones then filled in with mortar made of river sand. Each day the forms were to be raised to accommodate the rising stone wall.

Shortly after the wall was begun, in the sunshine of a beautiful fall afternoon

in 1928, the cornerstone on the northwest corner of the house was filled with memorabilia of the early 20th century in a little ceremony with friends and some of the workmen.

The university community took special interest in the building of the Merrill house. During the year that it took to build the house, it became a popular walk to come up the hill from campus and inspect the progress.



Winifred Merrill was an accomplished violinist.

In Mr. Flagg's plan, there was only one large fireplace, but my father added two more, one for the room he would use for his study and one for the big room upstairs, which became my music studio. The wrought iron andirons, the heads lightly touched with gold to go with the copper hood, as well as the graceful balustrade leading upstairs, were designed and executed by Ernest Melan, the artist of the Scottish Rite Cathedral in Indianapolis.

The windows in the roof of the two-story room downstairs as well as the dormers upstairs shed a gentle light through their amber-colored hand-hammered glass (my mother's inspiration).

Besides the breeze from the court, to

further keep the house cool, all the dormer windows were equipped with hinges so that the windows could be raised outward at a 45 degree angle to let "cheek" pieces of wood be inserted at the sides, thus allowing air to blow through the copper-screened windows. My parents tried this the first summer, but found that *too much* wind blew through! Another cooling device was the ceramic tile in all first-floor rooms and the upstairs bath.

The upstairs had polished oak floors. The woodwork, too, including the great beams supporting the roof, were of first quality oak, smooth-polished and waxed, to allow only age to darken it gradually.

An anxious time came after the house was nearly finished. The light spring rains began to fall and the slate from Vermont had not yet arrived. However, it finally came and added its lovely color to the outer walls. The final touch of color was added by the curving bonnet of red brick over the chimneys at each end of the width of the house.

There was a good deal of speculation on the part of neighborhood children, we later learned, as to whether or not it was to be a "palace," because of a graceful little tower with a real weather-vane on top in the shape of my father's violin. (That influence may also be seen in the curving lines beside the figure blowing The Pipes of Pan above the Music School entrance on East Third Street. They are a replica of the "F" holes my father copied from his violin.)

The windows, except for the dormers, opened inward onto 15-inch tiled window seats and were fitted with quarter-inch plate glass. All of the locks and keys of the house were of solid brass, and all of the wiring and pipes, including the outside drain pipes, were of copper. The hot-air furnace was made for the house by an Indianapolis furnace maker. And, yes, my father made a secret hiding place for valuables! The inner walls of the house are not made of the conventional lath and plaster. Two men plastered from opposite sides of onion sacking hung from the ceiling. Even my father was a little skeptical. Since I happened to be in New York at the time, he asked me to call Mr. Flagg. My call resulted in my being invited to spend a weekend at the Flagg home on Staten Island where I could view such walls for myself.

In the fall of 1929, L. S. Ayres of Indianapolis and others asked to see the house and were anxious to tell my parents how to have it decorated. But the family lived in the house awhile before deciding. The walls had been left the natural color of plaster until my parents had the entire house painted the pale color of corn stalks in autumn. A painter from Indianapolis, who also had a discerning eye for color, made it just the right shade. It brought out the beauty of the waxed oak.

In a period when flowered chintz was still much admired, Tiffany studios in New York sent us several samples of drapery material. My mother selected a perfectly plain material, and Tiffany then made and sent the drapes, which fell in soft folds from invisible brass rings on brass rods to the floor molding.

Mr. Flagg's plans called for wooden folding screens to be hung from the horizontal oak beam across the end of the great dining room. However, my parents felt that that would be too stiff, so they hung some antique rose brocaded draperies my mother had found in Venice. These could be drawn to hide from view the dining table, which seated 14.

Finally, the landscaping, using 134 different flowering trees and shrubs, was planned and executed by a Russian landscape artist from Indianapolis, by the name of Tushinsky. Among these were redbud and dogwood, three birch trees by the northwest corner of the house, weigelia, mock orange, lilacs, both white and purple, snow balls, flowering plum and a beautiful little olive tree. Hedges of bridal wreath were planted across the back. In fact, the garden behind the house, with its apple trees and flowering shrubs was so lovely that when our neighbor, Frank Horack, built his house, he faced the living room picture window toward our garden. There was forsythia, which looked in the dining room windows in February. English ivy grew in the court as well as my mother's roses, lavender seedum, ferns, bleeding hearts and yucca. A low barberry hedge grew along the sidewalk in front of the gently sloping lawn.

For 32 years our home was filled with music. The only pity of it was, I sometimes felt, my father was so busy with his work for the Music School, that he had few waking hours to enjoy the home he and my mother had built with such love. ☐

STAFF APPROVAL

Summary:

Addition of three skylights to the roof on the rear elevation of a home in Elm Heights.

COA-17-13

**512 South Hawthorne Drive
Elm Heights Historic District
Owner(s) Mark Roseman & Roberta Pergher**

Zoning RC

105-055-76266 C 512 House; Dutch Colonial, c.1920



This is the second request (COA-10-13) for additional openings on the rear elevation of a home in Elm Heights. The first, COA-13-13 involved a single casement window in the second floor bath. Ordinarily this request would not be reviewed because of its invisibility. However, the houses that line the west side of Hawthorne Drive at this location are bordered by an unimproved alley right of way which constitutes a public way for the purposes of our ordinance. This lot also backs up to property owned by the Elm Heights School. Since the school property is not in the district, this is an edge to the district.



Rear Elevation with placement of windows.

This is a rough approximation of scale, showing at least the correct slope of the roof on which the skylights will be placed. Staff requested window brochures (below).

The Elm Heights Subcommittee concurred that this approval could

be made at the staff level, because of the basic invisibility of the changes.



Consumer

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Fixed pan-flashed skylight (QPF)

Residential skylights

The no leak skylight

Skylights

- > Copper pan-flashed (For Long Island only)
- > Curb mounted
- > Deck mounted
- > Pan-flashed

Roof windows

Flat/low sloped roof solutions

Flashings

Glazing options



The QPF fixed skylight, designed for self-flashed installations, is perfect for visually expanding areas such as hallways, stairwells, and other closed-in, dark spaces that can be transformed with light and sky views. It provides an economical choice in creating a spacious home that is filled with natural light.



Summary:

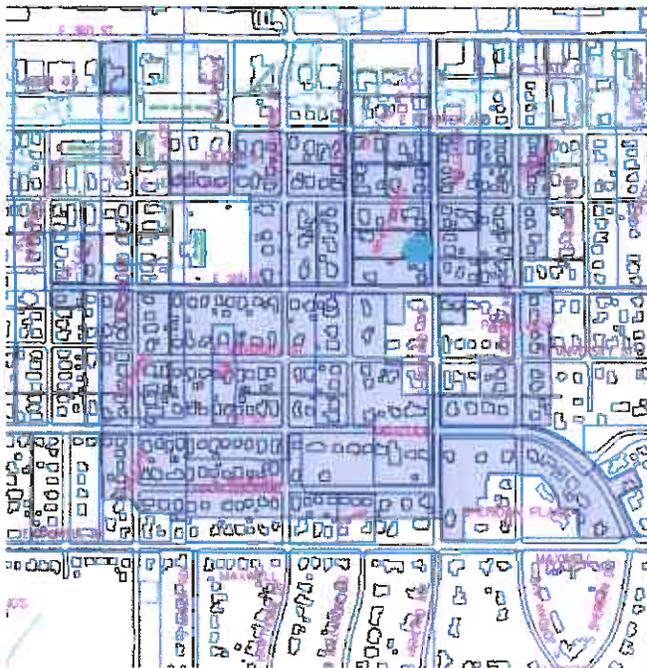
Replacement of vinyl windows with wood , aluminum clad windows with 6 over 6 divided lights

COA-18-13

**520 South Highland Avenue
Elm Heights Historic District
Owner Larn Wisen**

Zoning RC

212. 302 C 520 House; Colonial Revival, c.1930



The owner of this house wishes to replace more recent vinyl double hung windows with more appropriate divided light aluminum clad wood windows.

Because this converts simple double hung configuration to six over six windows, it will change the look of the facade which is visible from Highland and an alley on the south side of the lot. Several of the windows were previously replaced with similar wood windows. The owner wishes to bring more uniformity to the building.

The owner has also submitted additional information about the windows:

1. Exterior color dark brown
2. Interior color bright white
3. Hardware color white
4. Full screens
5. Wood removable grilles exterior color brown and interior color bright white

Subject property at 512 South Highland

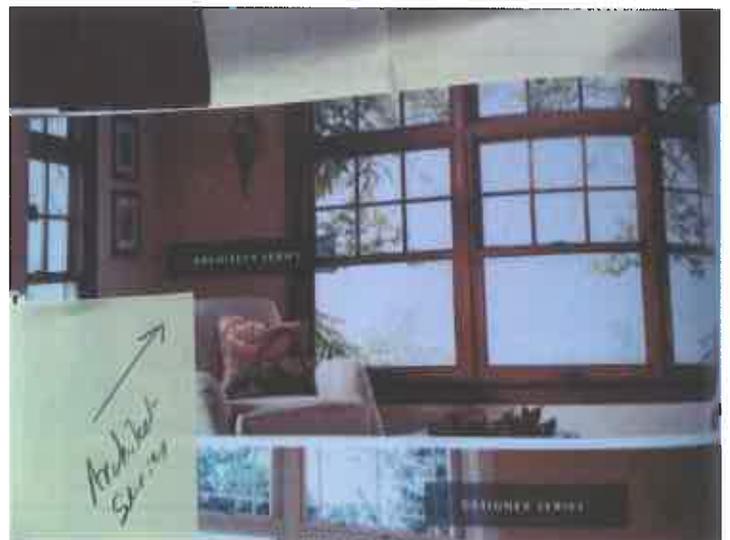
Staff took additional photographs of the house in order to get a perspective on the change in the appearance of the facade.

Existing Vinyl Windows



Existing

Proposed in six over six configuration



Staff traveled around Elm Heights to obtain photographs of houses with comparable colonial revival styles. The subject property is a very recent (1950) interpretation of the colonial style. There is no earlier photograph of the building documenting the original window configuration.



1928



1929



Staff also noted that the usual change is to switch from multi-light wood windows to vinyl double hung as is show in these two photographs of 527 South Highland. One taken in 2001 and the other more recently. This house is an even more minimal interpretation of the Colonial genre.

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.

Based on staff research on the style as elaborated in Elm Heights and the contiguous properties on the Highland, it is very likely that the house originally had divided light windows. This change also unifies the use of one design for the windows correcting the use of several designs used randomly in the past.

Staff Recommends Approval

Summary

This is a six unit frame apartment building which previously housed a grocery store. The owner wishes to use Ptac (HVAC) units which will need to be cut into the siding in four locations on Hillside.

**Partial DEMOLITION
9-5-12**

**1429 South Washington Street
Monon Study Area
Owner: Justin Fox**

105-055-84073

C

1429 House;

Apartments, 1910



This property was part of a recent real estate sale that involved multiple neglected properties. Justin Fox purchased the property with the intent of restoring it in the same use (residential) that it was in previously. Staff has received numerous calls requesting total demolition on this property while it was for sale. This is a complex project that is not assisted by tax credits. The property is not listed in the National Register.

This area of town, which the survey call the Monon area, was not mapped by Sanborn Fire Insurance Company until 1947, so there is little record of the structure. The property had a retail component on the first floor until the

1960s. The building, because of its location, scale and unusual nature, is a landmark property in the Bryan Park neighborhood.

Its clapboard, arts and crafts windows and limestone foundation all have good integrity, but are in poor repair.

The owner recently discovered that the



rafters supporting the roof also need to be replaced and that issue would fall under demolition delay. He intends to retain the existing slope of the hipped roof. The main



request is to remove clapboard and open up exterior walls to place 4 Ptac units on the Hillside elevation. There will be no units on Washington Street. Each of the four units on Hillside is 42" x 16" in size. The owner will locate them under double windows where possible. Staff also requested information on the depth of the units from the building wall.



The chosen HVAC is a lower cost option than the use of individual furnaces. There is little room on the lot for 6 condensing units. The house is very close (perhaps overlapping) the north lot line. With the option of base-board heat, window air conditioners would be needed. On the Hillside elevation alone it would take 6 window units to weatherize the space.

The current design is for 4 openings on the north side of the building facing an adjacent house and 4 for the Hillside elevation. The north side units will be virtually invisible (see photographs). The owner provided a sample of what they will look like and a photograph showing the scale of the openings against the building.

Staff anticipates more information about the proposal, including design and color options, will be provided before the meeting, as well as additional history of the building.







INDIANA UNIVERSITY

**OFFICE OF THE VICE PRESIDENT FOR
CAPITAL PROJECTS AND FACILITIES**

August 27, 2013

City of Bloomington
Historic Preservation Commission
401 North Morton Street
Bloomington, IN 47404

Dear Historic Preservation Commission:

Thank you for your recent letter expressing your concerns about the agreement and proposed plans to construct a new fraternity house on North Woodlawn Avenue. President McRobbie has asked that I respond on behalf of all of those to whom your letter was addressed.

Indiana University cares deeply about the Bloomington community and the neighborhoods that we share. Preservation is a strong component of our university planning efforts, as one can witness in observing the beauty of the Bloomington campus. However, preservation must always be balanced against all university needs, as well. That is why we developed a comprehensive Master Plan to guide the current and future development of the University and to balance competing concerns. The building of the facility you referenced on Woodlawn is consistent with that Master Plan and the student resident facilities that have existed along Woodlawn for decades. As a part of the agreement with the fraternity, Indiana University will review the building plans and will exercise final architectural control over the design and appearance of the new building to achieve consistency with the surrounding campus and neighboring structures. Nevertheless, we do understand and respect the fact that some will inevitably be disappointed with the agreement we have concluded for the construction of this building at this location.

Although we may differ on this proposed plan to allow the construction of this fraternity in accordance with the agreement and our Master Plan, we do appreciate your thoughtful and comprehensive expression of concern.

Sincerely,

Thomas A. Morrison
Vice President for Capital Planning and Facilities

cc: President Michael A. McRobbie
The Trustees of Indiana University
Dr. Daniel C. Smith, President and CEO, IUF