

United States Department of the Interior
National Park Service

56 3503

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.

1. Name of Property

Historic name: Architects and Builders Building

Other names/site number: American Building 098-296-01548

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 333 N. Pennsylvania Street

City or town: Indianapolis State: IN County: Marion

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X 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 X local

Applicable National Register Criteria:

X A B X C D

Paul C. Paul ASSISTANT DIRECTOR
OF
PRESERVATION SERVICES 1-18-2019

Signature of certifying official/Title:

Date

Indiana DNR-Division of Historic Preservation and Archaeology

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

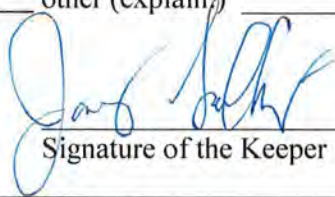
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4. National Park Service Certification

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

3-7-2019
Date of Action

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 ☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register _____

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/professional

Current Functions

(Enter categories from instructions.)

DOMESTIC/multiple dwelling

COMMERCE/business

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern Movement: Art Deco

Materials: (enter categories from instructions.)

foundation: STONE: Limestone

walls: STONE: Limestone

roof: SYNTHETICS: Rubber

other:

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Architects and Builders Building is a ten-story Art Deco building located in downtown Indianapolis just a few blocks northeast of Monument Circle and directly adjacent to the Indiana World War Memorial Plaza. Designed and owned by prolific Indianapolis architectural firm, Rubush & Hunter, the building occupies a corner lot at the southeast corner of Pennsylvania and Vermont Streets. Originally constructed in 1912 as a three-story office building, its exterior cladding was removed in 1929 and seven floors then added. The new exterior sheathing was constructed in limestone with distinctive Art Deco relief carvings. Although historically an office building, it was rehabilitated in 2014 and converted to residential use on floors two through ten. The first floor is used as office space and retains its very elaborate lobby area with ornate metal work and inlaid marble features.

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Narrative Description

1912 Building (Floors 1-3)

The Architects and Builders Building, at 333 North Pennsylvania, was initially constructed as a three-story Neoclassical building in 1912 with a red brick veneer and terra cotta ornamentation (Figure 1). It was designed by the prolific Indianapolis architecture firm of Rubush & Hunter with the intention that it could be expanded by up to seven floors at a later date.¹ Known as the University Park Building at that time, the exterior of the building presented three bays along Pennsylvania Street and ten bays along Vermont on all three levels (Figures 2 and 3). A classically detailed terra cotta cornice separated the upper floors from the first floor storefront units along both primary facades. Each bay was separated by brick pilasters that extended the full height of the building. On the first level, each pilaster had a simple terra cotta base and capital. Paired terra cotta brackets accentuate each pilaster location at the first floor cornice. Above the cornice on the second and third floors, the pilaster features repeated with terra cotta bases and larger-scaled, paired brackets situated under the larger dentilated roof cornice. Based on historic photos, it appears that this cornice line may have been constructed of metal or wood material. It is unknown what the south and east façades originally looked like due to a lack of available documentation.

The three bays on the main level along Pennsylvania Street held an entrance bay at the south end covered by an ornate metal awning. Historic photos indicate this entry consisted of a single wood door with sidelights of full glass panels. There was a three-part transom above the awning. The two northern bays were storefronts, both with three-part transoms and plate-glass windows. Additionally, the one at the corner had a single entry door on the south side and a single window. These storefronts continued on the north façade along Vermont either with single entry doors centrally placed between plate glass or solely large display space.

The second and third floor bays along Pennsylvania contained paired 1/1 double-hung windows that aligned with the main level storefronts/entrance. These windows were separated by wood mullions. On the north façade, the windows on the second and third floors were three-part sets of double-hung windows. It is possible that the original windows survived the 1929 renovation and the wood mullions were simply covered by limestone, however, there is no solid documentation to confirm this besides articles discussing that tenants would remain in the building during the construction.²

¹ "New Building Planned," *The Indianapolis News*, May 7, 1912.

² "New Architects Building High Rise," *The Indianapolis Star*, February 9, 1929.

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1929 to present (Floors 1-10)--Exterior

By the 1920s, the area around the University Park Building was experiencing large scale growth. The original building was constructed to allow for additional floors so in 1929 seven stories were added and it became known as the Architects and Builders Building (Figure 4, Photo 1).³ Although the Neo-classical style was typical of their earlier design aesthetic and the style they chose to execute for the building in their original drawings, Rubush & Hunter had shifted their aesthetic by 1929 and the entire exterior was replaced with the Art Deco style limestone veneer seen today. It appears that the only exterior elements remaining of the 1912 version of the building are the double-hung 1/1 windows along the second and third floors. These were restored in 2014.

The Architect and Builders Building occupies the southeast corner of Pennsylvania and Vermont streets. It has fifty feet of frontage on Pennsylvania Street and one-hundred-ninety-five feet on Vermont Street. The building is sheathed in a standard smooth buff Bedford limestone and detailed in the Art Deco style – which was very popular at this point in time in the United States. Retaining the original footprint of the 1912, the Pennsylvania Street frontage is three bays wide and the Vermont frontage is ten bays wide (Photos 2-3). The entire first floor on both street frontages has storefront units with the exception of the southernmost bay on Pennsylvania, which has historically been the main entry bay. Today the framework consists of brown aluminum and glass double doors with sidelights and transoms. From the time of the original building's construction in 1912, there has been an ornate metal awning over the entry in the southern-most bay on the Pennsylvania frontage. However, this feature was removed from the building approximately 18 years ago. With the aid of earlier drawings and photographs of the original exit, a new modern awning was fabricated during the building's rehabilitation in 2014. The slight recess above the awning is limestone block, unlike in the other storefront openings along both Pennsylvania and Vermont, which are three-part transoms.

All of the storefronts have been replaced with dark brown aluminum storefront units which closely match the earlier 1912 and 1929 configurations and profiles and date to the 1978 renovation of the building. The storefronts are divided by stone pilasters and most have a large two-part framed glass panel topped by a three-part transom and supported by a limestone kick panel. Bays two and nine along the north façade on Vermont have entrances into the retail space. The arrangement of the transom is the same as the storefronts, but an aluminum and glass door is centered between the two smaller plate glass windows and a small secondary transom tops the door. The central transom in three bays have been replaced with a metal panel and a vent. A lintel of stylized dentils is cut into the stone above each of the street-level openings (Photo 7).

The windows from floors two through ten are grouped in the bays that reflect the earlier 1912 bays– on Pennsylvania there are two windows in each of the three bays and on

³ "New Architects Building High Rise," The Indianapolis Star, February 9, 1929.

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Vermont there are three windows in each of the ten bays. This is similar to the arrangement of the windows on the shorter 1912 building, although the earlier windows visually appeared much more as paired or triplicate windows due to the smaller wood mullions. Today, the windows in each bay appear to be much more separate because of the heavier stone pilaster-like strips. On floors two through eight, most of the windows on both the west and north facades are wood double-hung 1/1 windows with a lamb's tongue lug at the bottom of the top sash. The windows on floors nine and ten were replaced with anodized metal double-hung 1/1 windows c.1990. Overall, the windows are set further back in the openings than normal and, in fact, the thin limestone pilaster strips separating each actually create a curved pocket that the windows sit behind. This could be evidence that the windows from the original building were retained and worked around. Another indicator is that the windows on floors two and three are larger and may retain the overall size of the openings from the 1912 version of the building (Photos 1-3, 5 and 32).

Simple pilasters separate the bays vertically for the entire height of the building on both the west and north facades (Photos 1-3). There are incised carvings on these pilasters between the second and third floors. Larger, more elaborate designs are on the wider pilasters between bays and smaller efforts are on the smaller pilaster strips dividing the windows. Imagery includes stylized florals and leaves, urns, sunbursts, and scrolls with ropes with tassels executed in a streamlined Art Deco fashion (Photo 6). A similarly carved limestone band of floral and geometric motifs then connects the pilasters at the top of the parapet. At the top of each pilaster is an incised figure representing a discipline of the building trades (Photo 4). Figures of an architect, engineer, mason, and carpenter are repeated around the top of the building and are stylized in the streamlined Art Deco manner with each figure holding a symbol of its trade such as a building model and plans, T-square, tools, and square (Photo 5). It is interesting to compare these figures to those on the original drawings by Rubush & Hunter which took a traditional Neo-classical approach to the building's design.

Many of the elements and finishes of the west and north facades carry over onto the east façade even though it faces the alley (Photo 4). The limestone veneer covers the three bays of all ten floors and the paired window arrangement exists in the central and north bay from the second floor up and in the south bay from the fourth floor up. The incised detailing between the second and third floor and along the parapet continue to this elevation as well. The three street-level bays are a bit different though. The north bay has a two-pane plate-glass window like the more visible storefronts, but it does not have the three-part transom above. The center bay has a steel service door with transom and large security light and vent above. The remainder of this opening is covered with limestone veneer. The southernmost bay holds a service elevator and an aluminum and glass door. Levels two and three above it have a different fenestration pattern due to a rear staircase that exists and most certainly dates from 1912, as it does not continue the full height of the building. Windows here are single 1/1 double-hung windows and they alternate with large louvred vents. Also seen from this façade is the roof top corner room located at the southeast corner of the building. It used to house the

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fire suppression system for the building, including a water tank which was removed many decades ago. The limestone veneer extends beyond the parapet and a single multi-light window is centered in the wall. The other three sides of this structure are clad with tan brick that matches the south façade material. There are no openings on the south and west sides of the fire suppression room, but a single multi-light window and service door on the north side.

The south façade is only minimally visible above the tenth floor and is physically abutted to the building to the south at the Pennsylvania Street frontage (Photo 2). This façade is clad with tan brick and there are areas of brick that have been painted. Instead of running in a straight line, this façade has a shallow inset approximately halfway back that extends not quite half the depth of the building. This shallow U allows for additional windows and, therefore, more light to enter the south side of the building from floors four through ten (floors one through three were always, and continue to be, a party wall to the adjacent property). The windows on this façade do not follow the same pattern as the other facades. The east and west bays of the building only have windows on the fifth floor and up. The western-most column of windows of the west end is missing fifth and sixth floor windows. All windows on the west bay are generally aligned from floor to floor in three columns but are irregularly spaced across the wall. All are double-hung windows, with those in the middle bay being about half the size of the other. The east bay of the U is about half the size of the west bay, but the windows are arranged in a similar three column fashion with the middle windows being smaller. The east bay has three windows on each of the fifth through tenth floors. The inset of the U has a single column of double-hung windows facing into the U on both sides. The base of the U has a combination of eight windows and doors evenly spaced across the façade at the fourth through ninth floors. The tenth floor has nine openings, but windows three through five and six through eight are set closer together so that there is an open section of wall before the ninth opening. Some are double-hung metal sashes with reinforced wire glass and others are rolled metal windows. Small metal balconettes were added to this façade during the 2014 rehabilitation, however, they are not visible from any street view. (Photos 2 and 4).

At the left of Photo 4 and located at near the southwest corner of the building is a rooftop sunroom. Constructed of tan brick, there are a series of metal casement windows with opaque glass and stained glass shield insets the north, west, and east sides. The sunroom structure attaches to the elevator penthouse structure that extends past the tenth floor onto the south façade. There is a single metal service door from this space to the roof deck. Just north and east of the sunroom is a newly constructed corrugated metal box that houses cellular tower equipment dating from the 1990s. There are several cellular tower posts on the roof as well, but these are not permanent and can be removed upon the expiration of a long-term lease with previous building owners.

Both the 1978 and 2014 renovations had very little impact on the exterior of the building, except in the few places noted in the descriptions above.

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Interior

Within the interior of the building, very little remains of the 1912 building design except for its corridor layout on floors one through three and perhaps a few sections of plaster ceilings with geometric patterns in the former retail spaces (now offices)uncovered in the 2014 rehabilitation. The patterning on the stair newel posts at the front of the ubilding matches the design of the incised carvings on the exterior, therefore, likely dating to 1929 even if the stair location dates to 1912. The balustrade features Solomonic columns for balusters and a crossing pattern of scrolled and zig-zagged metalwork to create a geometric pattern (Photos 11, and 14-16).

The majority of the main floor has been altered to accommodate businesses over the years. However, there are remaining 1929 Art Deco details evident in the luxurious vestibule and lobby areas located in the southwest corner off of Pennsylvania Street. The vestibule has travertine flooring with black marble trim (Photo 8). The travertine also covers the walls and there are black marble outlined recessed niches at either end of the vestibule. In the upper portion of the south niche is a landscape mosaic containing evergreen trees and rocks made entirely of various types of marble. It is remniscent of the Italian countryside. A radiator unit with brass cover fills the bottom of the the niche. The design of the cover includes a circular pattern of fans and floral shapes showcasing lions and leopards. The north niche, also outlined in black marble, contains an entry door into the storefronts in the northwest and north part of the building. The door is a simple dark bronze aluminum door with full glass panel and sidelight dating from the 2014 renovation.

The ceiling of the vestibule is quite elaborate (Photo 8). It features plaster insets with carved metal panels in various shapes including crosses, hexagons and octogons. The designs within these metal insets include repeating geometric patterns or circles, arcs, zigzags, inverted "v" patterns and fans, stylized floral, bird and shell patterns, and sunburts and prisms. A similarly detailed metal crown moldings finishes the ceiling. All of these patterns match the exterior ornamentation. Based on two sheets of plans from 1929, it is speculated that the marble and travertine are from 1912 while the ceiling/metal work is from 1929.

A modern set of black brushed aluminum and glass doors with matching sidelights and transoms lead to the lobby. The lobby area is mostly intact with only a couple of small intrusions by way of new light fixtures and doors (photo 9). It has the same travertine and black marble floors and walls, along with the same ceiling detailing. A series of three large columns with chamfered corners run parallel to the elevator bay. They are covered with travertine, black marble baseboard, and metal crown molding. Along the south wall of the lobby are three elevators. These are still in use although some alterations have been made – the central control panel and the interiors of the cabs have been modernized. The brass doors have a fluted pattern and each elevator has an ornate arched metal panel inset above it featuring many of the same design motifs as the ceiling panels. However, these panels also showcase two birds believed to be

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peacocks, a common motif in both Art Nouveau and Art Deco architecture. (Photos 9 and 10). A historic mailbox with mail tube extending to the ceiling is located between the center and west elevators. This mail tube is visible in the elevator bays on all ten levels. (Photos 17, 27). Opposite the elevators are a series of four mirrors each set into a black marble arch with the same arched metal panel inset that the elevators have. It is not known, but possible that these openings date from 1912. Architectural plans from 1929 show them as plate-glass but many things on the plans did not materialize as indicated. The mirrors also have a stylized torch-like image embossed onto them. There are two mirrors to each side of a doorway that also have the black marble and metal panel arch with a single dark bronze aluminum door inset. The name of the building is incorporated throughout the lobby by using overlapping letters of "A" and "B." The "A" resembles an architect's protracting ruler with a "B" overlapping it.

In the northeast corner of the lobby is a set of stairs that lead to the second floor. The travertine continues on the walls at chair rail level and then ceases at the second floor. To the south of the stairway is a hallway that runs along the rear of the storefronts that face north to Vermont Street. It terminates in the southeast corner of the building in a service area with mechanicals, service elevator, stairway to the second and third floors, and exterior access (photo 11). Along this hallway are four bays of window and door openings that date from the 1978 renovation. Each bay is composed of multi-pane wood window and a single full glass panel door opening. These were retained during the 2014 renovation. They served as a secondary entrance into the Vermont-facing retail spaces after that section was renovated in lieu of using the exterior entrances on Vermont.

The remainder of the first floor was, and continues to be, devoted to office space for a single business. This space is immediately north off of the building lobby and extends along the Vermont Street elevation. There is a open space with a double-loaded corridor running east-west. A series of offices extend off both sides of the corridor before opening up to a large common area with additional offices located on the north side of the space with frontage on Vermont Street. The corridor picks up again along the eastern three bays along Vermont with offices only on the north side of the hall and restrooms and the service area along the south side. All of these spaces also have modern materials and finishes, with the exception of the portions of exposed plaster work on the ceiling (photo 12-15).

Because the building was added on to in 1929, the circulation pattern changed between floors. Floors one through three had one pattern of common area versus office space while floors four through ten had another. The corridor on floors one through three runs immediately adjacent to the south wall of the building while the corridors on floors four through ten were more centrally located within the footprint of the building. That changed further through several remodeling projects in 1978 and c.1990, when historic floors were covered, historic door and trim features were removed and acoustic tile ceilings were added to most spaces. Some floors lost their corridors completely after 1978. However, in 2014 corridors were reintroduced in locations compatible with the historic development pattern of the building.

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During the 1978 renovation campaign most of the historic 1912 interiors on floors one through three were demolished, covered, or altered as described above with the use of carpet flooring, new partitions and dropped acoustical ceilings. During the 2014 rehabilitation, corridor and door locations were restored, compatible finishes were re-introduced throughout; full-height ceilings were restored, and original flooring was restored where possible, although floors one through three did not have terrazzo flooring originally. New wall partitions and ceilings are of a smooth finish and align with window divisions and heights in keeping with historic guidelines. As mentioned before, the corridor alignment on these floors is different so as to be compatible with the original building plan from 1912. Corridor alignment on floors four through ten differ. (Photo 17).

Historic features remaining on the sixth floor influenced the 2014 rehabilitation of the 1929 building. It is the most intact floor with existing circulation pattern with double-loaded corridor, original terrazzo flooring, marble wainscoting, plaster walls, and wood doors (Photo 30). The 2014 project reclaimed original corridor patterns on the fourth through tenth floors, along with the repair of the terrazzo flooring on all of these floors. In addition to the flooring, other original features including wood oak doors, marble wainscoting, plaster walls/ceilings were uncovered and repaired on floors five, six, and ten (Photos 20, 27-30, 34). The terrazzo flooring in the corridors on these floors is two-tone grey squares set in a checkerboard pattern and edged by an apron of darker tone terrazzo. The corridor walls are lined with light marble panel wainscoting with a baseboard of black marble. Single wood doors are irregularly placed the entire length of the main corridor. They are oak doors and originally had a large single light window that has been covered with gray/black paint on the interior side of the patterned glass. Any original doors with original glass have either been covered from the interior by drywall or painted to obscure the view through. Each door has a small mail slot to one side and an escutcheon plate on the opposite side. The knobs on some of the doors have been removed where the door has been fixed in place to accommodate the new residential use of the building. There is a vent panel at the bottom of each door and the frame is surrounded by matching oak trim that extends to the ceiling. Above the marble wainscoting is plaster, but drywall covers the ceilings. Crown molding runs along the entire corridor and it is lit by recessed lighting and some doorways have decorative wall sconces.

Floors four, seven, eight, and nine have undergone more restoration efforts. While the terrazzo floors and black marble baseboard are intact, the other historic finishes are gone as of the 1978 renovation. However, efforts have been made to reference the marble wainscoting by painting the lower portion of the drywall a similar color and installing a chair rail. Additionally, new doors have been used for these apartments. They are wood, two-panel doors that have been painted and are compatible with the historic design.

Since there have been multiple renovations since 1912/1929, few historic features in former office spaces remain (Photos 19, 22-26, 31, 33, 39 and 40). Present apartments

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now have drywall and carpet/wood flooring where it was not possible to restore the terrazzo. Care has been taken to maintain or restore the original circulation pattern on floor four through ten, as well as the hallway features on those floors. Within each apartment, multiple offices have been combined, but the goal was to do so with limited alteration/demolition of previously existing spaces.

There are three specific intact historic interior spaces of note. The first is on the second floor in the southwest corner facing Pennsylvania Street. This space, according to published reports and historic photos, was part of the architectural library for the building's occupants and clients (Figure 6 and Photo 18).⁴ The former library has intact walnut wood paneling on the south wall and a portion of the east wall. It is trimmed out into a series of three rows of rectangles topped by two rows of trimmed out squares. Incorporated into the design are two pairs of doors adorned with rectangles for additional storage. It is speculated these are a later addition, as the proportions are rectangles instead of the squares of the earlier design. The paneling is topped by matching crown molding. In comparison to the fireplace in the room, it appears that the walnut paneling has been refinished, judging by its lighter color. It remains in good condition and is complete. The original wood flooring, has been replaced.

Set in the middle of the south wall and projecting slightly into the room is a historic fireplace. The linenfold relief detailing on the fireplace resembles a row of books and is highlighted by a carved rope pattern that runs underneath the mantle. The blue square tile surround and hearth were replaced at an unknown date. The first and second floors also housed exhibit spaces for the various trades that occupied the building and displayed assorted products such as tile, stone, wood trim, roofing, etc. (Figure 5). Unfortunately, these spaces have been lost.

The second area of note is a completely oak paneled room that may have been a client meeting room, or a private library or study located on south wall of the tenth floor. Rubush & Hunter moved their offices to this location after the building was completed.⁵ The ceiling is covered with decorative raised quatrefoil strapwork plaster and the oak paneling has trimmed out rectangular panels and a frieze of rail divided carved grapevine panels. In one area, the frieze forms a segmental arched bulkhead that defines a niche. (Photos 35-38)

Lastly, in the front of the tenth floor office suite near the southwest corner and set into a large curved niche is a curved staircase with a decorative black wrought iron railing that leads to a roof top sun room. The lower level of the stair niche is set on a terrazzo floor with and black marble baseboard. The walls are covered in rough texture plaster and a smaller niche is hidden under the stairs. The stairs themselves are white marble and

⁴ "New Architects Building High Rise," The Indianapolis Star, February 9, 1929.

⁵ R. L. Polk, Indianapolis City Directory. (Indianapolis: R. L. Polk Co. Various Years).

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there is a scored faux stone wainscotting that runs along the outer wall of the stairs (photo 41).

The stairs lead to a room on the roof level of the building with red brick walls, metal casement windows on three walls, acoustical tile ceiling, and a concrete floor. The windows are filled with opaque glass and are adorned with a series of decorative leaded stained glass shields (photos 42, 43, 45). The gridded acoustical tile ceiling has a series of tiles, vents, and fluorescent lighting. The concrete floor has a brick inlay, in addition to various sizes and shapes of tile and stone randomly set in the concrete (photos 42, 43, 45). It is unknown why the flooring is this way, and one theory is that these represent materials used in various projects, but documentation of this has not been located. Besides the ceiling, other alterations include the addition of some drywall and shelving in the southeast corner (photo 42) and an added kitchenette. The use of the space is not clear especially since the windows are opaque and the room faces tall parapet walls and, therefore, does not provide a view of the city.

The building has a basement area which was renovated in the 2014 campaign. Originally the area only housed maintenance, storage and utility areas. Those areas were unfinished spaces with painted concrete foundation, walls, and floors. During the 2014 renovation some of the basement area was reclaimed as tenant amenity space including a tenant lounge and fitness area with new carpet/tile and drywall partitions.

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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.)

- ☐ 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.)

ARCHITECTURE

COMMERCE

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Period of Significance

1912 – c.1965

Significant Dates

1912

1929

Significant Person (last name, first name)

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder (last name, first name)

Rubush, Preston C.

Hunter, Edgar O.

Period of Significance (justification)

A three-story building was constructed in 1912 on the site. In 1929, the façade was completely removed and seven stories added to the structure and the entire building sheathed in limestone. The architectural firm of Rubush & Hunter owned and designed both phases of the project. The firm (and its successors) occupied the building until its foreclosure and sale to American Fletcher National Bank in 1974. Architectural design-related activity in the building declined markedly in post-war years but continued until 1974. Circa 1965 seems to be a reasonable end date.

Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

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The Architects and Builders Building is both historically and architecturally significant and is eligible for listing under Criterion A and C. Originally constructed in 1912 as a three-story building on the leading edge of commercial growth, it later expanded to a ten-story office tower in 1929 and became the center of Indianapolis' architectural and building community for over 40 years (1929 to the early 1970s). During that time, it housed many of the most prominent architectural firms offices and their related trade associations, including the local chapter of the Architects' Small House Service Bureau. Although it was designed by the prolific Indianapolis architecture firm of Rubush & Hunter in both building campaigns, the 1929 iteration is one of their first major forays into the Art Deco design aesthetic and would be the precursor to some of their best Art Deco accomplishments in Indianapolis.

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

The Architect and Builders Building is significant under Criterion A because it was the first and maybe the only of its kind in Indianapolis as it housed a variety of architects, builders, engineers, contractors, suppliers and their related trade associations for nearly 40 years. Prior to the construction of the Architects and Builders Building, architects and other related trade offices were scattered throughout various office towers in the downtown area. Rubush & Hunter, along with many others in leaderships roles in the profession, envisioned constructing a place where the architectural and development community could collaborate and provide support for each other and, therefore, strengthen the broader industry in Indianapolis.⁶

Criterion A—Commerce

After the tower construction was complete, Rubush & Hunter moved their offices from Monument Circle to the tenth floor of the Architects and Builders Building. Other big name architectural firms such as Frank Hunter, Leslie Ayres, Pierre & Wright and Russ & Harrison occupied the building.⁷ The building became the hub of the architectural community in Indianapolis and was featured prominently in client outreach and development efforts.⁸ Among the groups housed in the building were: the Indiana Chapter of the American Institute of Architects; the Indiana Society of Architects; the Architects Association of Indianapolis; the Architectural Club; the Indianapolis Building Congress; the Indiana Society of Engineers; the American Society of Mechanical Engineers; the American Institute of Electrical Engineers; the Associated Building Contractors; and the Architects' Small House Service Bureau. From 1929 until the early

⁶ "Impressive Major Building Projects of Many Kinds Completed in 1929; Forthcoming Year is Expected to Bring Greater Activity and Prosperity to Real Estate," The Indianapolis Star, December 31, 1929.

⁷ R. L. Polk, Indianapolis City Directory. (Indianapolis: R. L. Polk Co. Various Years).

⁸ "8,000 Persons to View Architects' Exhibit," The Indianapolis Star, April 14, 1930.

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1970s, most of these groups were housed in the building, making the Architects and Builders Building the focal point of the architectural profession in Indianapolis.⁹ Not since 1974, when the building sold in foreclosure, have this many architectural industry-related businesses and organizations been housed in one spot in Indianapolis. Past publications for the nationally-recognized Indianapolis Home Show, in operation since 1922, directed potential homeowners to the exhibit spaces in the Architects and Builders Building for the latest trends in home design.¹⁰

The grouping of architects, builders, and various building supply vendors in one place was a trend started in 1914 by a group of Minnesota architects who became known as the Architects' Small House Service Bureau (ASHSB).¹¹ Following World War I, there was a critical shortage of housing in the United States and 95% of the small houses being constructed were designed by untrained builders. In an effort to improve single-family housing to protect people from bad design and poor construction, the ASHSB sought to unify the broader industry by providing education and resources such as plans and specs through local newspapers and a variety of national publications.¹²

ASHSB efforts expanded by 1919 to ten cities as a response to the influx of the middle class families.¹³ The ASHSB garnered additional attention when they were endorsed by both the Department of Commerce and the American Institute of Architects (AIA). This was the first and only time the AIA has endorsed a plan service. During this time the Bureau produced hundreds of plan sets and monthly bulletins about housing choices for families. These small house plans were published in seventy-six magazines and journals such as *Good Housekeeping*, *The Saturday Evening Post*, and *House Beautiful*. More than 165 Million copies of the ASHSB plans appeared in newspapers around the country and were purchased by people in at least 35 states.¹⁴

In 1922, the ASHSB formed the Lake Division which covered the states of Indiana, Ohio, Michigan, Kentucky and Tennessee and was headquartered in Indianapolis. Twelve prominent architects were the founding members of the division and included names such as Shook, Pierre, Tislow, Dunlap, Honeywell, Ayres, Foltz, Myer, Bass and Hunter.¹⁵ For the first few years, the division was housed within a variety of architectural

⁹ "Architects and Home Builder to Co-Operate," The Indianapolis News, November 9, 1922.

¹⁰ Shannon L. Hill, "The Indianapolis Home Show: its history, evolution, and centerpiece homes" (Master's Thesis, Ball State University, 2002).

¹¹ Lisa Diane Schrenk, "The Impact of the Architects' Small House Service Bureau on Early 20th Century Domestic Architecture" (Master's Thesis abstract/pdf, University of Virginia, 1988).

¹² Schrenk.

¹³ Lisa M. Tucker, "The Architects' Small House Service Bureau and the American Institute of Architects" ARCC Journal Vol. 6, No. 2, December 2009, pg 66-72.

¹⁴ Tucker, 66-72.

¹⁵ "Architects Organize Small Homes Bureau," The Indianapolis Star, September 26, 1922.

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offices and it's official address floated among various downtown locations. After the Architects and Builders Building was constructed, it was housed on the second floor next to the shared library and resource exhibition space.¹⁶ The ASHSB was active in the community and participated in the first Indianapolis Home Show in 1922 and for many years thereafter. They held architectural competitions for new house designs and also hosted educational clinics for builders and other trade related businesses in addition to providing a resource to plans through the national ASHSB.¹⁷

Following the Great Depression, a lingering criticism that the AIA endorsement was in direct competition with individual architects finally forced the national ASHSB to disband in 1942. Architects in the midwest were more willing to collaborate for the public good and embraced the ASHSB effort as an altruistic endeavor, however, architects in other parts of the country were not accepting of the mission.¹⁸ Although more successful in Indianapolis than in other cities, the official ASHSB organization did not last much longer and the local division was dissolved officially in 1946.¹⁹ However, the strength of the Indianapolis Home Show continued to support the architects, builders and vendors in the Architects and Builders Building and support collaboration within the broader industry.

Rubush & Hunter remained in the building until their retirement in 1939 and then a nephew, Harry Hunter, took over the firm and remained in the building until its foreclosure in 1974. Most of the other firms and related organizations had moved out of the building by the early 1970s and occupancy was a very low 25%.

Criterion C—Architecture

The Architects and Builders Building is significant under Criterion C as an outstanding early example of Art Deco architecture from one of Indianapolis' premiere architecture firms, Rubush & Hunter. This building is also unique because it was constructed, enlarged, and re-imagined in two distinct phases and illustrates the changes in architectural design that took place in the timeframe of 1912-1929. In 1912, a three-story building was constructed on the site to house a mix of retail and office uses. That building, called the University Park Building, was a traditional Neo-classical style building popular at the time. The architects and owners, Rubush & Hunter, had anticipated the growth of the area and planned to expand the building by several stories within a few years time.²⁰ The occupants of the space between 1912-1929 represented

¹⁶ R. L. Polk, Indianapolis City Directory. (Indianapolis: R. L. Polk Co, Various Years).

¹⁷ "Architects from Afar to be in Competition," The Indianapolis News, March 21, 1923.

¹⁸ Lisa M. Tucker, "The Architects' Small House Service Bureau and the American Institute of Architects," ARCC Journal, Vol. 6, No. 2, 2009, 66-72.

¹⁹ Lisa M. Tucker, "The Small House Problem in the United States, 1918-1945," Journal of Design History, Vol 23, No. 1 (Oxford University Press), 2010, 43-59.

²⁰ "Structure to be Built on University Square," The Indianapolis Star, April 1, 1912.

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a broad range of businesses – varying between grease fittings dealers (Alemite), the bricklayers' union, and the Central Business College.²¹

By the 1920s the building of the neighboring Indiana World War Memorial Plaza was in full swing and Indianapolis was entering a construction boom as a result of the economic recovery following World War I. While it took longer than expected for the city to grow to the area of Pennsylvania and Vermont streets, Rubush & Hunter proved to be assute with their plan to construct and, consequently enlarge, the Architects and Builders Building. The period of 1890 to 1930 represented the period of greatest economic growth for Indianapolis and, thus, the population of the city tripled during that time frame. Between 1910 and 1920 alone the number of residents in Indianapolis increased by more than 34%.²² In 1929, the original building exterior was stripped down and a new Art Deco façade was constructed using limestone.

With principals Preston C. Rubush (1867-1947) and Edgar O. Hunter (1873-1949) at the helm, the Rubush & Hunter firm gained considerable local prominence in the architecture field through important commissions such as the Masonic Temple (1907-NRHP); City Hall (1909-NRHP); the Circle Theater (1916-NRHP); the Stutz Motor Company complex (1914-1920-NRHP); the Columbia Club (1924-NRHP); the Indiana Theater (1927-NRHP); and Madame C.J. Walker Building (1927-NHL). Rubush & Hunter's dominance in Indianapolis can be attributed to several factors: they were both well-trained professionals with complimentary skill sets; they were politically savvy and very involved in community activities; they employed recent technology and were creative yet practical in their designs; they assembled a proficient team of partners including other designers, craftsman, engineers, and contractors; and they were practicing at a time of unprecedented growth in Indianapolis.²³

Although most of their earlier work was in the Neo-classical style, by the late 1920s they had turned their sights on the Art Deco style. Due to the recent discovery of King Tutenkhamen's tomb in Egypt in 1922, "Egytomania" had taken over the world and was a significant influence on the architectural and arts communities. It took months after the tomb's discovery for the burial chamber to be opened and three years after that for archaeologists to finally view Tutenkhamen's mummy. News of recent discoveries and the progress of the expedition was constantly in the news. In total, it would take eight years to document and remove all the objects in the tombs.²⁴ To that end, a Butler University Egyptologist, who was closely involved in the discovery, served as the local link to the Indianapolis Museum of Art acquiring a large collection of Egyptian artifacts in

²¹ R. L. Polk, Indianapolis City Directory. (Indianapolis: R. L. Polk Co., Various Years).

²² David J. Bodenhamer, Robert G. Barrows, and David G. Vanderstel, The Encyclopedia of Indianapolis. (Bloomington, IN: Indiana University Press, 1994).

²³ Patricia J. Casler, "The Architecture of Rubush and Hunter" (Masters Thesis, Columbia University, 1985).

²⁴ Trevor Hammond, "Headlines in History: King Tut's Tomb Discovered: November 4, 1922." www.newspapers.com, accessed November 1, 2017.

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1928.²⁵ The acquisition of such significant historical discoveries had a huge impact on the local arts and architectural community and was certainly an influence on the change in aesthetic for Rubush & Hunter.

Although other firms gravitated to the style, Rubush & Hunter are considered the most prolific practioners of the Art Deco architecture in Indianapolis.²⁶ The simplified limestone exterior of the tower, combined with the stylized detailing between the second and third floors and along the parapet, exemplify key tenets of the Art Deco style. Once inside, the detailing in the building's public spaces also evoke this distinctive 20-century aesthetic. More evolved Art Deco buildings by Rubush & Hunter followed with the construction of the Circle Tower (1930), the Coca-Cola Bottling Plant (1931), and the H. P. Wasson and Company Store (1936).²⁷ However, the Architects and Builders Building was their first major foray into this style and housed their own offices many decades after its construction, therefore, making it eligible under Criterion C.

Developmental History/Additional historic context information

In 1978, the building was renovated and many of the upper floor spaces were reconfigured and new wall, floor and ceilings surfaces installed. Luckily some of the most significant interior spaces were retained. The building continued to house various businesses throughout the 1980s and 1990s. By 2010, the building was once again suffering from low vacancy and was sold in 2012 to the current owner. In 2014, the building underwent a full rehabilitation and many previously covered architectural elements on the interior were uncovered and incorporated into the new residential use. The building now holds 79 apartment units on floors two through 10 and a single-use tenant on the first floor.

²⁵ Ben Neff, "Egyptian Marks on City Architecture Stem From Famous Tomb Excavation," www.indy.com. Accessed August 8, 2008.

²⁶ Glory June Greiff, Glory June. Art Deco in Indianapolis. (Indianapolis: Indiana Architectural Foundation, 1980).

²⁷ Greiff.

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Previous documentation on file (NPS):

- ☒ preliminary determination of individual listing (36 CFR 67) has been requested
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): 098-296-1548

Architects and Builders Building
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10. Geographical Data

Acreage of Property Less than 1 acre

Use the UTM system

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☒ NAD 1983

1. Zone: 16	Easting: 572327	Northing: 4402845
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The building at 333 North Pennsylvania occupies its entire corner parcel. The parcel is 50 feet wide on Pennsylvania Street and 195 feet long on Vermont Street.

Boundary Justification (Explain why the boundaries were selected.)

The building occupies its entire parcel which is bound on three sides by roads and on the south side by another building.

11. Form Prepared By

name/title: Amy S. Kotzbauer; Amy Borland
organization: ASK Consulting Services, LLC; IN DHPA
street & number: 3755 E. 71st Street
city or town: Indianapolis state: IN zip code: 46220

Architects and Builders Building
Name of Property

Marion County, IN
County and State

e-mail askconsultingservices@gmail.com

telephone: 317-652-8456

date: June, 18, 2018

Additional Documentation

Submit the following items with the completed form:

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

Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Architects and Builders Building

City or Vicinity: Indianapolis

County: Marion State: IN

Photographer: Amy Kotzbauer

Date Photographed: March, 23, 2015; December 8, 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 45.

Architects and Builders Building
Name of Property

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Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

December 8, 2018

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

View of the Architects and Builders Building from the NW corner of Vermont and Pennsylvania Streets showing the west and north facades.

IN_MarionCounty_ArchitectsandBuildersBuilding0001

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

December 8, 2018

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

View of the west façade which faces University Park on Pennsylvania Street.

IN_MarionCounty_ArchitectsandBuildersBuilding0002

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

March 23, 2015

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

View of the north façade which faces Vermont Street.

IN_MarionCounty_ArchitectsandBuildersBuilding0003

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

December 8, 2018

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

View of the building from the SE showing the south and east facades. The south façade abuts a neighboring building until the fourth floor.

IN_MarionCounty_ArchitectsandBuildersBuilding0004

Architects and Builders Building

Marion County, Indiana

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March 23, 2015

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Detail of the relief figures along the parapet line of the north, west and east facades.

IN_MarionCounty_ArchitectsandBuildersBuilding0005

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

March 23, 2015

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Detail of the relief carving at the NW corner of the building.

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Architects and Builders Building

Marion County, Indiana

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March 23, 2015

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View of the storefronts along Vermont Street looking west toward Pennsylvania.

IN_MarionCounty_ArchitectsandBuildersBuilding0007

Architects and Builders Building

Marion County, Indiana

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March 23, 2015

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Landscape scene created out of marble inside the main entry vestibule off of Pennsylvania.

IN_MarionCounty_ArchitectsandBuildersBuilding0008

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

March 23, 2015

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View of the main elevator lobby on the first floor with gilded ceiling ornamentation.

IN_MarionCounty_ArchitectsandBuildersBuilding0009

Architects and Builders Building

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March 23, 2015

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Detail of the gilded plaster ornamentation above each elevator in the main lobby.

IN_MarionCounty_ArchitectsandBuildersBuilding0010

Architects and Builders Building

Marion County, Indiana

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March 23, 2015

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First floor hallway with interior windows and doors separating the first floor retail spaces off from the main lobby area.

IN_MarionCounty_ArchitectsandBuildersBuilding0011

Architects and Builders Building

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March 23, 2015

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Rehabilitated first floor space now used as office space.

Architects and Builders Building

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Architects and Builders Building

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Northwest corner of the first floor office space.

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Architects and Builders Building

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Looking east through the first floor office space with exposed decorative plaster ceilings that were discovered during the 2014 rehabilitation project.

IN_MarionCounty_ArchitectsandBuildersBuilding0014

Architects and Builders Building

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Office kitchen area on the first floor with more uncovered plaster ceilings in view.

IN_MarionCounty_ArchitectsandBuildersBuilding0015

Architects and Builders Building

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Iron stair rail from the 1913 portion of the building between the first and second floors.

IN_MarionCounty_ArchitectsandBuildersBuilding0016

Architects and Builders Building

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Typical second and third floor elevator lobby conditions.

IN_MarionCounty_ArchitectsandBuildersBuilding0017

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Architects and Builders Building

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Second floor Library area now used as a living room with walnut paneling and original fireplace.

IN_MarionCounty_ArchitectsandBuildersBuilding0018

Architects and Builders Building

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View into a typical bedroom on the second floor.

IN_MarionCounty_ArchitectsandBuildersBuilding0019

Architects and Builders Building

Marion County, Indiana

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March 23, 2015

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Typical corridor conditions on floors 4 through 10 with patterned terrazzo floors uncovered and repaired.

IN_MarionCounty_ArchitectsandBuildersBuilding0020

Architects and Builders Building

Marion County, Indiana

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March 23, 2015

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Typical corridor conditions on floors 4 through 10 with patterned terrazzo floors uncovered and repaired. This photo is from the ninth floor.

IN_MarionCounty_ArchitectsandBuildersBuilding0021

Architects and Builders Building

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Typical apartment unit on floors 2 through 10.

IN_MarionCounty_ArchitectsandBuildersBuilding0022

Architects and Builders Building

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ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

Typical kitchen area on floors 2 through 10.

IN_MarionCounty_ArchitectsandBuildersBuilding0023

Architects and Builders Building

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March 23, 2015

Architects and Builders Building

Name of Property

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220
Typical bedroom area on floors 2 through 10.

IN_MarionCounty_ArchitectsandBuildersBuilding0024

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Architects and Builders Building

Marion County, Indiana

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Typical unit facing north with terrazzo floors repaired throughout.

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Architects and Builders Building

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Typical kitchen area in a north side unit.

IN_MarionCounty_ArchitectsandBuildersBuilding0026

Architects and Builders Building

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March 23, 2015

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Fifth floor elevator lobby with floors restored and original marble wainscoting and plaster wall surfaces intact.

IN_MarionCounty_ArchitectsandBuildersBuilding0027

Architects and Builders Building

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Original corridor doors remain throughout the fifth floor.

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Architects and Builders Building

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ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

Original corridor doors remain throughout the fifth floor.

IN_MarionCounty_ArchitectsandBuildersBuilding0029

Architects and Builders Building

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Architects and Builders Building

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There are some original doors on the sixth floor as well.

IN_MarionCounty_ArchitectsandBuildersBuilding0030

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Architects and Builders Building

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Typical apartment units on the east side of the building.

IN_MarionCounty_ArchitectsandBuildersBuilding0031

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

March 23, 2015

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

All remaining original wood windows were restored and new interior storm windows installed.

IN_MarionCounty_ArchitectsandBuildersBuilding0032

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

March 23, 2015

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

Typical unit on the north side of the building.

IN_MarionCounty_ArchitectsandBuildersBuilding0033

Architects and Builders Building

Marion County, Indiana

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March 23, 2015

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A couple of original doors and wainscoting remain on the tenth floor.

IN_MarionCounty_ArchitectsandBuildersBuilding0034

Architects and Builders Building

Marion County, Indiana

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March 23, 2015

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Tenth floor room now used as a guest suite for the buildings residents.

IN_MarionCounty_ArchitectsandBuildersBuilding0035

Architects and Builders Building

Marion County, Indiana

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March 23, 2015

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

Architects and Builders Building

Name of Property

Wood paneling intact with little alterations or damage.

IN_MarionCounty_ArchitectsandBuildersBuilding0036

Marion County, IN

County and State

Architects and Builders Building

Marion County, Indiana

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March 23, 2015

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Plaster ceiling was restored where damaged by a previous roof leak.

IN_MarionCounty_ArchitectsandBuildersBuilding0037

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

March 23, 2015

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Intricate wood carvings ring the room.

IN_MarionCounty_ArchitectsandBuildersBuilding0038

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

March 23, 2015

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

Typical tenth floor unit facing west.

IN_MarionCounty_ArchitectsandBuildersBuilding0039

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

March 23, 2015

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

Tenth floor unit bedroom at the northwest corner of the building.

IN_MarionCounty_ArchitectsandBuildersBuilding0040

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

March 23, 2015

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

Spiral staircase that leads to the sunroom on the roof.

IN_MarionCounty_ArchitectsandBuildersBuilding0041

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

March 23, 2015

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

View of the sunroom facing west.

Architects and Builders Building

Name of Property

IN_MarionCounty_ArchitectsandBuildersBuilding0042

Marion County, IN

County and State

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

March 23, 2015

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

View of the sunroom with the random tiles inlaid in the concrete floor.

IN_MarionCounty_ArchitectsandBuildersBuilding0043

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

March 23, 2015

ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

View of the rolled steel casement windows with stained glass details.

IN_MarionCounty_ArchitectsandBuildersBuilding0044

Architects and Builders Building

Marion County, Indiana

Amy S. Kotzbauer

March 23, 2015

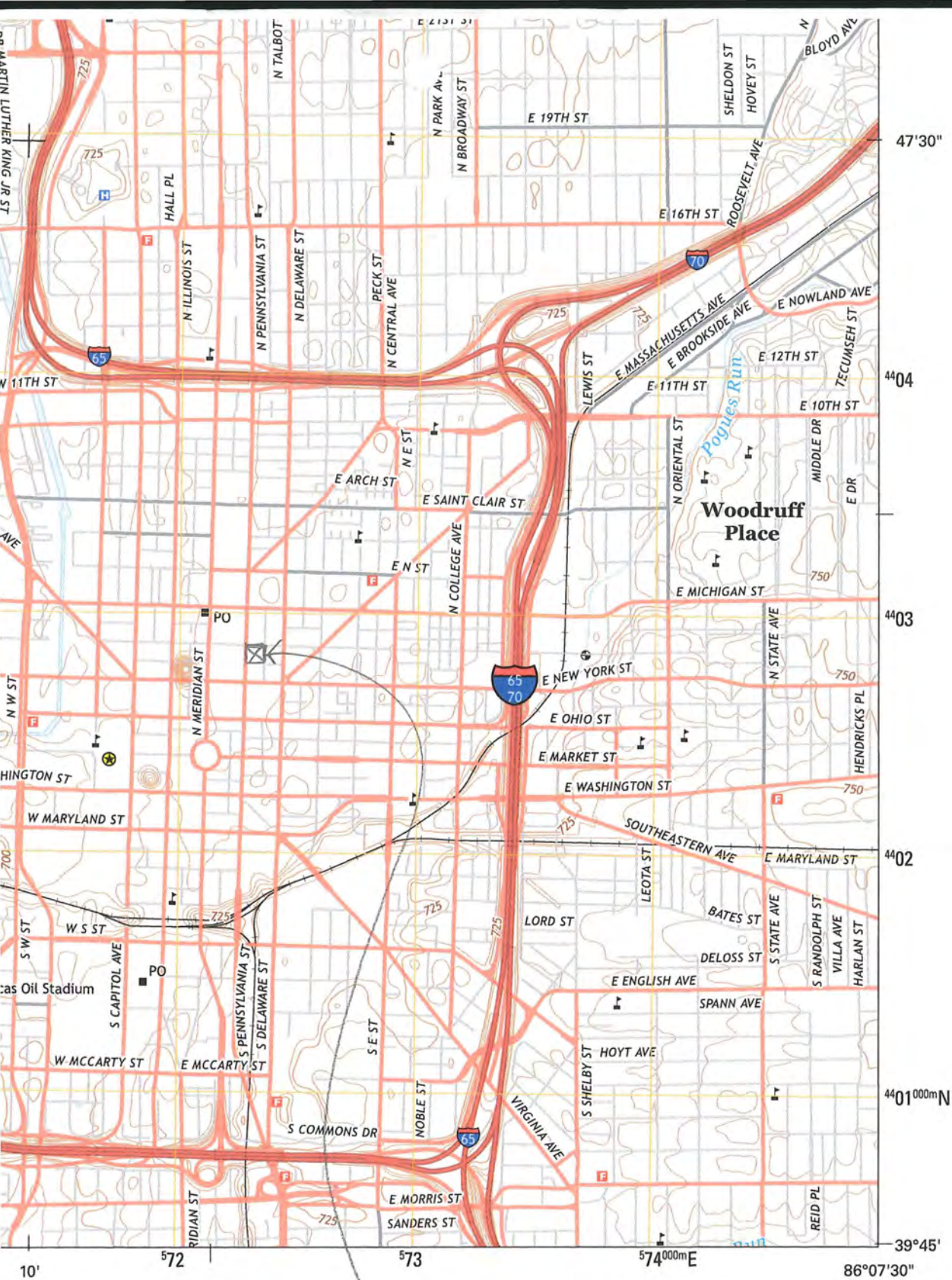
ASK Consulting Services, LLC, 3755 E. 71st Street, Indpls, IN 46220

The most interesting inlaid object in the roof top sunroom floor.

IN_MarionCounty_ArchitectsandBuildersBuilding0045

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 100 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.



QUADRANGLE LOCATION

Zionsville	Carmel	Fishers
Clermont	Indianapolis West	Indianapolis East

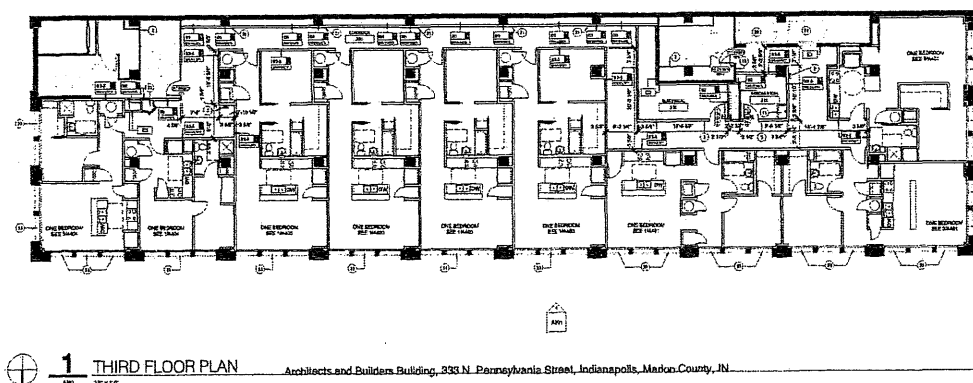
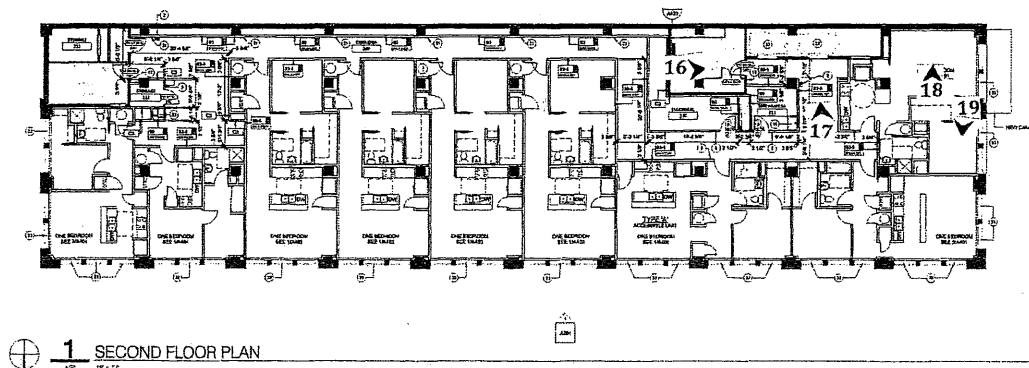
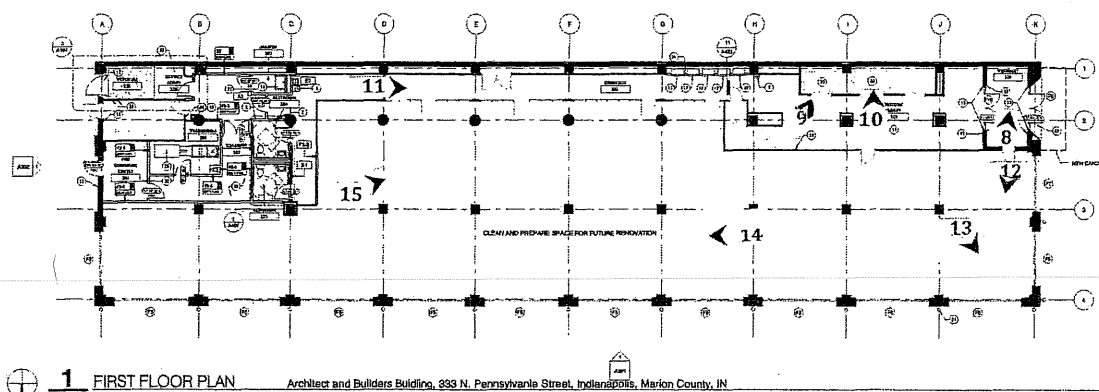
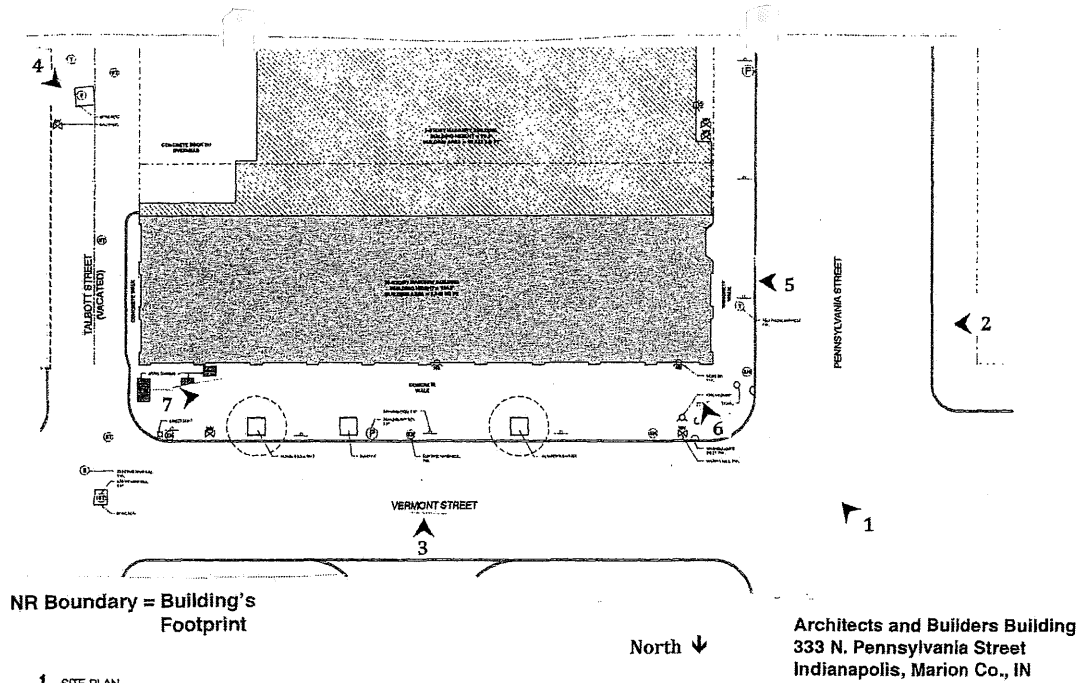
ROAD CLASSIFICATION

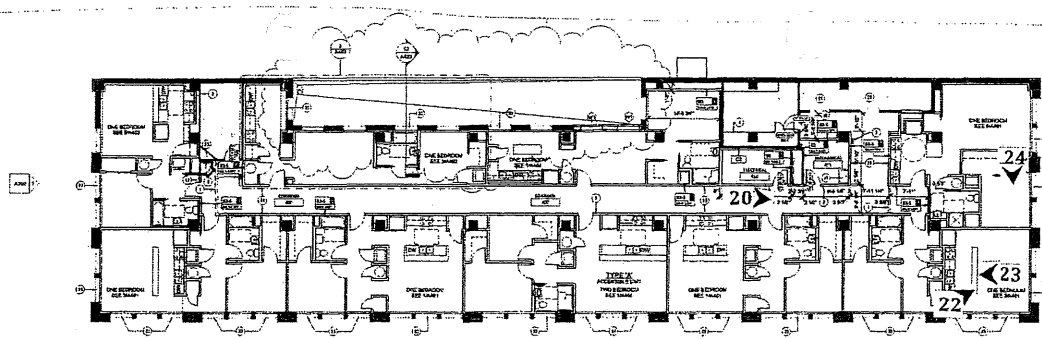
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- Secondary Hwy —
- Ramp —
- Interstate Route
- US Route
- State Route
- Local Connector —
- Local Road —
- 4WD —



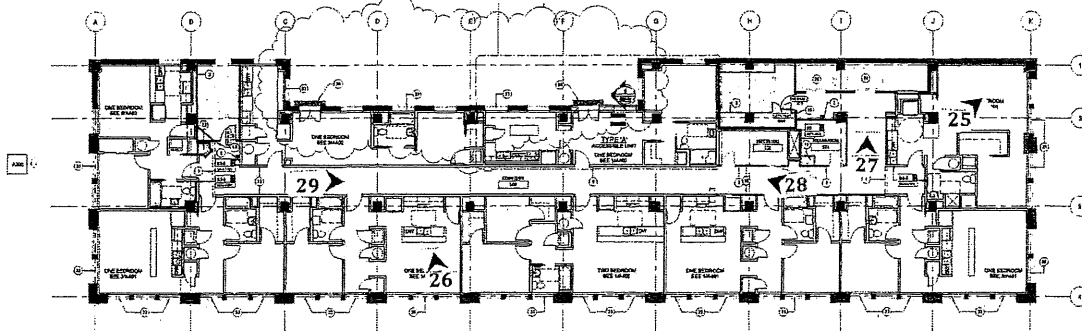
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Architects and Builders Bldg.
333 N Pennsylvania St.
Indianapolis, Marion Co., IN

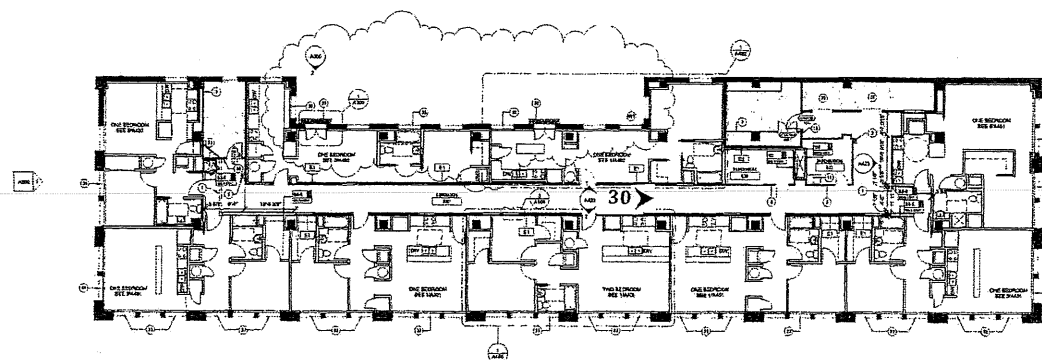




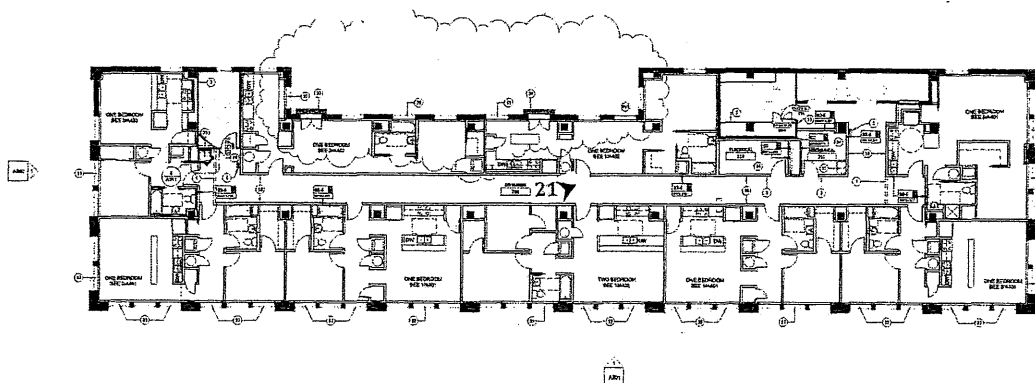
1 FOURTH FLOOR PLAN Architects and Builders Building, 333 N. Pennsylvania Street, Indianapolis, Marion County, IN



1 FIFTH FLOOR PLAN Architects and Builders Building, 333 N. Pennsylvania Street, Indianapolis, Marion County, IN



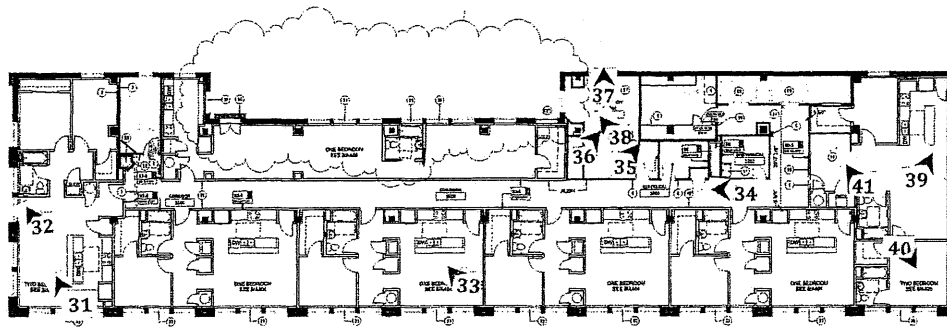
1 SIXTH FLOOR PLAN Architects and Builders Building, 333 N. Pennsylvania Street, Indianapolis, Marion County, IN



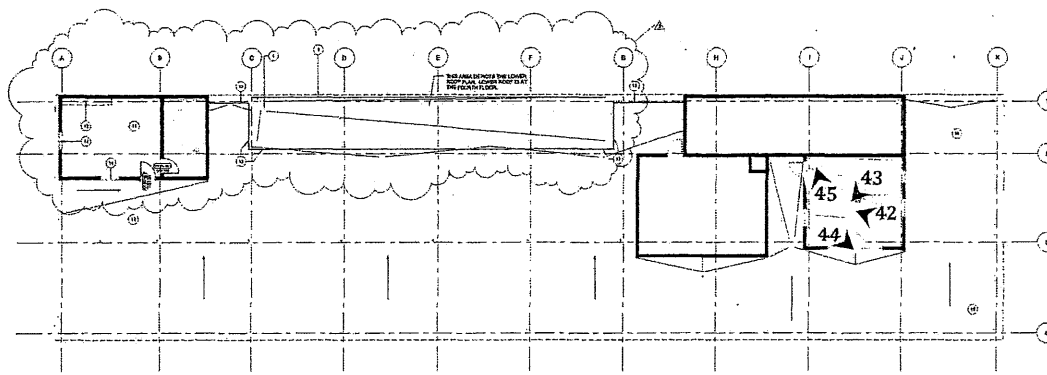
1 TYPICAL FLOOR PLAN - 7TH - 9TH Architects and Builders Building, 333 N. Pennsylvania Street, Indianapolis, Marion County, IN

North ↓

Architects and Builders Building
333 N. Pennsylvania Street
Indianapolis, Marion Co., IN



1 TENTH FLOOR PLAN Architects and Builders Building, 333 N. Pennsylvania Street, Indianapolis, Marion County, IN



1 ROOF PLAN Architects and Builders Building, 333 N. Pennsylvania Street, Indianapolis, Marion County, IN

NOTE: ALL ROOF AREAS SHOWN ON THIS PLAN ARE TO BE CONSIDERED AS ROOF AREAS. ROOF AREAS SHOWN ON THIS PLAN ARE TO BE CONSIDERED AS ROOF AREAS. ROOF AREAS SHOWN ON THIS PLAN ARE TO BE CONSIDERED AS ROOF AREAS.

North ↓

Architects and Builders Building
333 N. Pennsylvania Street
Indianapolis, Marion Co., IN





























Lockable Contracts

To Do

- Send out

- Landscape

- Drywall



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1003

















































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Architects and Builders Building

Multiple Name:

State & County: INDIANA, Marion

Date Received: 2/1/2019 Date of Pending List: 2/12/2019 Date of 16th Day: 2/27/2019 Date of 45th Day: 3/18/2019 Date of Weekly List:

Reference number: SG100003503

Nominator: SHPO

Reason For Review:

X Accept Return Reject 3/7/2019 Date

Abstract/Summary Comments: Locally significant under A & C - a good example of Art Deco, the building was also the focal point for architectural and building services in Indiana for decades. It house design and construction firms as well as professional associations.

Recommendation/ Criteria Accept / A & C

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



Indiana Department
of Natural Resources

Eric Holcomb, Governor
Cameron F. Clark, Director

Division of Historic Preservation & Archaeology • 402 W. Washington Street, W274 • Indianapolis, IN 46204-2739
Phone 317-232-1646 • Fax 317-232-0693 • dhpa@dnr.IN.gov • www.IN.gov/dnr/historic



January 30, 2019

Ms. Joy Beasley
Keeper of the National Register
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

Re: Architects & Builders Building, Marion County, Indiana

Dear Ms. Beasley,

Enclosed is a National Register of Historic Places nomination for the Architects & Builders Building, Marion County, Indiana. The Indiana Historic Preservation Review Board reviewed the application and voted to recommend its approval to the National Register of Historic Places.

The enclosed disk contains the true and correct copy of the nomination for the Architects & Builders Building, Marion County, Indiana to the National Register of Historic Places.

Please address any questions you or your staff may have about this nomination to my National Register staff members, Paul Diebold or Holly Tate.

Sincerely,

Cameron F. Clark
State Historic Preservation Officer

CFC:PCD:pcd

enclosure: nomination package