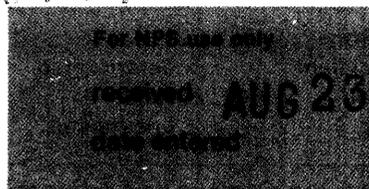


OMB NO. 1001-0018
EXP. 12/31/04

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Meier, George Philip, House

and/or common Tuckaway

2. Location

street & number 3128 North Pennsylvania St, N/A not for publication

city, town Indianapolis N/A vicinity of congressional district

state Indiana code 018 county Marion code 097

3. Classification

| | | | |
|---|---|---|---|
| Category | Ownership | Status | Present Use |
| <input type="checkbox"/> district | <input type="checkbox"/> public | <input checked="" type="checkbox"/> occupied | <input type="checkbox"/> agriculture |
| <input checked="" type="checkbox"/> building(s) | <input checked="" type="checkbox"/> private | <input type="checkbox"/> unoccupied | <input type="checkbox"/> commercial |
| <input type="checkbox"/> structure | <input type="checkbox"/> both | <input type="checkbox"/> work in progress | <input type="checkbox"/> educational |
| <input type="checkbox"/> site | Public Acquisition | Accessible | <input checked="" type="checkbox"/> private residence |
| <input type="checkbox"/> object | <input type="checkbox"/> in process | <input checked="" type="checkbox"/> yes: restricted | <input type="checkbox"/> religious |
| | <input type="checkbox"/> being considered | <input type="checkbox"/> yes: unrestricted | <input type="checkbox"/> scientific |
| | N/A | <input type="checkbox"/> no | <input type="checkbox"/> transportation |
| | | | <input type="checkbox"/> other: |

4. Owner of Property

name Kenneth E. Keene, Jr.

street & number 3128 North Pennsylvania St.

city, town Indianapolis N/A vicinity of state Indiana 46205

5. Location of Legal Description

courthouse, registry of deeds, etc. Office of Marion County Recorder

street & number Room 721, City-County Building

city, town Indianapolis state Indiana

6. Representation in Existing Surveys

title N/A has this property been determined eligible? yes no

date federal state county local

depository for survey records N/A

city, town state

7. Description

| | | | |
|--|---------------------------------------|---|---|
| Condition | | Check one | Check one |
| <input type="checkbox"/> excellent | <input type="checkbox"/> deteriorated | <input type="checkbox"/> unaltered | <input checked="" type="checkbox"/> original site |
| <input checked="" type="checkbox"/> good | <input type="checkbox"/> ruins | <input checked="" type="checkbox"/> altered | <input type="checkbox"/> moved date <u>N/A</u> |
| <input type="checkbox"/> fair | <input type="checkbox"/> unexposed | | |

Describe the present and original (if known) physical appearance

The George Philip Meier house, also known as "Tuckaway," is situated in a park-like setting in a once-fashionable Indianapolis neighborhood. It is one of the earliest examples of the bungalow style in Indianapolis. Approached by a long walkway which winds through the numerous trees on the property, the house appears to be "tucked in" among the trees, hence the name, "Tuckaway." Despite the addition of a second story in 1912, the house retains its "cottage in the woods" appearance.

Constructed of red-stained cedar clapboard, the house has a rectangular plan and a gable front. On the east, or main, facade a porch runs across the elevation (see Photo #1). The sides of the porch are enclosed to a height of four feet, with the same dark-stained cedar clapboard as the rest of the house. The porch has a partial shed roof and the exposed rafters and beams characteristic of the bungalow.

The windows on the east facade illustrate the window style and arrangement found on the other elevations. (see Photos #1 and #2). There are two groups of four casement windows on the first story, one on each side of the main entrance. The lower portion of each window has a single large pane. The upper portion has six lights, and the rails, stiles, and muntins have been painted ivory to contrast with the dark red stain on the rest of the house. A group of three, eight-light casement windows lights the east-facing gable. A water table forms the sill for all windows. The lintels are also sloped to take the water away.

Carved scroll brackets support the eaves, and the purlins are exposed through the verge boards. Four-leaf clover designs have been carved at each end of the verge boards (see Photo #3). In typical bungalow style, the eaves extend well beyond the walls of the house. The top of the chimney which serves the drawing room fireplace is visible above the main east elevation. Fiberglass shingles cover the original cedar shakes on the roof. In an effort to preserve the house's "cottage in the woods" appearance, the alterations are not visible from the east elevation.

On the north elevation, however, the additions and alterations to the structure are readily apparent (see Photo #4). There are four different roof levels to illustrate the course of alterations to the house. At the east end of the house, the original roof remains, but the ceiling was raised in the drawing room, which spans the entire width of the house at the east end. On this elevation, the wide chimney which serves the drawing room fireplace is fully visible. It is 25 feet tall and is constructed of red brick. Four courses of projecting brick run around the top of the chimney.

In 1912, the roof over the rest of the house behind the drawing room was raised to create an additional floor. The second story was built to house additional bedrooms, and a projecting bay was constructed to house the second floor bathroom (see Photo #5). In the late 1920s the sun porch was added on the west, or rear side of the structure. A high brick wall surrounds the garden north of the house.

The three bays on the west elevation, across what is the rear of the house, comprise three enclosed porches on two levels: a unique sleeping porch which spans the entire width of the second story, an indoor sun porch on the north end of the first story, and an enclosed slat-lattice kitchen porch on the remainder of the first story.

The main entrance, in the center of the east facade, is the most unusual of the entrances to the house. It has two sets of doors which create a small vestibule between them (see Photo #6). The outside door, which opens outward, has a molded panel in the lower portion

(Continued)

8. Significance

| Period | Areas of Significance—Check and justify below | | | |
|---|--|---|---|---|
| <input type="checkbox"/> prehistoric | <input type="checkbox"/> archeology-prehistoric | <input type="checkbox"/> community planning | <input type="checkbox"/> landscape architecture | <input type="checkbox"/> religion |
| <input type="checkbox"/> 1400–1499 | <input type="checkbox"/> archeology-historic | <input type="checkbox"/> conservation | <input type="checkbox"/> law | <input type="checkbox"/> science |
| <input type="checkbox"/> 1500–1599 | <input type="checkbox"/> agriculture | <input type="checkbox"/> economics | <input type="checkbox"/> literature | <input type="checkbox"/> sculpture |
| <input type="checkbox"/> 1600–1699 | <input checked="" type="checkbox"/> architecture | <input type="checkbox"/> education | <input type="checkbox"/> military | <input type="checkbox"/> social/ humanitarian |
| <input type="checkbox"/> 1700–1799 | <input type="checkbox"/> art | <input type="checkbox"/> engineering | <input type="checkbox"/> music | <input type="checkbox"/> theater |
| <input type="checkbox"/> 1800–1899 | <input type="checkbox"/> commerce | <input type="checkbox"/> exploration/settlement | <input type="checkbox"/> philosophy | <input type="checkbox"/> transportation |
| <input checked="" type="checkbox"/> 1900– | <input type="checkbox"/> communications | <input type="checkbox"/> industry | <input type="checkbox"/> politics/government | <input checked="" type="checkbox"/> other (specify) fashion design |
| | <input type="checkbox"/> invention | | | |

Constructed 1907
 Specific dates Remodeled 1912

Builder/Architect Frank C. Bakemier, Contractor

Statement of Significance (In one paragraph)

The George Philip Meier house is significant as an early example of the bungalow style in Indianapolis, and for its association with George P. Meier, who was Indiana's foremost fashion designer at the turn of the century. Meier and his wife, Nellie Simmons Meier, were among the leading patrons of the arts and culture in the Indianapolis community.

The original owner, Thomas Perry, purchased the property in 1907. At that time, it was situated within a new Indianapolis addition, which was developed by Ida Osgood Stanley between 1908 and 1913. Perry contracted with Frank Bakemier in 1907 to build the house which now stands on the property.

Bakemier designed the house in the bungalow style, which came into use on the west coast in 1900. Bakemier planned a simple, single-story cottage which presented the broad gable of a low-pitched roof to the street. Bakemier's house represents an unusually early example of the bungalow style in Indianapolis.

In 1912, the property was transferred to Nellie Simmons Meier. Over the course of many years, the Meiers remodeled the house to suit their more elaborate tastes and lifestyle. The fine craftsmanship and expensive materials used in renovating the house reflect the Meiers' desire to have an attractive home to showcase their collection of fine art objects from Europe. However, these renovations did not change the bungalow cottage appearance of the front elevation of the house.

George Philip Meier was born in Marshall, Michigan. In 1899, he moved to Indianapolis where he opened his own design salon, "The Ladies' Tailoring and Dressmaking Residence." By 1901, he had moved his salon to L. S. Ayres, Indianapolis' premier department store. He became Ayres' fashion designer and acted as buyer in New York and on the Continent.

In 1913 he declined an offer from a leading women's magazine in order to remain in Indianapolis. He continued to work for Ayres until his death in 1932. With the aid of his wife, Meier designed many dresses for his Indianapolis clients. He was best known for his wedding gowns and trousseau. Meier was a respected Midwestern designer, who designed for local clients at a time when most fashion design and trends originated in New York.

The Meiers were well-known and valued patrons of the arts in the Indianapolis community. They contributed to the Indianapolis Art Association, the Little Theater Society and the Town Hall Club. They were also benefactors of individual striving artists, actors, dancers, and musicians in Indianapolis. In addition, they brought a more cosmopolitan influence to the local artistic community by sponsoring nationally-known artists and performers on visits to Indianapolis. On returning from their annual trips abroad, they brought back many paintings, sculptures, and other art objects to add to their private collection.

9. Major Bibliographical References

Blumenson, John J.G., Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945. Nashville: American Association for State and Local History, 1977
 Cannon, Interview with Mrs. Ruth, by Kenneth E. Keene, Jr., July 4, 1972.

See Continuation Sheet

10. Geographical Data

Acreeage of nominated property Less than one acre (Approx. 285)

Quadrangle name Indianapolis, West

Quadrangle scale 1:24,000

UMT References

A

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| 1 | 6 | 5 | 7 | 2 | 3 | 2 | 0 | 4 | 4 | 0 | 7 | 1 | 0 | 0 |
| Zone | | Easting | | | | Northing | | | | | | | | |

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| Zone | | Easting | | | | Northing | | | | | | | |

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| | | | | | | | | | | | | | |
| Zone | | Easting | | | | Northing | | | | | | | |

H

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|------|--|---------|--|--|--|----------|--|--|--|--|--|--|--|
| | | | | | | | | | | | | | |
| Zone | | Easting | | | | Northing | | | | | | | |

Verbal boundary description and justification

The nominated property occupies all of Lot 26 in Osgood's Meridian Park Addition to the City of Indianapolis. The lot measures 52 feet on the east and west by 234.85 feet on the south and 248.7 feet on the north.

List all states and counties for properties overlapping state or county boundaries

| | | | | |
|-------|-----|------|--------|------|
| state | N/A | code | county | code |
|-------|-----|------|--------|------|

| | | | | |
|-------|--|------|--------|------|
| state | | code | county | code |
|-------|--|------|--------|------|

11. Form Prepared By

name/title Kathryn Young

organization _____ date November 8, 1980

street & number 3699 North Delaware telephone 317/926-0464

city or town Indianapolis state Indiana 46205

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature *Kathryn Young*

title Indiana State Historic Preservation Officer date 8-12-82

For NPS use only

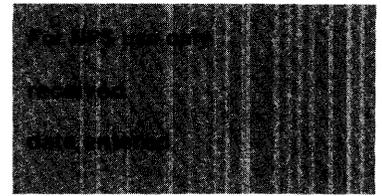
I hereby certify that this property is included in the National Register

Alma Byrne Entered in the National Register date 9/23/82
 Keeper of the National Register

Attest: _____ date _____
 Chief of Registration

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Continuation sheet Meier, Geo. Philip, House Item number 7, Description Page 1

and 24 small panes in the upper portion. The inside door, which opens inward, is solid oak, with a molded panel in the lower portion and nine small glass panes in the upper portion.

In the interior on the first floor, the drawing room is directly inside the main east entrance (see Photo #6). The original ceiling was raised to create the 14' high, dark-beamed ceiling which covers the 22' x 38' drawing room. Plaster scroll brackets, painted to look like wood, "support" the ceiling beams (see Photo #7). The high casement windows in the gabled front provide light for the room. The gilded wallpaper, created by suspending gold dust in the varnish over canvas, reflects light so that a warm golden glow suffuses the room. An ornate chandelier hangs by heavy gold chains from a gilt canopy in the center of the room. The handsome brass hardware on the casement windows enhances the luxurious decor of the room (see Photos #8 and #9).

A prominent feature of the drawing room is the fireplace, rebuilt in 1915 by Leon Joyce, according to the Meier's specifications (see Photo #10). The brown, scored cinder brick face has a width of 7½' and reaches from floor to ceiling. A dark-stained oak mantel, supported by modillions, spans the brick face 6½' from the floor. The mantel extends beyond the brick face on the sides, and is 9' long. The fireplace opening, unusually large, is 4½' square, and the hearth is raised 7" from the floor.

Two doorways in the west wall of the drawing room lead to the other areas of the house (see Photo #11). Both doorways are surrounded by dark-stained molding. The short, wide doorway on the right opens onto the spacious 30' long dining room. From the dining room, two sets of double French doors in the west wall open onto the enclosed rear sun porch, which was designed by Fermor Cannon, an Indianapolis architect. The south and east walls of the sun porch, as well as the ceiling, are covered by green trellis panels framed with blonde wood trim (see Photo #12). Seven French doors on the north and west elevations open out onto the garden. A triangular window with leaded diamond panes fills the space above the French doors on the west elevation, and completes the open and airy atmosphere of the porch.

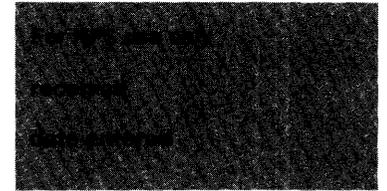
The tall, narrow doorway on the left side of the west wall of the drawing room opens onto a central hallway (see Photo #13). A staircase on the right leads from this hallway to the second floor. Across from the staircase is the doorway to an additional room. Farther down the hall, also on the left, is the doorway to the kitchen. Behind the kitchen, on the rear elevation, is a kitchen porch. A doorway in the west wall of the kitchen opens onto this porch. There are two additional doorways in the kitchen porch. The doorway in the south wall of the kitchen porch leads outside. The other doorway on the north wall opens onto the sun porch. There is also a staircase which connects the kitchen porch to the sleeping porch on the second floor.

The sleeping porch spans the entire width of the second floor on the west end of the house (see Photo #14). It features a dark-beamed ceiling similar to the one found in the drawing room. On the north and south walls, three pairs of movable louvred doors provide light and view. Across the west wall, there are nine pairs of louvred doors. A slat-lattice railing runs around the edge of the porch.

From the sleeping porch, doors on the east wall open onto the central hallway of the second floor. On the north side of the hallway, there is an Art Deco bathroom, decorated with black glass walls and silver wallpaper, imitating a style in vogue in Paris in the

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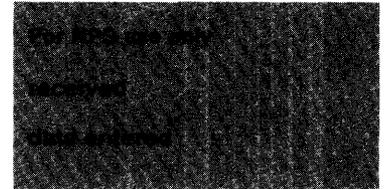
Continuation sheet Meier, Geo. Philip, House Item number 7, Description Page 2

1920's (see Photo #15). The bathroom was installed by Meier after his annual trip to Paris in 1930. The bathroom also features a diamond-paned, leaded glass casement window. The rest of the second story, which is foreshortened because of the high drawing room ceiling, contains bedrooms.

The property has one outbuilding, the carriage house/garage. An early structure was replaced in 1912, and the new building was remodeled to accommodate cars in the mid-1920's, by Charles Palmer, an Indianapolis architect. The garage is built of the same red-stained clapboard as the house. An upstairs apartment was added for use by a servant or guests. The apartment is reached by a curved staircase. A balcony on its south elevation overlooks the wooded property. The present owner has converted the lower garage area into a finished apartment.

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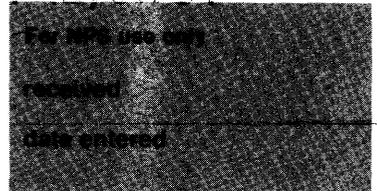


Continuation sheet Meier, Geo. Philip, House Item number 8, Significance Page 3

After Meier's death in 1932, Mrs. Meier continued to maintain the house. In 1941, she turned the house over to her niece, Ruth Cannon, who lived in the house until the 1960's. Although much of the Meiers' furniture was sold in 1969 at an estate sale, Ruth Cannon sold many of the Meiers' art objects and memorabilia to the present owner when he purchased the house in 1972.

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National Park Service**

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Continuation sheet Meier, Geo. Philip, House Item number 9, Bibl. Refs. Page 4

Frost, Interview with Mrs. Angeline. September 30, 1980.

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Indianapolis Sentinel, September 4, 1898. "The Ladies' Tailoring and Dressmaking Residence."

Johnson, Interview with Mr. Bill. November 18, 1979.

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Seale, William. The Tasteful Interlude: American Interiors Through the Camera's Eye, 1860-1917. New York, 1975.

Wiffen, Marcus. American Architecture Since 1780: A Guide to the Styles. Cambridge, Massachusetts: The M.I.T. Press, 1977.