

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Lacy, Howard J. & Martha, Mansion

Other names/site number: Lacy-Burkhart-Berger Mansion

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: 4333 Sylvan Road

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Not For Publication: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 nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

<p>Signature of certifying official/Title:</p> <p><u>Indiana DNR-Division of Historic Preservation and Archaeology</u></p> <p>State or Federal agency/bureau or Tribal Government</p>	<p>Date</p>
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<p>In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.</p>	
<p>Signature of commenting official:</p>	<p>Date</p>
<p>Title :</p>	<p>State or Federal agency/bureau or Tribal Government</p>

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>2</u>	<u>2</u>	structures
<u>0</u>	<u>0</u>	objects
<u>5</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling
DOMESTIC: secondary structure

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling
DOMESTIC: secondary structure

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS: Tudor Revival

Materials: (enter categories from instructions.)

foundation: CONCRETE
walls: STONE: sandstone
STONE: limestone
roof: STONE: slate
other: WOOD

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 Howard J. & Martha Lacy Mansion is a grand manor house built in 1933 on a slight rise off the west side of West Kessler Boulevard North Drive. The broad house faces Sylvan Road on an ample seven-acre lot with mature trees and landscaping. The house is composed of sandstone ashlar trimmed with carved limestone and designed in the Tudor Revival style by Indianapolis builder, Henry L. Simons. The house has leaded casement windows, and its multiple gabled roofs is covered with slates. The interior features ample Tudor detailing in its oak trim, marble and wood floors, fireplaces, and wood-beamed ceilings.

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

Narrative Description

OVERVIEW-SITE, 1933. Contributing

The Howard J. & Martha Lacy Mansion is a broad, rambling Tudor Revival style home situated on a seven-acre site in the northeastern suburbs of Indianapolis. The house is on a natural, wooded rise off the west side of West Kessler Boulevard with a commanding view back toward Crooked Creek on the east side of Kessler Boulevard. The house faces slightly southwest toward Sylvan Road, which intersects Kessler on the southeast corner of the site and curves around to the north. The site features a deep, level lawn in front (west) of the house with a wide, paved horseshoe drive marked with gateways onto Sylvan Road (photo 01). The west half of the site features several large, mature native and evergreen trees, while the east half of the site is more naturally wooded. The site also features several mature flowering trees nearer the east terrace (photo 07) and off the front corners of the home. Boxwood hedges create a more formal edge to landscaping immediately adjacent to the home (photos 02-03). The property is dotted with a few concrete and stone benches, fountains, planter urns, and some modern stone walks, edging, and fencing. The landscape features work in unison to make the property a contributing site. More significant features are identified as separate resources and listed in this section.

HOWARD J. & MARTHA LACY MANSION, 1933. Tudor Revival. Contributing
Henry L. Simons, architect & builder

Exterior

Photos 01-09

The two-story house features a concrete basement and walls composed of split, randomly coursed sandstone ashlar. The house has a variety of windows but are predominantly wood casements divided into multiple panes by lead caning. The windows and doors feature surrounds composed of tabbed stonework, deeply pitched sills, and flat hoods with drip moldings. Several of the facades feature oriel bays and projecting bays with battlements or gables. The steeply pitched roof features a number of cross gables, dormers, and large sandstone chimneys. The eaves feature copper gutters and downspouts and are trimmed at gable corners with stone corbelled out to enclose the ends of the eaves. The roof is covered with slates in hues of green, grey, and purple. Several terraces and porches extend from the front, back, and south sides of the home. A driveway is off a wide garage on the north side of the house. While both the front (west) and back (east) facades of the house are broad, rambling compositions of multiple gables and projecting sections, the back façade features a symmetrical, formalized central section off of which is a formal stone terrace. The façades will be described in order of front, back, south, and north facades, the north being the only façade not viewed from the road.

The broad front façade faces a deep lawn off Sylvan Road to the west (photo 02). The façade is divided into seven sections, most of which are topped by gables and alternate projecting forward and stepping back along the façade. The formal entry with full-width terrace is near the center of the façade and projects most forward of the other gabled sections. The terrace has a carved stone balustrade and wide set of steps centered with the deeply recessed entry. The entry surround is

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

composed of tabbed stonework and Tudor arch that is topped with a hood with drip moldings surmounted by a panel carved with a coat of arms. The entry door is a five-panel, Tudor-arched wood door with a narrow window in the top. The window is divided into small panes by lead caning with a round pane painted with a coat of arms. The second story of this gabled entry section features a grouping of five tall casement windows, topped by two stacks of transoms, the top transoms feature a segmental-arched top. The three middle transom windows, in the bottom stack, features a painted medieval knight on a horse in the center window and the outer windows feature painted coats of arms. A narrow stone niche-like slit is centered in the top of the gable. The remaining sections will be described in sequence south and north of this entry section.

The next section to the south is a square, two-story bay with battlements trimmed with stone at the parapet (second from right side of photo 02). The first story features a grouping of three casement windows with transoms on the front wall and one casement window with transom centered in the narrow south-facing wall. The middle transom features a painted medieval scene. The second story features a grouping of three casement windows on the front wall and one casement window centered in the narrow south-facing wall. A thin beltcourse of stone is at the top of the second story, at the bottom of the parapet. A dormer with stucco walls and gabled roof is centered in the main roof of the house behind this section. It features a small pair of casement windows.

The next section to the south steps in and features a three-sided bay with cutaway corners and stone parapet centered on the first story (right side of photo 02). The front wall of the bay features a grouping of four casement windows with transoms in the front wall and one casement window with transom in each of the cutaway corner walls. The second story features a grouping of four casement windows centered above the first story bay. A pair of casement windows is north of the group of windows, in the north corner of this section. This section features a side-gabled wall (facing south) and a wide chimney divided into three shafts centered on the side gable. This section also features a dormer with stucco walls, pair of casement windows, and gabled roof, centered in the main roof.

The southernmost section of the house steps in again and is shorter in overall height. It features a grouping of three full-round arched windows into the conservatory on the first story. Each window is divided into three casements of diamond-patterned leaded glass topped by two stacks of transoms of diamond-patterned leaded glass. The center transom in the bottom stack features a painted scene with birds or flowers. The second story features a grouping of four casement windows and a tall cross-gable centered on the section. The lawn falls away to the south on this section, exposing a portion of the basement which features a grouping of three casement windows. The pitched stone sill of the first story windows and stone wall below it extends to the south and forms the terrace wall off the south end of the house (also see photo 05 for terrace).

The section that is north of the entry section steps in and features a grouping of four casement windows centered in the first story and a grouping of five casement windows centered in the second story. A casement window with tabbed stonework is centered in the gable wall of this section. A wood door with side-lites is in the first story of this section, leading onto a loggia to the north. The door and side-lites feature full windows composed of geometric patterns of square

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

and octagonal panes in lead caning. A pair of casement windows is in the second story of the north-facing wall of this section.

The next section to the north is deeply recessed on the façade and is dominated by a stone loggia on the first story (photo 03). The loggia is composed of an arcade of five full-round stone arches on stylized, chamfered, square stone columns. It has a stone floor and ceiling with wood beams. A large beam at the north end is carved with the words: Life is not about counting the years, it's a matter of making the years count. The beam is supported by wood corbels. The back wall of the loggia features a pair of casement windows centered with the central arch of the loggia. A shorter pair of casement windows is north of the center pair and a casement window is in the south end of the wall. The second story features a stone oriel bay with cutaway corners and a small casement window on each wall. A cross gable rises with the oriel bay and is flanked by carved stone corbels at the eaves. A small through cornice gable with a casement window is at the south end of the second story and also features carved corbels at the eaves. The north end of this section features an open vestibule that projects forward and is covered by a long, sweeping extension of the roof. It functions as an entry onto the loggia with an opening trimmed in tabbed stonework. Doorways with wood plank doors are in the back and north walls of the vestibule. The south wall of the vestibule, west of the loggia, features a small opening with carved balusters. A gabled dormer with stucco walls and pair of casements is recessed into the roof over the vestibule.

The northernmost section projects forward and is the west wall of the garage (right side of photo 09). It features a grouping of five short casement windows centered on the first story and a grouping of four casement windows centered on the second story. A narrow slit-like attic vent with tabbed stonework is centered in the top of the gable. The south-facing wall of this section features a cross gable with a pair of casement windows in the second story.

The east facade is the back of the home and overlooks a wooded area and West Kessler Boulevard below. The façade is divided into eight sections with three sections near the middle given a formal, nearly symmetrical appearance (photo 06). The center of these three sections is the back of the front entry section and features a full-width terrace with carved stone balustrade and wide set of steps, segmentally-arched in plan. The section is dominated by a recessed loggia composed of an arcade of five, full-round arches supported by stylized, chamfered, square stone columns. A coat of arms is carved into a panel over the center arch. The back wall of the loggia features a nicely carved stone surround and Tudor arched plank door in the center. It is flanked by pairs of casement windows and transoms with tabbed stonework. A carved sill course is across the second story with pairs of casement windows that flank an oriel bay centered over the loggia. The oriel bay has cutaway corners with a window divided into octagonal and square panes by lead caning in each of its walls. The bay's parapet extends up through the eave and is topped by stone. There are two dormers with stucco walls, pairs of casement windows, and gabled roofs centered in the attic of this section. A large sandstone chimney divided into three shafts rises through the ridge near the south end of this section.

The sections that flank the recessed loggia section are tall two-story gable-front sections that project forward (each side of photo 06). The first story of the south section has a three-sided one-

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

story bay with cutaway corners. The bay has a grouping of three casement windows with transoms in its front wall and a casement window with transom in its cutaway corner walls. The middle casement window features a painted scene of a scribe writing with a quill in a book, hinting that this is the library. The bay's parapet is capped with stone. The second story features a grouping of four casement windows centered in the wall. A small casement window is centered in the gable wall. The north section flanking the loggia section matches the south section except that the first story has a grouping of five casement windows with transoms. The middle casement window has a painted scene of a man carrying a platter of food, hinting that this is the dining room. A grouping of three casement windows with transoms from the dining room overlook the loggia while a pair of casement windows with transoms overlook the loggia from the library. An additional pair of casement windows with transoms is east of the loggia in the first story of the library. The inward facing walls of these sections both have pairs of casement windows in the second story overlooking the terrace below. The south wall of the south projecting section (library) has a wide chimney that steps in with beveled stone beltcourses and rises to create two shafts. The south wall of the south section features a pair of casements and transoms in the first story (library) and a pair of casements in the second story. The remaining sections will be described in sequence south and north of these sections.

The next section to the south of the library section steps back considerably from the library and features a grouping of five casement windows with transoms centered in the first story and a grouping of four casement windows centered in the second story. The southernmost section of the house is the conservatory and steps in again and is shorter in overall height (left side of photo 05). It features a grouping of three full-round arched windows into the conservatory on the first story. Each window is divided into three casements of diamond-patterned leaded glass topped by two stacks of transoms of diamond-patterned leaded glass. The center transom in the bottom stack features a painted scene with birds or flowers. The second story features a grouping of four casement windows and a tall cross-gable centered on the section. The lawn falls away to the south on this section, exposing a portion of the basement which features a grouping of three casement windows. The beveled stone sill of the first story windows and stone wall below it extends to the south and forms the terrace wall off the south end of the house. A recessed opening with a flattened stone arch in the terrace wall leads to a plank door into a mechanical room and bathroom. A set of winding, stone steps in the south end of the façade are integrated into the terrace wall and lead up to the terrace off the conservatory.

The section north of the dining room section steps in slightly and is a two-story tower with a cutaway northeast corner (right side of photo 07). The tower features a grouping of three casement windows with Tudor-arched transoms in its front wall and a stone sill course that extends around the bay to its north wall which also features a matching group of three casements and transoms in the first story. Similarly, the second story features a grouping of three casement windows centered on the front and north walls of the tower; these are divided into diamond-shaped panes by lead caning. A narrow beltcourse of stone is at the top of the second story windows and at the base of the parapet. The parapet features battlements capped with stone. The center battlement of the front wall features a large carved stone panel that features a shield and the words Anno Domino 1933.

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

The next section to the north steps in from the two-story bay and features a grouping of three short casement windows in the north half of the first story and a casement window in the south end of the first story. The second story features a pair of casement windows in the north half and one casement window in the south end. A broad chimney is centered on the north wall of this side-gabled section and rises to form two shafts.

The northernmost section is the east wall of the garage (photo 08). It steps in at the south end with a narrow bay that features a wood plank door in the first story and a small through-cornice cross gable and casement window in the second story. A shallow porch with curved south corner and heavy timber posts, braces, and beams wraps the first story of this section. It extends from the aforementioned door to a side door into the garage on a one-story front-gabled bay that projects out at the north end of the house. The one-story bay features a grouping of three casement windows centered in its wall. A two-story, front-gabled wall rises between the one-story bay and narrow bay at the south end of this section. It features a pair of casement windows in the back wall of the porch and a group of four casement windows centered in the second story. A narrow slit-like attic vent is in the top of the gable.

The narrow south façade of the house faces Sylvan Road, though largely masked by trees. Its dominant feature is the tall, projecting terrace wall capped with stone off the first story conservatory (this is the left side of photo 05). The first story features a large doorway flanked by full-round arched windows into the conservatory. Each window is divided into three casements of diamond-patterned leaded glass topped by two stacks of transoms of diamond-patterned leaded glass. The center transom in the bottom stack features a painted scene of flowers. The doorway's full-round arched transom has the same division as the flanking transoms. The door is also divided into diamond-shaped panes with a round pane painted with a bouquet of flowers. The second story features a group of five casement windows centered in the wall. A narrow, slit-like niche is centered in the top of the gable wall.

The north façade is dominated by the garage which features a row of four wood garage doors trimmed with stone segmental arches, mimicking in lesser detail the loggias on the front and back of the house (left side of photo 09). The garage doors are divided into multiple panels. The second story features three cross gables, the middle being slightly wider. The middle gable features a group of three casement windows and the flanking gables feature pairs of casement windows. Each cross gable is trimmed at the bottom by carved stone corbels that enclose the eaves. The east end of the facade has a projecting, one-story section that is the side of the one-story projecting bay on the north end of the east façade. It features a wood plank door with stone surround centered in its narrow north wall. This façade also best illustrates the stone corbelling at the base of the gable walls that enclose the ends of the eaves. This detail is located on each end of the one-story section's eaves and at the west end of the second story.

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

Interior

Photos 11-33

The house plan is organized from the central, two-story entry, great hall and grand staircase (photos 11-12). The entry terrace and large, formal back terrace are off the great hall. The great hall and corridors that extend from it feature white marble floors with black inlaid trim. An arcade composed of Tudor arches on square "Mannerist" style columns extends north/south across the east half of the great hall and is denoted in the original blueprints as a gallery (photo 12). The columns are carved with lantern-like features and raised panels. The arcade supports the second story landing above and features a wood ceiling crossed by wood beams. The staircase begins on the northwest corner of the great hall and extends up to a mid-level landing, turns south and extends up to the east (photo 11). The balustrade is composed of wood spindles and the sawn, square newel posts feature lantern-like finials. A corridor extends from the southeast corner of the great hall with a marble floor and wood ceiling (photo 13). A music room (originally labeled as a reception room) and library are off the west and east sides, respectively. The music room is also accessed through a Tudor-arched opening from the great hall (right side of photo 12).

The music room features a wood floor and impressive wood-paneled walls, doors, and sawn wood screens backed with silk curtains in a bay centered in its west side (photo 15). Wood panels at the top of the walls and in the doors feature flame-graining. The music room has a plaster cornice and ceiling. The library also has a wood floor and wood-paneled walls, built-in bookcases, and a carved wood frieze at the top of its walls (photo 16). The bookcases feature full-round arched tops and cabinets with linen fold-carved doors in the bottom. An intricately carved marble and alabaster fireplace is centered in the library's south wall and a small sitting nook is in the projecting bay centered in its east wall. The bay has a wood-coffered ceiling, and the remaining library ceiling is plaster.

The south corridor terminates at the south end with a large Tudor-arched opening (photo 13) into the living room off which is the conservatory at the south end of the house. The living room features a wood floor, plaster walls, and a large painted cornice at the ceiling (photo 17). The living room ceiling is plastered with moldings in geometric patterns of quatrefoils, squares, and diamonds, in English Renaissance strapwork style. A large Tudor arched opening is centered in the west wall of the living room for a shallow projecting bay (right side of photo 17). A large, travertine fireplace with tall hood is centered in the south wall of the living room. It is flanked by narrow Tudor-arched openings with Tudor-stylized doors that lead to the conservatory. The fireplace has carvings of lion heads, a large coat-of-arms, and stylized Corinthian columns that flank the opening. The conservatory features a terra-cotta tile floor and sets of steps into the living room (photos 18-19). The walls are plaster and the ceiling, which is also plaster, is vaulted toward the center from each side and features wood moldings at the base of the vault. This allows the full-round arched windows and doors into the space read as dormer-like openings. A small fountain is centered in the north wall at the back of the fireplace to the living room (photo 19). It is composed of a tall, full-round arched panel of green and blue tiles with white tiles in the lunette painted with branches and birds.

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

A corridor extends from the northwest corner of the great hall, through a broad Tudor-arched opening, to the loggia on the west side of the house (photo 14). It features a marble floor, plaster walls, and a plaster barrel-vaulted ceiling. The corridor has a toilet room and small hall off its west side and a staircase to the basement and closets off its east side. A broad Tudor-arched opening in the northeast corner of the great hall leads to the formal dining room (photo 20). The dining room has a wood floor, wood-paneled walls topped by large wood cornice moldings. The plaster ceiling has simple plaster moldings around the perimeter and plaster medallion in the center. The kitchen, which features modern materials and cabinetry, and a breakfast room are north of the dining room. The breakfast room is octagonal and located in the first story of the projecting bay north of the dining room. The current kitchen was once divided into two parts with a pantry in the south half and kitchen in the north half. A service staircase with simple metal balustrade and hallway are off the north side of the kitchen and lead to the basement, second story, and to the porch on the back of the house. Entry to the garage is also gained from this back hall and features a small workshop off its northeast corner.

The second story will be described in the same order as the first story. The second story features a large landing overlooking the great hall and grand staircase with a balustrade of matching composition (photos 21-22). The floor is wood, and the walls and ceilings are plaster. The ceiling is raked at the sides and flat at the top and features wood beam work, some of which sit on carved corbels. A sitting room is in the bay centered off the east side of the landing. It has a large Tudor-arched opening from the landing and features a low-pitched dome-like ceiling toward its center (photo 23).

Corridors extend south and north from the landing. The south corridor has bedrooms with en-suite bathrooms off its east and west sides (the west bedroom is accessed from the landing) and is terminated at its south end by the master bedroom suite (photo 25). A small hall connects to closets, a bathroom, and a large dressing room in the south end of the master suite. A carved travertine fireplace is in the southwest corner of the master bedroom (right side of photo 26). The north corridor features a barrel-vaulted ceiling (photo 29) has a bedroom off its west side and two bedrooms off its east side (photos 27 & 28). Each bedroom features an en-suite bathroom. The north corridor is terminated by a foyer (photo 29) through which access is made to the back service stairs and suite over the garage (photo 31). The bedrooms all feature wood floors and plaster walls and ceilings. The second story has wood baseboards, casings, and cornice moldings throughout, most of which are painted in the bedrooms but not hallways. The second story, and much of the first story, has three-panel wood doors, unpainted.

Nearly all bathrooms feature original tile floors, tall wainscoting, and shower wainscot in a variety of colors and interesting patterned trim (photos 24 & 30). The bathrooms also feature many original or reproduction tub and sink fixtures. The tubs are recessed into broad segmental arches sometimes supported by carved wood corbels. Separate showers are next to the tubs.

The basement features several large rooms besides a large mechanical room and laundry room in the north half of the basement. A vestibule is at the bottom of the stairs that lead down from the north corridor (to the loggia) on the first story. A large hall for social gatherings is off the south

Howard J. & Martha Lacy Mansion

Marion County, IN

Name of Property

County and State

end of the vestibule and a kitchen/bar are at the south end of the hall. A wide hallway leads pass the bar to a large family room, denoted on the original plans as a sports room, with a fireplace at its south end (photos 32-33). These rooms feature carpeted floors except the kitchen that features a ceramic tile floor. These rooms also all feature wide-plank old growth cypress paneling (horizontal planks with carved moldings) and plaster ceilings. The hall that leads to the family room and the family room featured wood beams extending east/west on the ceiling. The family room fireplace is composed of rough-cut sandstone topped by a carved wood mantel. An exercise room, denoted originally as a billiards room, is south of the family room and leads to the hall, shower room, and mechanical room for the pool under the terrace at the south end of the house.

The house is impressively furnished with period pieces or furniture that compliments the style of the house or finishes in the rooms in which they are placed. Some light fixtures are original, like many of the sconces, while others are either period pieces, reproductions, or merely complimentary iron and brass style fixtures.

PUMPHOUSE, 1933. Tudor Revival. Contributing

Photo 10

The small, square two-story building is set into the hillside north of the house. Its walls are composed of sandstone ashlar, matching the house and it has a steeply pitched pyramidal-shaped roof covered with slates and featuring bronze gutters and downspouts. A beltcourse of pitched stone tops the basement; the main story steps in above the beltcourse. A wood plank door is in the exposed south wall of the basement. The main story's front (west) façade features a wood plank door and small cross gable over the doorway. The back (east) façade and north and south facades feature a wood window divided into twelve panes by lead coming centered in the façade. The back façade features a small cross gable over the window.

STONE GATEWAYS, 1933. Contributing (two structures)

Foreground of photo 01 (south gateway)

Pairs of sandstone piers, topped by bronze lanterns, are located at each paved entry from Sylvan Road to the site's horseshoe drive. The piers have a low wall of sandstone that extends from the pier and is terminated by a smaller pier. The piers and walls are capped with pitched stone. The lantern pier features a carved stone frieze below the cap. The wall's stone cap curves downward from the taller pier.

POOL, c. 1960. Non-contributing (structure)

Foreground of photo 05

An in-ground cement pool is southeast of the house. It is organically shaped and has a concrete terrace, embedded with stone, around its perimeter. This does not seem to appear in c. 1950 aerial photography.

TENNIS COURT, c. 1960. Non-contributing (structure)

An asphalt and concrete tennis court surrounded by tall, black chainlink fencing is southwest of the house, just off a bend in Sylvan Road. This does not seem to appear in c. 1950 aerial photography.

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

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

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

POLITICS/GOVERNMENT

Period of Significance

1933

1968

Significant Dates

Significant Person (last name, first name)

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder (last name, first name)

Simons, Henry L.

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

Period of Significance (justification)

There are two periods of significance. First, under architecture, the period of significance is 1933, the year the Lacy Mansion was constructed. The second period of significance, under politics/government, is 1968, the year that the residence was used for organizational meetings for Unigov.

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.)

The Howard J. & Martha Lacy Mansion, 1933, is eligible for the National Register of Historic Places under criterion C using architecture as the area of significance. The mansion is one of the largest Tudor Revival style estate homes in Indianapolis-Marion County, as well as one of the latest constructed for the period during which the style was popular. The mastery of design and quality of features underscore its significance under architecture; these include its sandstone walls and carved stone trim, carved and sawn wood interior features, and fireplaces and bathroom marble and tile.

The mansion is also eligible for an important formation of a government/political system in Indianapolis-Marion County in 1968. The house was host to meetings to establish a unified city-county governing structure called Unigov, led by then-Mayor Richard Lugar, who would become an Indiana statesman and senator. This makes the house eligible using criterion A under politics/government.

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

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

ARCHITECTURE

Howard J. Lacy had his home constructed in 1933 northwest of central Indianapolis, just as the area was beginning to be developed with large estates and change from rural to suburban homes. By this time, the city's boulevard system had been organized and suburban development was expanding with it to the north. Near the Lacy Mansion, suburbs like Golden Hill, Wynnedale, Woodstock, and the auto magnate estates on Cold Springs Road showcased 20th century revival-style homes. The boulevards, and Meridian Street, the city's main north/south street leading into the city center, were being lined with large estate homes in a variety of early revival styles as well. One of the most prominent and frequently used of these was Tudor Revival. The style reached its peak in popularity during this development period of the city with a number of exceptional homes constructed in the style.

The Lacy Mansion, built for a prominent Indianapolis manufacturer, is one of the largest and finest of these estate homes with few rivals. The architectural significance of the home is heightened by its amply sized landscaped lot rising above West Kessler Boulevard and Crooked Creek to the east. Lacy, who was the founder and owner of a national cardboard box manufacturer, contracted with Indianapolis builder Henry L. Simons to design and construct the mansion just as the nation was reeling from the Great Depression. The home's grand manor-estate presence is reinforced with its setting of mature trees and landscaping, as well as supportive architectural resources like gateways and the pumphouse (photos 01 and 10), all original to 1933.

Henry L. Simons (1884-1954) moved to Indianapolis from Pennsylvania in 1920 and formed H. L. Simons Designers & Builders. The company employed architects M. Carlton Smith and Orville Williamson for design work (both men worked for Simons when the Lacy Mansion was being built) and F. H. Bremerman was construction superintendent. Simons had journeyed to France to study countryside homes and brought that design aesthetic to Indianapolis; he called these French Provincial.¹ To what extent his tour of France influenced his work on the Lacy Mansion is unknown, however, Simons designed houses in several period revival styles. Simons was responsible for at least fourteen large residences lining the city's premier residential street, Meridian Street and at least nine other houses in the adjacent Meridian-Kessler neighborhood. His own residence was among these, and several were speculative in nature, being the first builder in the city to construct \$100,000 homes for resale.² In a 1930 advertisement, Simons had already claimed to have built over 300 homes in Indianapolis, with 44 constructed on North Meridian Street.³ Before his death in 1954, Simons had likely constructed over 400 homes in the

¹ "French Architecture Distinguishes Home Purchased by Mr. & Mrs. Clyde Dibble". *The Indianapolis Star*. 11 April 1937. Pg. 35, col. 2

² North Meridian Street Historic District National Register of Historic Places: Historic Landmarks Foundation of Indiana. 1986. Pg. 9

³ "H. L. Simons Architect & Builder", *The Indianapolis Star*. 7 Dec 1930.

Howard J. & Martha Lacy Mansion

Name of Property

Marion County, IN

County and State

city ranging in a variety of styles and noted for their interior refinements. The Lacy Mansion was exceptional among Simons' works built in the Tudor Revival style.

The Americanized version of Tudor Revival style was more an interpretation of a variety of Late Medieval English and Early Renaissance prototypes and periods than it was a recreation of architectural characteristics of the early 16th century Tudor period in England. Typical features of the style include steeply pitched roofs, multiple front gables, and for many homes, stucco and the use of half-timbering in the stucco walls. In other more formal residences and buildings, half-timbering and stucco were typically replaced with brick and stone, particularly in the Jacobean-influenced interpretation of the style. Studied asymmetry and "weathered" details enhanced the style's appeal and sense of historicity. The style was popular in the United States during the 1910s through the 1930s, particularly in residential design. Some of the most exclusive residential neighborhoods, like Meridian Street in Indianapolis, developed in the first half of the 20th century in large cities across Indiana and included examples of the style.

The Lacy Mansion was constructed in 1933 toward the end of the popularity of the Tudor Revival style in the United States; a few of its features are reflective of the evolution of the style in more contemporary finishes and design. The elongated, 200-foot wide, rambling nature of the home's broad front and back facades, with informal, staggered gables fully embodies Tudor Revival architecture (photos 02, 06). The use of random-coursed, split-face sandstone ashlar with limestone trim is more contemporary to the 1930s than the use of brick and stone trim more commonly used in the style's early popularity. The limestone trim, some with carved features, includes Tudor-arched openings and tabbed window and door surrounds, reflecting a refinement of the style. Loggias composed of limestone arches are located along the front (photo 03) and back of the house, and broad terraces with carved limestone balustrades are on three sides of the home.

The house also features groupings of casement windows divided into small panes by lead caning. A few of these are diamond-patterned or have painted medieval themes like coats of arms. The house features a number of projecting bays with cutaway corners or second story oriel bays of stone. Stone-capped battlements top a few of the bays; of particular note is the carved datestone centered in one of the battlements in a two-story bay on the back façade (right side of photo 07). An interesting exterior feature is the heavy timber post and beam porch on the north half of the back façade (photo 08). This feature is common in Tudor Revival homes, often with stucco and half-timbering, but less typical in a house of this level of refinement. The house has several large sandstone chimneys divided into multiple shafts and the roof is covered with slates.

The interior of the Lacy Mansion reflects the Tudor Revival style from elements of its plan composition to finish features. The plan is comparatively narrow, typically composed of large, singular rooms deep on the first story but typically two rooms in depth on the second story. The plan is centered on the two-story space occupied by the great hall that features a wide C-shaped staircase with midlevel landing over the entry in the west half of the hall (photo 11). The great hall opens onto the entry terrace to the west and formal back terrace to the east. It has Tudor-arched openings into rooms and corridors from the hall and features a wood loggia composed of Tudor arches that supports the second story landing/balcony extending north/south across the

Howard J. & Martha Lacy Mansion

Marion County, IN

Name of Property

County and State

east half of the hall (photo 12). This area is referred to as the gallery in the original blueprints, a specific reference to the similar passage rooms in British manor houses. This great hall, with a marble floor and raked second story beamed ceiling, also hints at a more contemporary version of the Tudor Revival style (photos 21-22). Rather than a dark-stained hall, entirely composed of wood panels, the oak floors and woodwork are balanced with white plaster walls and ceilings and have a lighter stain color. This is carried out through the rest of the home. The staircase balustrade features square-sawn balusters and newel posts that are topped with lantern-like finials. This lantern design is carried into the loggia from which Tudor arches spring. Carved spandrels and carved faces, a feature of Tudor style refinement, are also part of the great hall loggia. Carvings of faces grace the great hall of Hampton Court, c. 1532 and are sometimes referred to as “eavesdroppers” to put guests on notice that no secrets could be kept from King Henry. The carved heads are whimsical in nature, much like Roman grotesques.

The nomenclature used for rooms in the original blueprints is also reflective of the style’s evolution. Instead of a large drawing room, the house has a living room. Instead of a music room (though this is what it is used as today), the house had a reception room off the great hall. The house also had a bar and billiards room designation in the basement. The home’s library, reception room, and dining room have impressive wood-paneled walls, but of these, only the library features a fireplace (photo 16). This is also likely an evolution toward a more contemporary lifestyle for revival-style homes. The library includes full-round arched built-in bookcases and cabinet doors with linenfold-carved panels. This panel design, which sought to imitate window tracery or folded linens, is found in several doors of more public rooms and traces its origins to the Tudor period in England. The reception room features impressive flame-wood panels and sawn window screens backed with silk fabric (photo 15).

The large living room, the full depth of the house, has a plaster ceiling decorated with geometric strapwork forms created by plaster moldings (photo 17). A smooth-cut travertine fireplace is centered in the living room’s south wall. The fireplace is flanked by arched doorways into the conservatory and includes carved lion heads and a large coat of arms. The conservatory is filled with light from its tall, arcade-like three walls of full-round arched windows composed of diamond-shaped panes (photos 18-19). A wall fountain with full-round arched panel composed of glazed tiles is centered between the doors leading from the living room. It is thought to be composed of Rookwood tiles and is similar, stylistically, to other Rookwood fountains. The fountain and arched windows feature painted depictions of birds and flowers.

Other important interior features include bays that project from many of the primary rooms of the house (seen in photos 16-17). These bays feature broad Tudor-arched openings into the bays. One of these is the sitting room centered off the east side of the second story landing, which features a dome-like raked ceiling not unlike the breakfast room off the kitchen (photo 23). Only the master bedroom in the south half of the house has a fireplace on the second story, more of a decorative feature than a source for heat in earlier Tudor Revival homes (photo 25). The second story’s north corridor features a barrel-vaulted plaster ceiling (left side of photo 29).

An important aspect of the home is its many en-suite bathrooms that feature original tile floors, walls, and interesting tile trim (photo 30). The house includes eight bathrooms described as the

Howard J. & Martha Lacy Mansion

Marion County, IN

Name of Property

County and State

most modern and complete in appointments.⁴ Many of the tubs are set into alcoves with segmental arched tops, sometimes supported by carved corbels (photo 24). These bathrooms, because of their near-original, pristine condition, are important features of the house. The entertaining rooms in the basement have walls lined with wide-plank, old growth pecky cypress in horizontal coursing. Two rooms in the basement also feature ceilings with cypress beam work (photos 32-33).

The construction of the house is covered in a few newspaper articles during the 1930s. The first reference for the property being associated with Howard J. Lacy is in April 1932 when Lacy was part of a development group named the Exclusive Estates Company. This company was incorporated by Lacy, Victor Jose, Jr., and Robert A. MacGill to purchase property that had gone into receivership owned by Northern Estates Company located at 46th Street and Kessler Boulevard. The 52-acre tract of land had been subdivided into lots, but no homes had yet been constructed on the property; the new corporation planned to begin building homes at the end of 1932.⁵ This is the subdivision in which the Lacy Mansion was built on lots 1 through 3 in 1933.

An in-depth description of the Lacy home's features and manufacturers who were supplying materials appeared in an October 1933 article. The headline was "56-Room House Being Built: Home at 44th and Kessler Under Construction for H. J. Lacy."⁶ The house was described as being built of strict English architecture by architect and builder, H. L. Simons. During the depth of the Great Depression, the house was called fire-proof and pretentious, and employed one hundred men to construct. It is interesting to note that the materials for construction were described and the location from which they were being purchased was also given (all locally), perhaps to underscore Lacy's engagement of local suppliers and builders. This form of local boosterism was common in such articles that ran in the *Indianapolis Star* from 1909-1940. For example, stone for the walls was supplied by Forest Hills Stone Company and the fireproof block for walls was Haydite block supplied by Spickelmier Fuel & Supply Company. Wood framing was provided by Broad Ripple Lumber & Supply Company. The roof is described as composed of variegated colors of heavy Tudor stone slate by Henry Smither Roofing Company, who also supplied roofing metals. Insulation was a Johns-Manville product supplied by General Asbestos & Supply Company, marble flooring in the great hall and corridors was supplied by Wege Marble & Tile Company.

The home's interior wood features were described as composed of rare woods, hand-carved, and supplied by the Burnet-Binford Lumber Company and ornamental plaster work was done by John A. Burch & Sons. The overhead garage doors and all hardware in the house were supplied by J. H. Johnson & Son. The house was air-conditioned by a Gar-Wood heating and air-conditioning system installed by T. A. Mulrey & Sons, who also completed plumbing work. Plumbing fixtures came from the Crane Company. Electric refrigeration was provided through a Kelvinator unit supplied by Pearson Piano Company.

⁴ "56-Room House is Being Built". *The Indianapolis Star*. 8 Oct 1933. Pg. 44, cols. 2-5

⁵ "New Estates Company to Take Over Property". *The Indianapolis Star*. 9 April 1932. Pg. 22, cols. 6-7

⁶ "56-Room House is Being Built". *The Indianapolis Star*. 8 Oct 1933. Pg. 44, cols. 2-5

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

In March 1934, H. L. Simons had announced that he was opening a realty company to aid in selling the homes he was building on speculation. The same article cited that he was completing construction of a 56-room structure for H. J. Lacy, president of the United States Corrugated Fiber Box Company at 44th and Kessler.⁷ The Lacy family began to reside in the home that year.

POLITICS/GOVERNMENT

The Lacy Mansion played host to one of the most consequential 20th century developments in government organization for Indianapolis and Marion County. The residence became the meeting site for city, county, and state political leaders who met during the year of 1968 to structure a combined city-county government system that would be named “Unigov.” As the city of Indianapolis grew from near the center of Marion County, outward, it annexed more and more land in the county. This meant that a litany of services, such as road and emergency services, became piecemeal in coverage between city, county, and a few other incorporated communities. Pressure on city services and development also followed the network of interstates encircling and extending into the city. This led to a desire to re-invent the city with a focus on growth that could become a catalyst for growing the rest of Indiana. Proponents of the idea realized that the Indiana General Assembly, rather the Marion County Council, had greater latitude to authorize Unigov. Therefore the group engaged state leaders as well.

Several names associated with the highest offices in Indiana either attended these meetings at the Lacy Mansion, then owned by the Burkhart family, or played key roles in structuring Unigov. These included Richard Lugar, mayor of Indianapolis (1967-1976) and later a United States Senator (1976-2012), John Mutz, who would become Lieutenant Governor under Governor Robert Orr (1981-1989), and John Burkhart himself. The final hurdle to Unigov’s success was Speaker of the Indiana House, Otis R. Bowen, who would become Indiana’s first two-term governor (1973-1981) and later Secretary of Health and Human Services under President Ronald Reagan (1985-1989).

Of particular note, though not related to Unigov, Richard Nixon, the Republican nominee for president in 1968, stayed at the Lacy Mansion as the guests of John and Ardath Burkhart in that year.⁸ Mrs. Burkhart hosted a tea for Mrs. Nixon at the residence during their stay on May 2-3, 1968, using the large east terrace for guests.⁹ Mrs. Burkhart again hosted a Republican campaign event that included Mrs. Whitcomb, the governor’s wife, and the two daughters of Spiro Agnew, candidate for vice president under Richard Nixon, in October 1968.¹⁰

The year 1968 had been a politically explosive year with the war raging in Vietnam and the assassinations of both Martin Luther King, Jr. and Robert Kennedy, who addressed the city of Indianapolis after King’s assassination. The 1960s had also been a period of significant urban renewal efforts, interstate highway construction through the city, and development of the airport

⁷ “Joins Architect”. *The Indianapolis Star*. 18 March 1934. Pg. 8, col. 3

⁸ *Dreaming a City*, 2016, WFYI Indianapolis

⁹ “Pat Nixon Rides into Town on Wave of Confidence” *The Indianapolis News*. 3 May 1968. Pg. 19, cols. 1-6

¹⁰ “Agnew Daughters Encourage all Generations to Vote” *The Indianapolis News*. 16 Oct 1968. Pg. 20, cols. 3-6

Howard J. & Martha Lacy Mansion

Marion County, IN

Name of Property

County and State

authority and Indiana University hospital campus, which displaced thousands of residents in the city's near west side. It was in this environment that city-county leaders met to forge a new path for the city at the former Lacy Mansion and walk into the great hall under the observation of those "eavesdropper" Tudor-inspired carved faces of the gallery's arcade.

The state Republican party had been gaining momentum in elections during the late 1960s. In 1966, the Republican Action Committee had succeeded in toppling the party's existing power structure in Marion County and L. Keith Bulen became party chair. Indianapolis resident John Mutz had been elected state representative in 1966 under the new power structure. He served in that capacity through 1970, when he was elected state senator. Richard Lugar, a 35-year-old Rhodes Scholar and Naval Intelligence Officer had been elected mayor of Indianapolis in 1967 and was sworn in at the beginning of 1968. It was the realization among many city and state leaders that Indianapolis had become a sleepy-backwater city, and that the state's economic future needed an engine driving growth. It was determined that Indianapolis needed to be that engine.¹¹

Initially convened as an effort to develop a new, urban university, meetings at the Burkhart house (Lacy Mansion) changed course to restructuring city-county government. Mutz stated that "a bunch of us, entirely male and white, began meeting to discuss this on a regular basis in February 1968."¹² The hosts were John and Ardath Burkhart "who lived in an English style manor" on the northwest side of Indianapolis. John Burkhart was the president of College Life Insurance and Ardath was instrumental in civic affairs, being partly responsible for the introduction of educational television in Indianapolis. John Burkhart recommended Lugar as the Republican choice for mayor in 1967. In turn, Mayor Lugar appointed Burkhart to the city's Capital Improvements Board, recommending that he also be named president of the board, in January 1968.¹³

Meetings at the Burkhart house developed the concept to expand the city of Indianapolis, consolidating governments and services into a system that would become Unigov. Mutz called the meetings at the Burkhart house "foundational" and that after some time, he came to see them as Indianapolis' version of the Continental Congress.¹⁴ Mutz called those assembled as modern Indianapolis' founding fathers and an impressive group of men. Those who attended the organizational meetings were Tom Hasbrook (Indianapolis City Council President), Ned Lamkin (Indiana State Representative), Richard Lugar (Indianapolis Mayor), Larry Borst (Indiana State Representative and future State Senator), Deputy Mayor John Walls (former president of the Greater Indianapolis Progress Club), and Beurt SerVaas (Marion County Council President). Also taking part were Marion County Republican Chair Keith Bulen and Carl Dortch, president of the Indianapolis Chamber of Commerce who had been instrumental in developing the city's airport authority and construction of the combined city-county building in 1962.

¹¹ UNIGOV The Legislation that Saved Indianapolis: The John Mutz Story. *Traces*: Indiana Historical Society; Winter 2021, pg. 5

¹² Ibid

¹³ "Lugar Names Burkhart to Capital Improvements Job" *The Indianapolis News*. 11 Jan 1968. Pg. 1, cols. 4-5

¹⁴ UNIGOV The Legislation that Saved Indianapolis: The John Mutz Story. *Traces*: Indiana Historical Society; Winter 2021, pg. 5

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

The group's private meetings were held in suspicion and considered partisan in nature by many critics since ultimately there was not a referendum allowing the public to vote in restructuring city and county government. Even Mitch Daniels, who would become a two-term Republican governor in Indiana, wrote in his senior thesis at Princeton that "the methods these strategies subsequently employed, the context and substance of the Sylvan Drive (Burkhart house) meetings can be supposed to have been highly political, not legal or legislative, in character."¹⁵ Mayor Lugar provided examples of other city-county mergers, in Nashville and Jacksonville. The other attendees warmed to the idea of metropolitan consolidation and two attorneys, Lou Bose and Charles Whistler, soon joined the group meetings. The primary hurdle, politically, was the Indiana General Assembly because Indianapolis did not have home rule, but rather was governed to some extent by state legislative actions. This made the 1968 elections critical to move the concept through the statehouse.

By October 1968, Mayor Lugar had introduced the concept of a unified system of government to the Indianapolis-Marion County public. Lugar stated reasons for the merger as being more cost effective than current overlapping services were costing, and operations of services that were not answerable to elected officials. By this time, though, the group meeting at the Burkhart house had fully embraced the unified government concept. The 1968 election led to Republican majorities in both houses of the General Assembly, making the 1969 legislative session critical for Unigov's success so planning was done with great expediency during the last two months of 1968.

While work essentially concluded for the group at the Burkhart house in 1968, the most difficult aspect of the merger took shape politically in 1969. The first few months required public hearings for Marion County and Indianapolis approvals, and compromise bills that were presented to the General Assembly. The Indiana Senate approved the merger bill on the third and final reading on February 15, 1969. As the bill worked its way through the Indiana House of Representatives, the speaker, Otis R. Bowen, created hurdles for the bill. Bowen, from Bremen in northern Indiana, was suspicious of the Marion County Republican power structure which had delivered the Republican governor's primary race to his rival for that position, Edgar Whitcomb, in 1968. Bowen had substantial power as speaker, but more broadly among Republicans outside of Marion County. He sought support for his tax reform policy in exchange for allowing the merger bill to move forward, and as many felt, held it hostage. Lugar gave out Bowen's personal phone number to the public, which caused a substantial rift.¹⁶ However, the bill became law on March 10, the last day the General Assembly was in session when both Speaker of the House Bowen and the president of the State Senate signed the final version of the bill. It was signed into law by Governor Whitcomb three days later.¹⁷

¹⁵ Ibid

¹⁶ Watt, William. Bowen: The Years as Governor. Indianapolis: Bierce Associates, 1981. Pg. 19

¹⁷ UNIGOV The Legislation that Saved Indianapolis: The John Mutz Story. *Traces*: Indiana Historical Society; Winter 2021, pg. 16

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

Developmental History/Additional historic context information

The Lacy Mansion was constructed for a prominent Indianapolis manufacturer, Howard John Lacy and his wife Martha (Williams). Howard J. Lacy founded the United States Corrugated Fiber (Fibre) Box Company in 1912 at 1409 Roosevelt Avenue in Indianapolis. Lacy had moved his family to the city in the prior year, organized the company and incorporated it on January 1, 1912, with J. B. Finch and R. J. Hauser.¹⁸ Over time, the company expanded to several other cities in the United States: Louisville (KY), Wheeling (WV), Knox (PA), Buffalo (NY), Dayton (OH), and Lincoln (IL). Lacy was born in New Castle, Pennsylvania in 1875 and became an expert in the steel industry, working 10 years in Pennsylvania steel mills. He moved to Chicago to work for Norton Brothers, then became a sales manager for American Can Company in Cincinnati until moving to Indianapolis to begin the box company.

The original manufacturing building in Indianapolis was destroyed by fire in 1929, however, by 1930 the complex had been rebuilt and expanded significantly. It was possibly due to the loss of this building in the fire that the Lacy Mansion was equipped with a firehose, pumphouse, and was built of fire block and concrete. The box company vacated the Roosevelt Street complex in 1960. The former company office building, located at 1411 Roosevelt, as well as two manufacturing facilities for the company are extant and are listed on the National Register (United States Corrugated Fibre Box Company Plant, NR, March 6, 2024).

Howard J. Lacy married Martha E. Williams on January 16, 1900. The couple's two sons, Howard J. Lacy (Jr.) and Howard A. Lacy were also engaged in managing the company. The Lacys also constructed a large hunting lodge named Lacywood in the Trader's Point area of Marion County, to which they would frequently retreat or hold social gatherings. Howard J. Lacy, Jr. became president of the company prior to his father's death which occurred at the residence on June 26, 1952.¹⁹ Martha Lacy was also born in Pennsylvania in 1875. She was engaged in several women's civic organizations including the Women's Department Club, Research Club, and the Indianapolis Propylaeum. Martha Lacy also died at their residence on October 21, 1952.²⁰

By 2008, after the Lacy Mansion had passed through a few owners, including the Lacys and Burkharths, it had started showing signs of deterioration and neglect. Alice (Stewart) and her husband David Berger purchased the 20,000 square foot home and began painstaking restoration. Just as the Lacys and Burkharths had done, the Bergers open their home for civic and charitable functions for Indiana Landmarks and the Indianapolis Symphony, among others.²¹

¹⁸ United States Corrugated Fiber-Box Company Plant National Register of Historic Places form. Ryan Cameron & Mark Foster (Ryan, LLC), 2023.

¹⁹ "Howard Lacy Box Company Founder Dies" *The Indianapolis Star*. 27 June 1952. Pg. 1, col. 5

²⁰ "Mrs. Martha E. Lacy, Clubwoman, Succumbs" *The Indianapolis Star*. 22 Oct 1955. Pg. 11, cols. 1-2

²¹ "Saving Grace: Restoring a Lavish Indy Manor" Indianapolis Monthly: [Saving Grace: Restoring a Lavish Indy Manor \(indianapolismonthly.com\)](http://indianapolismonthly.com)

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

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“French Architecture Distinguishes Home Purchased by Mr. & Mrs. Clyde Dibble”. *Indianapolis Star*. 11 April 1937. Pg. 35, col. 2

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Howard Lacy Box Company Founder Dies” *The Indianapolis Star*. 27 June 1952. Pg. 1, col. 5

“Joins Architect”. *The Indianapolis Star*. 18 March 1934. Pg. 8, col. 3

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“Pat Nixon Rides into Town on Wave of Confidence” *The Indianapolis News*. 3 May 1968. Pg. 19, cols. 1-6

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

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<https://www.indianapolismonthly.com/lifestyle/home/saving-grace-alice-berger-restores-lacy-mansion-indy/>

UNIGOV The Legislation that Saved Indianapolis: The John Mutz Story. *Traces: Indiana Historical Society*; Winter 2021, pg. 5. John Mutz and Edward O. Frantz.

United States Corrugated Fiber-Box Company Plant National Register of Historic Places form. Ryan Cameron & Mark Foster (Ryan, LLC), 2023.

Watt, William. Bowen: The Years as Governor. Indianapolis: Bierce Associates, 1981. Pg. 19

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): N/A

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

10. Geographical Data

Acreeage of Property Approximately 6.9 acres

Use the UTM system

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 567306 | Northing: 4409718 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The property is composed of lots 1, 2, and 3 of Northern Estates First Section. Beginning on the northwest corner of Sylvan Road and West Kessler Boulevard North Drive, on the north edge of Sylvan Road, face west and follow the edge of the road as it curves north a distance of about 1,000 feet to the north property line of 4333 Sylvan Road. Turn east and follow the north property line to the west edge of West Kessler Boulevard North Drive, a distance of about 550 feet. Then turn south and follow the west edge of Kessler Boulevard to the north edge of Sylvan Road, or the point of beginning, a distance of about 600 feet.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries described are the original lots, which have remained joined throughout ownerships, since the Lacy Mansion was constructed in 1933. These are lots 1 through 3 of the Northern Estates development Lacy purchased.

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

11. Form Prepared By

name/title: Kurt West Garner
organization:
street & number: 12954 6th Road
city or town: Plymouth state: IN zip code: 46563
e-mail: kwgarner@kwgarner.com
telephone: 574-780-1423
date: May 13, 2024

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: Howard J. & Martha Lacy Mansion
City or Vicinity: Indianapolis
County: Marion State: Indiana
Photographer: Kurt West Garner

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

Date Photographed: March 13, 2024

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast from Sylvan Road into the south gates at the driveway

1 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at the front façade from the driveway

2 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east at the west loggia on the front facade

3 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north in the west/front loggia

4 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest at the south and back (east) facades

5 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west at the center of the back (east) facade

6 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest at the back (east) facade

7 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west at the back façade of the garage

8 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast at the garage/front facade

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

9 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast at the pumphouse north of the garage

10 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest in the first story of the great hall

11 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast in the first story of the great hall

12 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking south into the south corridor from the first story of the great hall

13 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north into the north corridor from the first story of the great hall

14 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest in the music room (former reception room)

15 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southeast in the library

16 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest in the living room

17 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest in the conservatory

Howard J. & Martha Lacy Mansion

Marion County, IN
County and State

Name of Property

18 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest in the conservatory

19 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast in the dining room

20 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northeast in the second story landing

21 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking west in the second story landing

22 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east in the second story landing sitting room

23 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking northwest in bathroom for southeast corner bedroom

24 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest in master bedroom

25 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking southwest in dressing room in master suite

26 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking south in bedroom off southeast corner of north corridor

27 of 33.

Howard J. & Martha Lacy Mansion
Name of Property

Marion County, IN
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east in north bedroom off northeast corner of north corridor

28 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking south into north corridor from north end foyer

29 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking north in bathroom off northwest corner bedroom

30 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking east in service stair landing on second story

31 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking south past bar in basement

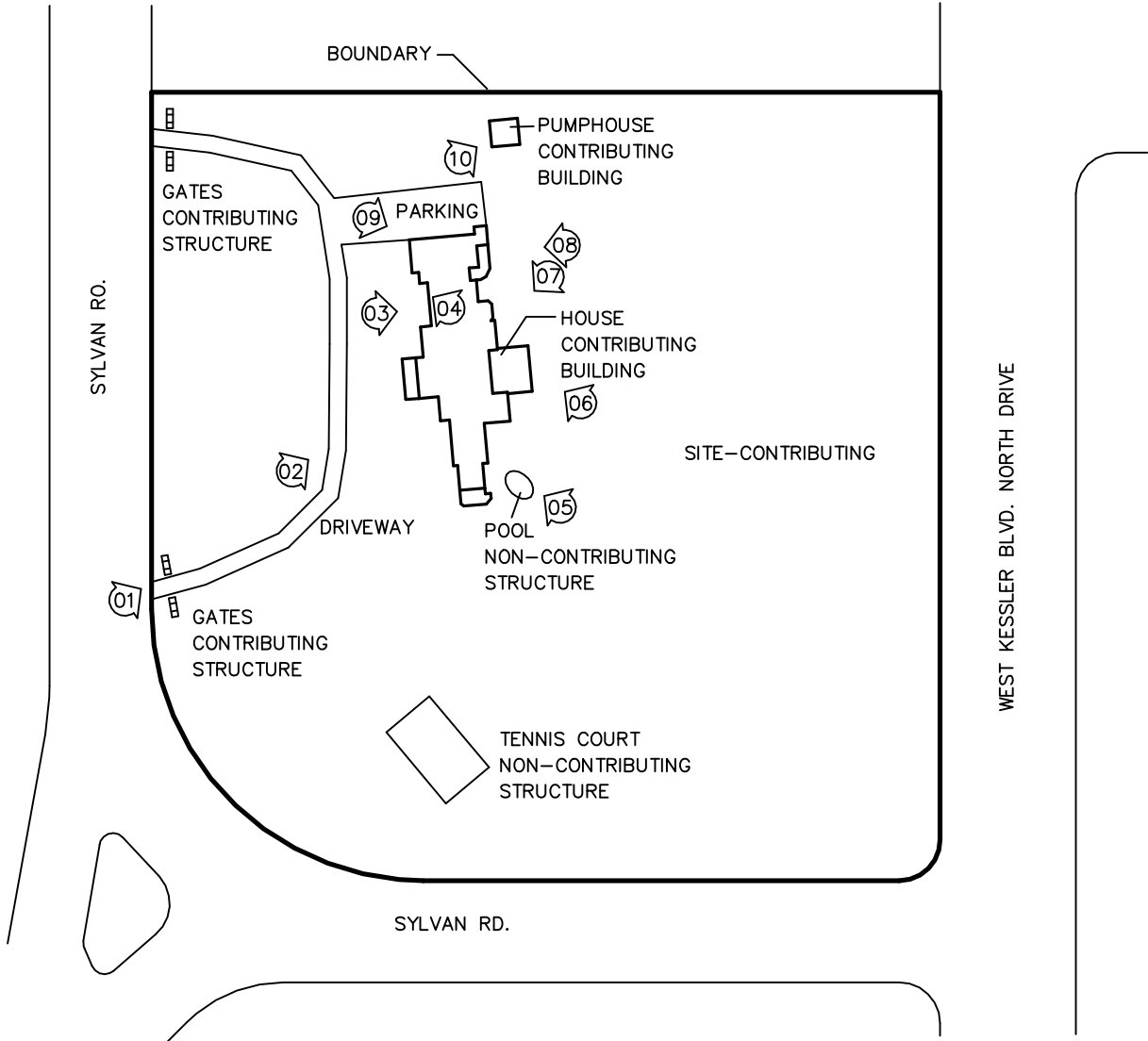
32 of 33.

Description of Photograph(s) and number, include description of view indicating direction of camera: Looking south in basement family room

33 of 33.

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.

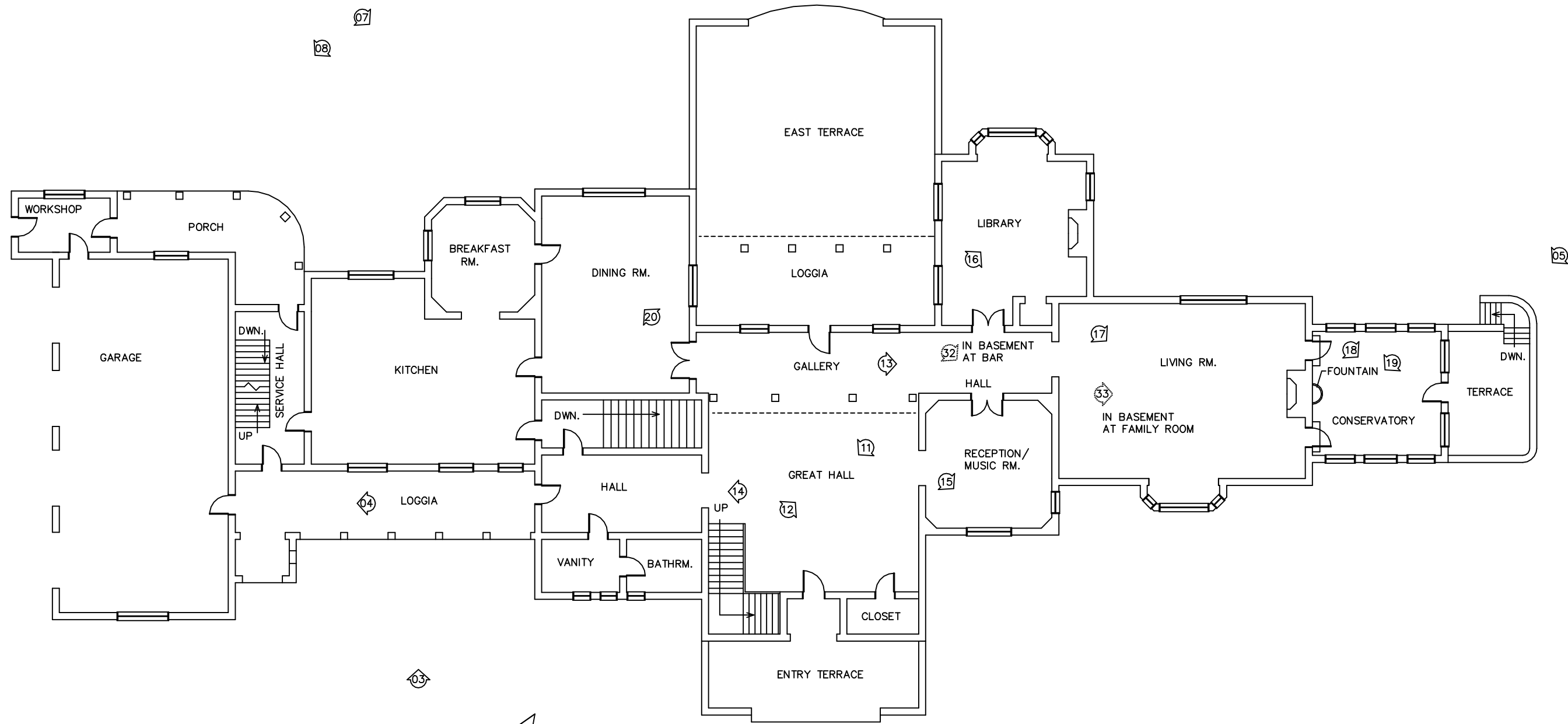


6.9 ACRES

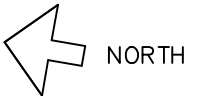
13 = PHOTOGRAPHS

HOWARD J. & MARTHA LACY MANSION
 NATIONAL REGISTER OF HISTORIC PLACES
 4333 SYLVAN RD. INDIANAPOLIS, MARION CO. IN
 FIRST STORY PLAN

- HOUSE - CONTRIBUTING BUILDING
- PUMPHOUSE - CONTRIBUTING BUILDING
- GATES - CONTRIBUTING STRUCTURES (2)
- POOL - NON-CONTRIBUTING STRUCTURE
- TENNIS COURT - NON-CONTRIBUTING STRUCTURE
- SITE - CONTRIBUTING

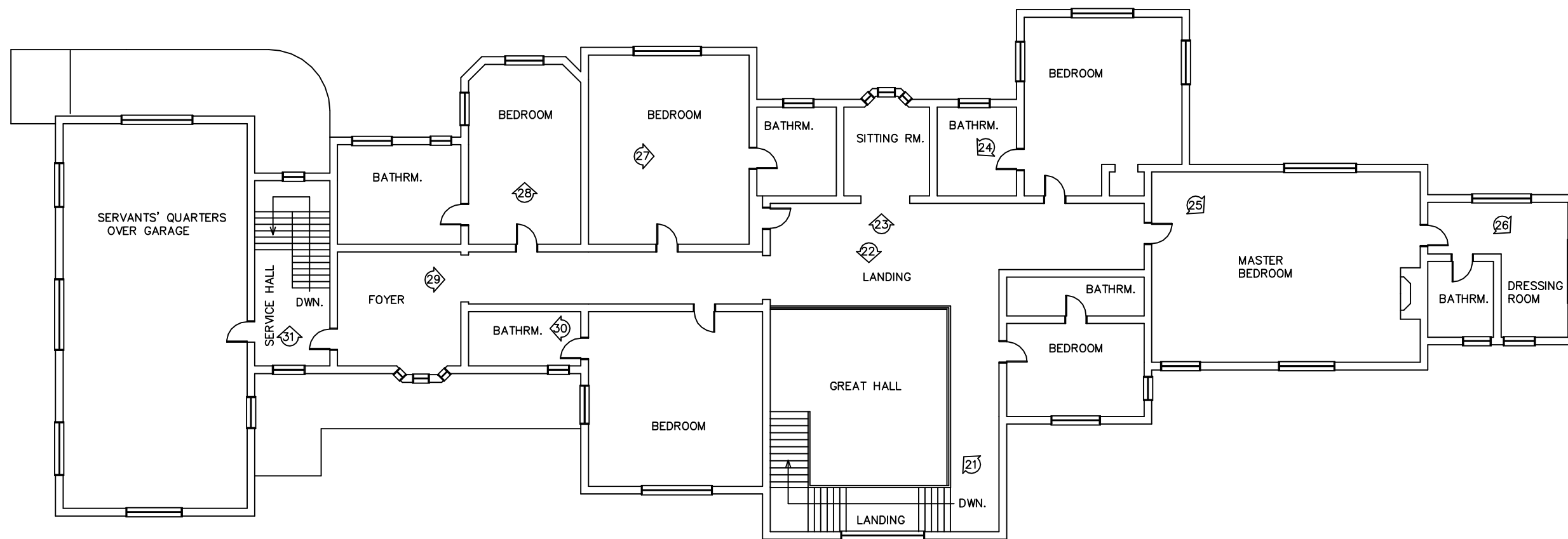


HOWARD J. & MARTHA LACY MANSION
 NATIONAL REGISTER OF HISTORIC PLACES
 4333 SYLVAN RD. INDIANAPOLIS, MARION CO. IN
 FIRST STORY PLAN



NORTH

13 = PHOTOGRAPHS



HOWARD J. & MARTHA LACY MANSION
 NATIONAL REGISTER OF HISTORIC PLACES
 4333 SYLVAN RD. INDIANAPOLIS, MARION CO. IN
 SECOND STORY PLAN



13 = PHOTOGRAPHS

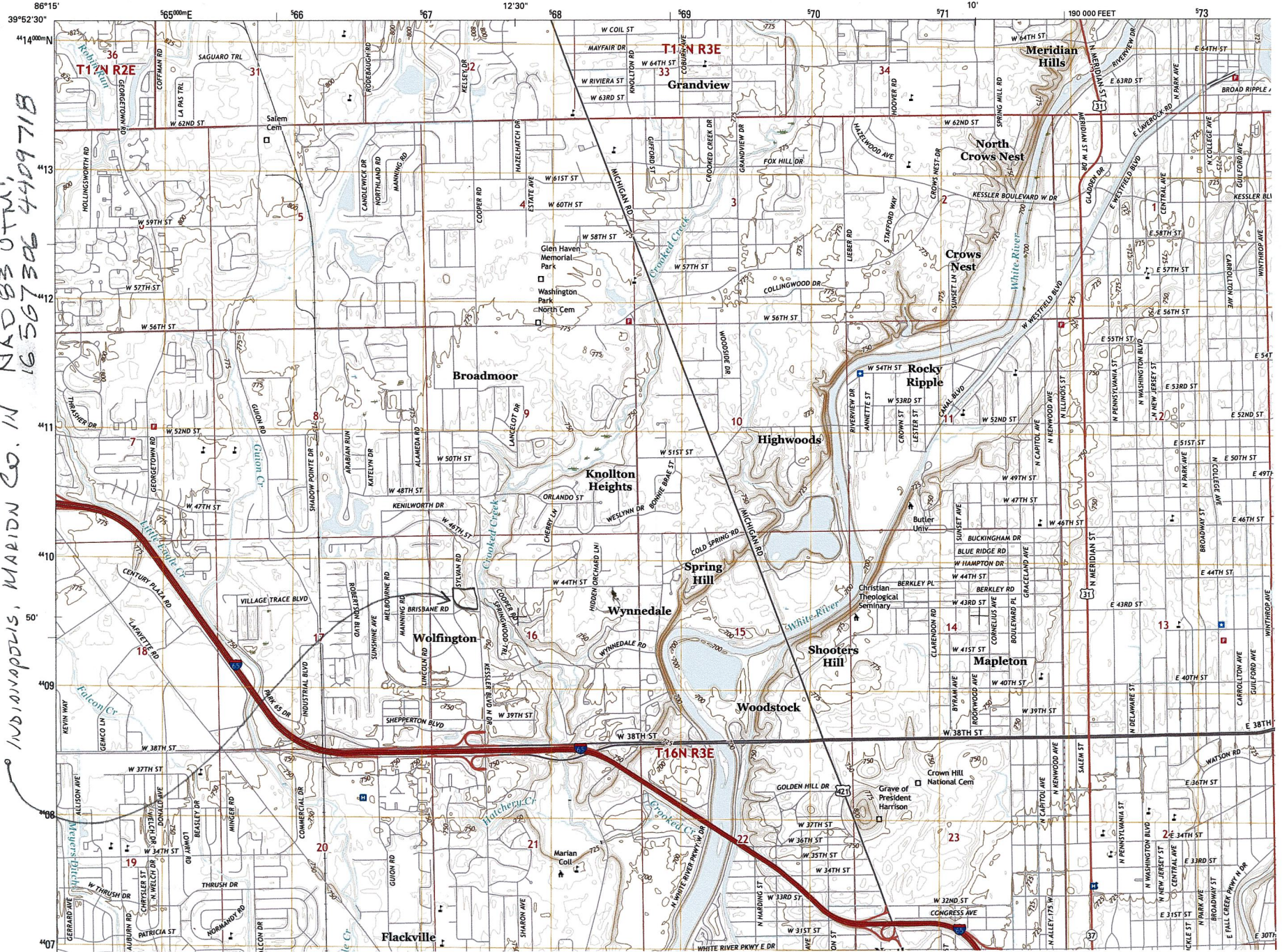


U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY



INDIAN.

Howard J. & Martha Lucy Mansion
NATIONAL REGISTER OF HISTORIC PLACES
INDIANAPOLIS, MARION CO. IN NAD 83 UTM, 16 567306 449718



86°15' 39°52'30" 4414000N 665000E 66 67 12'30" 68 69 570 571 10' 180 000 FEET 573

Map labels include: T16N R2E, T16N R3E, Meridian Hills, North Crows Nest, Crows Nest, Rocky Ripple, Highwoods, Knollton Heights, Spring Hill, Wynnedale, Wolfington, Shooters Hill, Woodstock, Mapleton, Flackville, Grandview, Broadmoor, and various street names like W 64TH ST, W 63RD ST, W 62ND ST, W 61ST ST, W 60TH ST, W 58TH ST, W 57TH ST, W 56TH ST, W 55TH ST, W 54TH ST, W 53RD ST, W 52ND ST, W 51ST ST, W 50TH ST, W 48TH ST, W 47TH ST, W 46TH ST, W 44TH ST, W 43RD ST, W 42ND ST, W 41ST ST, W 40TH ST, W 39TH ST, W 38TH ST, W 37TH ST, W 36TH ST, W 35TH ST, W 34TH ST, W 33RD ST, W 32ND ST, W 31ST ST, W 30TH ST, W 29TH ST, W 28TH ST, W 27TH ST, W 26TH ST, W 25TH ST, W 24TH ST, W 23RD ST, W 22ND ST, W 21ST ST, W 20TH ST, W 19TH ST, W 18TH ST, W 17TH ST, W 16TH ST, W 15TH ST, W 14TH ST, W 13TH ST, W 12TH ST, W 11TH ST, W 10TH ST, W 9TH ST, W 8TH ST, W 7TH ST, W 6TH ST, W 5TH ST, W 4TH ST, W 3RD ST, W 2ND ST, W 1ST ST, W 0TH ST, W -1ST ST, W -2ND ST, W -3RD ST, W -4TH ST, W -5TH ST, W -6TH ST, W -7TH ST, W -8TH ST, W -9TH ST, W -10TH ST, W -11TH ST, W -12TH ST, W -13TH ST, W -14TH ST, W -15TH ST, W -16TH ST, W -17TH ST, W -18TH ST, W -19TH ST, W -20TH ST, W -21ST ST, W -22ND ST, W -23RD ST, W -24TH ST, W -25TH ST, W -26TH ST, W -27TH ST, W -28TH ST, W -29TH ST, W -30TH ST, W -31ST ST, W -32ND ST, W -33RD ST, W -34TH ST, W -35TH ST, W -36TH ST, W -37TH ST, W -38TH ST, W -39TH ST, W -40TH ST, W -41ST ST, W -42ND ST, W -43RD ST, W -44TH ST, W -45TH ST, W -46TH ST, W -47TH ST, W -48TH ST, W -49TH ST, W -50TH ST, W -51ST ST, W -52ND ST, W -53RD ST, W -54TH ST, W -55TH ST, W -56TH ST, W -57TH ST, W -58TH ST, W -59TH ST, W -60TH ST, W -61ST ST, W -62ND ST, W -63RD ST, W -64TH ST, W -65TH ST, W -66TH ST, W -67TH ST, W -68TH ST, W -69TH ST, W -70TH ST, W -71ST ST, W -72ND ST, W -73RD ST, W -74TH ST, W -75TH ST, W -76TH ST, W -77TH ST, W -78TH ST, W -79TH ST, W -80TH ST, W -81ST ST, W -82ND ST, W -83RD ST, W -84TH ST, W -85TH ST, W -86TH ST, W -87TH ST, W -88TH ST, W -89TH ST, W -90TH ST, W -91ST ST, W -92ND ST, W -93RD ST, W -94TH ST, W -95TH ST, W -96TH ST, W -97TH ST, W -98TH ST, W -99TH ST, W -100TH ST.



IN_MarionCounty_HowardJ&MarthaLacyMansion_0001



IN_MarionCounty_HowardJ&MarthaLacyMansion_0003



IN_MarionCounty_HowardJ&MarthaLacyMansion_0005



IN_MarionCounty_HowardJ&MarthaLacyMansion_0006



IN_MarionCounty_HowardJ&MarthaLacyMansion_0007



IN_MarionCounty_HowardJ&MarthaLacyMansion_0008



IN_MarionCounty_HowardJ&MarthaLacyMansion_0009



IN_MarionCounty_HowardJ&MarthaLacyMansion_0010



IN_MarionCounty_HowardJ&MarthaLacyMansion_0011



IN_MarionCounty_HowardJ&MarthaLacyMansion_0012



IN_MarionCounty_HowardJ&MarthaLacyMansion_0017



IN_MarionCounty_HowardJ&MarthaLacyMansion_0019



IN_MarionCounty_HowardJ&MarthaLacyMansion_0021



IN_MarionCounty_HowardJ&MarthaLacyMansion_0033