Queen Anne Revival-Eastlake, Mixed Styles—Mixed Styles?—and so on) are neat pigeon holes.

This approach works best for Madison’s high-style domestic architecture. But a substantial portion of what Windle describes and analyzes defies categories. Architectural history will foster a far greater understanding of the past when early ordinary architecture is treated in the same terms afforded other cultural artifacts.

The lack of maps or other aids is a serious weakness for this survey as well as others in the genre. Taylor’s splendid overview needs graphics and better illustrations to back up his narrative. The book could have easily done with less space devoted to pictures of cornices, windows, brackets, bargeboards or other architectural curiosities.

There is, however, a good deal to admire. Windle draws on a wealth of primary materials (most, unfortunately, unfootnoted) and the collective wisdom of friends and colleagues going back almost forty years. Windle also gives a few industrial and vernacular structures their due. The city’s fabled Main Street is thoroughly treated, though divided up according to “style” instead of with any kind of spatial or environmental perspective. What good does it do anyone to know that at 317-19 West Main “the lower edge of the cornice above the windows is also curved to follow the curves of the windows” (p. 165).

These criticisms naturally raise questions about the purpose of such surveys. Are they meant to praise the old line with loads of genealogical material? Are they intended to reward those who do a good job of maintaining or restoring their historic properties? Are they meant to reinforce the good deeds of the publisher?

Windle and Taylor have done this and, thankfully, more. Students of Indiana history should welcome this work and hope for more in the future.

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It is refreshing to find a book about artists that so thoroughly accomplishes exactly what it set out to do: to tell a story of devotion. As one reads the six chapters, which chronologically outline the lives of two successful Indianapolis printmakers, one discovers
that George Jo and Evelynne Bernloehr Mess were as deeply devoted to their careers as they were to each other.

The first two chapters describe the childhoods of both artists. Evelynne Bernloehr knew early on that she wanted to be an artist. As a child, she won an art scholarship to the Herron School of Art in Indianapolis, drew at summer camp in Brown County, studied etching at Arsenal Technical High School, and returned to Herron in 1922 to study painting with William Forsyth and Clifton Wheeler. George Mess was introduced to art by his father, a photo-engraver. George also received scholarships to the Herron School of Art and studied with Marie C. Todd, although the artist Otto Stark was his major influence there. In 1921 he began a commercial art business and met Evelynne during evening art classes at Herron. In 1925 they married and settled in Broad Ripple.

DuBois next discusses the artists’ careers. Determined to overcome the limitations of her era, Evelynne dedicated her life to the art of printmaking. She introduced the medium to George, who mastered the technique of aquatint. While gaining solid reputations as fine artists, they supported themselves with such jobs as fashion artist for L. S. Ayres and Company and advertising agency artist and designer. They established the Circle Art School (1927–1982) as well as teaching in Indianapolis art schools. Evelynne was also the founder of the Printmakers Association of Indianapolis. After sojourns in Europe and Chicago, the Messes returned to Nashville in 1940, at which time George’s career soared, and Evelynne abandoned much of her career to assist George with his.

The last two chapters of the story focus on George’s struggle to continue producing numerous aquatints and oil paintings despite a serious illness. He exhibited frequently around the country, including at the Society of American Graphic Artists in New York City, the Library of Congress, the Society of Chicago Printmakers, and the Dayton Art Institute. Eventually, however, his illness won the battle, and he died in 1962. As she tried to cope with her husband’s death, Evelynne devoted her energy to organizing a retrospective of his work at the Herron School of Art in 1963. Soon after, she again began making prints as well as executing a considerable number of oil paintings and watercolors. She opened an art school in Brown County and exhibited frequently at the Hoosier Salon and the Brown County Art Gallery. Evelynne remarried in 1969 and continued to teach at her school until she sold the property in 1980.

Over seventy illustrations and photographs enrich the book, although there is no illustration numbering system, making it difficult to find the mentioned work. Many similarities exist between George and Evelynne’s art; in keeping with the realist tradition, their works encompass a variety of subjects. Landscapes, still lifes,
cityscapes, portraits, and interiors were executed with skillful manipulation of both printmaking and painting techniques.

The Indiana historian, and more specifically, the Indianapolis historian, will take special interest in DuBois's many references to people and locations in the city during the first half of the century. The author does an excellent job of chronicling the history of the art world in Indianapolis; this is explored further in an informative essay at the end of the book by Martin F. Krause on "A History of Printmaking in Indiana." The endnotes of each chapter are a helpful resource, although the book lacks a bibliography. An appendix of explanations and definitions of printmaking techniques would have been extremely useful. The author does provide a thoroughly documented chronological list of all of the artists' works as well as an impressive list of their known works in permanent collections.

Art historians may tend to find this book too colloquial and will have no use for it as a textbook. While DuBois poignantly recounts the artists' lives and careers, she fails to provide a critical analysis of their art works. Moreover, the artists are not put into the context of twentieth century art. There is no mention of major contemporary artists or trends; the Messes are taken out of the mainstream and generally discussed as insular Indiana artists. This is unfortunate, for their works attest to their talent and merit serious critical study. On the other hand, the general reader will enjoy the story and will learn about art and the Indiana art world in the process. In a sense, it is fortunate that one does not need to be an art historian or have an extensive art background to appreciate what this book has to offer. It makes no attempt to intimidate the reader, who in fact will come away feeling privileged at having been given the opportunity to glimpse the more personal, intimate side of two artists—an opportunity that books on contemporary artists rarely offer.

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Over a decade in the making, The Antislavery Movement in Henry County, Indiana, began as a high school research paper first published as a pamphlet by the Henry County Historical Society in 1975 and reached its present form after evolving through several stages of expansion and revision. Thomas D. Hamm seeks not only to "tell the story of Henry County's abolitionists" but to identify as many as possible of these abolitionists, most of whom were