

## The Fine Arts in Indianapolis, 1875-1880

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During the last quarter of the nineteenth century, America began to make some serious contribution to the art of the world. The greatest artistic achievement of the century was the creation of the modern landscape. In France the outstanding exponents of nineteenth century art were members of the Barbizon school. Following these were the Impressionists. Both had important effects on American painters, specifically upon the Hoosier artists. The Centennial Exposition of 1876, at Philadelphia, showed to many Americans for the first time the really great art of the world; and shortly after, the return of American students from the studios of Paris and Munich added new perspective to artistic thought and expression of this country. Among those students returning from European studios after 1876 were a number of Indianians who made a valuable contribution to the American school of art which was developing at that time.

The early 1870's found Indianapolis with no art school, though there were a few individual artists with established studios. Jacob Cox had been the principal painter since 1844, and after 1860 he found enough patronage to enable him to turn from his tinner's trade and devote his time wholly to painting.<sup>1</sup> Other artists in Indianapolis in the early seventies were mostly pupils of Cox; one of the most prominent of them was Mrs. Lottie Guffin. Though Cox had painted some landscapes at that time, there was greater demand for portraits.

There have been several sculptors in Indiana, but Indianapolis can claim few of them. The earliest sculpture by an Indianapolitan was the statue of Benjamin Franklin by John Mahoney, erected in 1874 above the front doorway of the Franklin Insurance Company building in the southeast segment of the Circle.<sup>2</sup>

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<sup>1</sup> Mary Q. Burnet, *Art and Artists in Indiana* (New York, 1921), 81, 84.

<sup>2</sup> The Benjamin Franklin statue has since been moved to the lawn of the International Typographical Union, the former Van Camp mansion, in the 2900 block on North Meridian Street.

There was more demand for the work of architects by the early seventies than for any other branch of art. Post-Civil War prosperity in Indianapolis partially expressed itself in the pretentious mansions of wealthy industrialists who followed the precedents set by the period's elaborate public buildings. Mansard roofs, cupolas, high ceilings, and elaborate ornamentation were characteristic of the Victorian homes to be found in Indianapolis in 1875. D. A. Bohlen, Joseph Curzon, Isaac Hodgson, and Edwin May were some of the well-known architects with offices in Indianapolis at the time.<sup>3</sup>

Joseph Curzon, resident of Indianapolis since 1851, had designed the Union Railway Station, the first union station in the United States (1852), the Second Presbyterian Church which still stands at Vermont and Pennsylvania streets (1864-1870), and the old Vajen residence (1862) at New York and Meridian streets, where the Telephone Building now stands. Francis Costigan, who had died by 1865, was the designer of several of the most outstanding public buildings in Indianapolis, as well as a few large residences. The classical style was typical of these Costigan buildings: Institute for the Blind on North Street, buildings for the deaf and dumb, Hospital for the Insane, and Odd Fellows building. He was said also to have been the architect for the old Bates House.<sup>4</sup> He designed the Lewis Hasselman residence,<sup>5</sup> which was wrecked to make way for the Indianapolis Athletic Club, and very probably the Vinton-Pierce house,<sup>6</sup> which was removed to make room for a used car lot at Fourteenth and Meridian streets. William Tinsley's Gothic-style Christ Church of the early 1850's, remains on the Circle, one of the few landmarks to remind the observer of the artistic taste of an earlier day.

But for a few isolated examples, the architecture of 1875 in Indianapolis has disappeared. In the short space of seventy-five years, approximately two generations, the face of the city has almost entirely changed. Few now living will remember that young riders raced their ponies madly up and down Meridian Street when it was not in use as a ball park; that residents of the University Park area trudged to Sixteenth

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<sup>3</sup> Lee Burns, "Early Architects and Builders of Indiana," *Indiana Historical Society Publications* (Indianapolis, 1895- ), XI (1937), 198.

<sup>4</sup> *Ibid.*, 197-198.

<sup>5</sup> Interview with Miss Anna Hasselman.

<sup>6</sup> Interview with Mrs. Frederic Krull.

and Illinois streets nightly to drive home the family cow for milking; that every family raised its own chickens; that almost every house had a soft water tank under the roof, which was regularly filled by pumping water from the cistern; that front yards, in which reposed iron dogs, deer, and flower urns, were commonly surrounded by iron fences, and back yards, by high board fences; that there were no paved streets as we think of them, and Meridian Street was often a sea of mud.<sup>7</sup>

Though writers at the turn of the century and after—Tarkington, Nicholson, and others—wrote nostalgically of the beauty of Indianapolis in this earlier period, the city taken as a whole was probably not exceedingly beautiful by architectural standards. There was commonly little city planning in this period, individual architects being responsible only for individual buildings, resulting in a “disorderly urban mass.” A progressive industrial civilization had no need for art; therefore, one need not expect the factories to be beautiful.<sup>8</sup> Values were uncertain, and the quantitative standard governed. Thus, fine architecture was a matter of size and expense, while the common buildings possessed no human standards, becoming cheap, niggardly, and cramped. What architectural style there was indicated a mixture of early baroque with the traditional medieval.<sup>9</sup>

Art in Indianapolis had been encouraged and promoted, as already noted, by Jacob Cox, who for years was almost the only artist in the city. Starting business there as a tinsmith, he later found enough demand for his portraits and landscapes that he could devote his entire time to painting. A writer in the *Indianapolis News* referred to Cox as the “Nestor of painting in Indiana.”<sup>10</sup> When Cox came to Indianapolis, only a few homes displayed the commonest of prints. By the seventies, Cox’s paintings hung in at least three hundred homes in the Hoosier capital. Many of these pictures portrayed local scenes, for, as Cox said, material at home was as good as could be found anywhere, nature was familiar, and the public more sympathetic.<sup>11</sup> Thus was set the trend for art

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<sup>7</sup> Interview with Miss Anna Hasselman.

<sup>8</sup> Lewis Mumford, *Culture of Cities* (New York, 1938), 405.

<sup>9</sup> *Ibid.*

<sup>10</sup> *Indianapolis News*, November 13, 1879.

<sup>11</sup> *Ibid.*

in Indianapolis and the whole state of Indiana; for later painters, the Hoosier Group, and still later the Brown County artists, capitalized on the local scene, though some of the Hoosier Group had to go to Munich to learn this important lesson.

Dull times which had followed the panic of 1873 affected artists' sales, but Cox continued to paint his landscapes and figure pieces. In 1875 portrait painting was improving, and by 1877, in addition to that of Cox, studios were maintained by ten or twelve professional artists, among them Dewey Bates, John Love, Mrs. Lottie Guffin, and T. C. Steele. But as the oldest of them, Cox was said to be "as much an Indianapolis institution as the Circle Park," for he had "maintained alone all the repute our city could claim in an esthetic way."<sup>12</sup> Though not highly regarded as a teacher, he rendered valuable assistance to William Miller, Joseph O. Eaton, John Niemeyer, and William M. Chase, the latter in turn assisting Barton S. Hayes.<sup>13</sup> On the basis of Cox's teaching, his daughter, Julia, was able to enter directly the life class in the Philadelphia Academy of Design without going through the usual year's preparatory work. During the late seventies he had a valuable co-worker in Mrs. Guffin, who painted many portraits. A Boston artist declared she had more vigor and masterly control of color than any woman he ever saw—in fact, she painted more like a man.<sup>14</sup>

Probably the greatest single cultural influence in the country during the seventies was the World's Fair in Philadelphia in 1876. Arts of the western world were shown in their fullness and perfection as never before,<sup>15</sup> and soon after, the people of America began to awaken to a realization of the importance of art to the nation. Many American artists were returning from study abroad, most of them settling in the East. Among these returnees were James F. Gookins and John W. Love.<sup>16</sup> In March, 1876, W. M. R. French, art critic for the *Chicago Tribune*, gave a lecture in Indianapolis and

<sup>12</sup> John Herron Art Museum, *Paintings by Jacob Cox: A Retrospective Exhibition of Work by an Early Indianapolis Artist, November 8 to 30, 1941* (Indianapolis, 1941).

<sup>13</sup> *Ibid.*; *Indianapolis News*, November 13, 1879.

<sup>14</sup> *Indianapolis News*, November 13, 1879.

<sup>15</sup> *Ibid.*, May 11, 1876.

<sup>16</sup> Sister M. Dolorita Carper, "A History of the John Herron Art Institute" (M.A. Thesis, Butler University, 1947).

it was reported that considerable interest was stirred up.<sup>17</sup> In January, 1877, the Fourth Presbyterian Church held an entertainment where stereopticon views of scenes from nature and art were shown.<sup>18</sup> A few weeks later, William Parsons, a noted English essayist, gave a lecture at the Masonic Hall on Michelangelo, and it was reported that a "large and intelligent audience" was present and that the lecture was "highly appreciated by all who heard it."<sup>19</sup> Early in 1877, the artists of the city formed an art association and placed their own pictures on exhibit. Only a few over twenty pictures were shown, but it was hoped that this small collection would become the "nucleus of what would some day be a splendid annual display."<sup>20</sup>

On July 12, 1877, the prospectus of the State School of Design was issued by James F. Gookins and John W. Love. It was proposed to establish a joint stock corporation with a capital of \$10,000.00, shares to sell at \$50.00 each. Tuition for the school was set at \$10.00 per month, and courses would be offered in portrait and landscape painting; engraving on wood, stone, and steel; architectural drawing; modeling in clay and wax; and various forms of sculpture. The location of the school would be in Fletcher and Sharpe's block at the southwest corner of Washington and Pennsylvania streets.<sup>21</sup> There were eleven rooms, well-lighted and well-equipped, and here the first art school opened, October 15, 1877, under what appeared to be the most favorable auspices.<sup>22</sup>

The initial exhibit of the school was a grand display of art work spanning 2,000 years, including, according to the newspaper account, "European paintings, the Pompeian bronzes and water-color drawings belonging to the collections of Mr. R. L. McQuat and Mr. Albert Fletcher" of Indianapolis, as well as some Gookins landscapes which had been saved from the Chicago fire.<sup>23</sup> The attendance was gratifying and the Art School was off to a fine start.<sup>24</sup> Late

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<sup>17</sup> *Indianapolis News*, March 11, 1876.

<sup>18</sup> *Ibid.*, January 19, 1877; *Indianapolis Journal*, January 19, 1877.

<sup>19</sup> *Indianapolis News*, April 3, 1877.

<sup>20</sup> *Ibid.*, February 12, 1877; *Indianapolis Journal*, January 22, 1877.

<sup>21</sup> *Indianapolis News*, July 12, 1877.

<sup>22</sup> Art Association of Indianapolis, *A Record: 1883-1906* (Indianapolis, 1906), 35-36.

<sup>23</sup> *Indianapolis News*, October 18, 1877.

<sup>24</sup> *Ibid.*, October 20, 1877.

in December another exhibit was held including paintings from Cincinnati and other neighboring cities, as well as bronzes from Naples. Pupils of the Indiana School of Art were working hard for the \$50.00 prize that had been announced.<sup>25</sup> Gookins and Love then announced another prize calculated to spur young artists to greater achievement. Two years' maintenance in Europe would be offered to the pupil in a class of not less than fifteen who made the most progress in one year of study in the Indiana School of Art. Tuition, the public was reminded, would be \$100.00 for the year (a saving of \$20.00 if paid by the year).<sup>26</sup>

The second exhibition of the school got under way January, 1878, including the latest and best works of home artists, among them the work of Cox, Steele, Dewey Bates, and A. E. Sinks, together with work of prominent painters from other cities. The bust of Oliver P. Morton by John Mahoney, and crayon work of pupils of the art school were also displayed.<sup>27</sup> Judges of the students' work were Dr. W. B. Fletcher, T. C. Steele, and H. Lieber.<sup>28</sup> Other art exhibits followed at intervals, lending some aspect of permanence to the new art school. At least two characteristics may be observed which emphasize the nature of public regard for art in this period: admission was charged, usually twenty-five cents per person, and the exhibits were always opened with some sort of popular program, usually including refreshments. This entertainment, for such it was intended to be, would be one of popular appeal, including music. Indianapolis society would turn out in large numbers, in full dress, to see and be seen. Today, small intimate teas or dinners for members of a salon inaugurate a new exhibit, and admission is free during the entire showing; but at that time the art association needed both money and patronage and a bit of fanfare was both appropriate and desirable. Though these affairs became social events, still some basis for taste in art was being built up in the public mind. The entertainment feature thus seemed prominent in the shows of the Art Association; but when such affairs were

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<sup>25</sup> *Ibid.*, December 18, 1877.

<sup>26</sup> *Ibid.*, December 24, 1877; *Indianapolis Journal*, December 25, 1877.

<sup>27</sup> *Indianapolis News*, January 3, 1878; *Indianapolis Sentinel*, January 4, 1878.

<sup>28</sup> *Indianapolis News*, January 4, 1878.

held by some other group, they were scoffed at. In April, 1877, the Y. M. C. A. opened an art loan exhibition, following a suggestion of the *News*. But this was said to be no real art exhibition at all, for its stated purpose was to make money to furnish the organization's social club rooms. Thus, the Y. M. C. A. was said to care only for money and to care nothing for art, which should be for all to enjoy, for the benefit of all.<sup>29</sup> It would seem, however, that if enough popular regard for art existed that an exhibition could be expected to net enough for the purpose announced, the public taste was to be complimented for its cultural attainment.

An exhibit was held in April, 1878, one in May, and another in July. In May it was reported that the opening of the exhibition was a "crushing success," for the halls were jammed. The band performed, and it was "an event in the history of the city." About two hundred paintings and numerous sketches and casts were shown, but a critical view of them was impossible due to the crowds. "Indianapolis has never looked upon such a display," wrote a reporter. "Gookins and Love have an art gallery in all the term implies. Not a Vatican, Louvre, or Dresden gallery, but it is kith and kin with them as an assemblage of objects of real art, and judging from last night the people of this city are well aware of it and will avail themselves of it."<sup>30</sup>

But with all this fine beginning, the school was doomed to financial failure. Public interest was not yet widespread enough to insure sound financial backing for such an enterprise. Gookins resigned first, and Love, no business manager, struggled for a time; but finally Love was forced to give it up in November, 1879. He died shortly after.<sup>31</sup>

During the period of this first Indiana School of Art, there were other influences operating to increase the taste for art; yet there seemed to be no united, concentrated effort of any group, and so it appeared that Gookins and Love were working more or less alone in their effort to make art a paying profession. In May, 1878, a Professor Waugh exhibited some views of Italian works of art.<sup>32</sup> In January, 1879, a

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<sup>29</sup> *Ibid.*, April 5, 1877.

<sup>30</sup> *Ibid.*, May 8, 1878.

<sup>31</sup> Carper, "A History of the John Herron Art Institute," xii; Art Association of Indianapolis, *A Record: 1883-1906*, pp. 35-36.

<sup>32</sup> *Indianapolis News*, May 4, 1878.

Professor Cromwell brought a display of art illustrations to Indianapolis, and it was reported that the audience was one of the best in point of quality that the city could turn out.<sup>33</sup>

Enrollment had fallen off, however, and the school was forced to close. Almost at once several interested persons met to devise a plan to create a permanent patronage for artists, and means whereby Indianapolis children and others might have the advantage of art instruction. It was proposed to organize a corporation to be called the Indianapolis Academy of Art and Mechanics Institute, and that instruction in all branches of artistic education be free to Indianapolis pupils, "foreign" students to be charged a certain sum per month. The balance of money needed was to be raised by solicitation. All this was to be done under the law regulating voluntary associations. Rev. S. M. Vernon, J. W. Love, George P. Anderson, Rev. N. A. Hyde, W. A. Ketcham, John A. Finch, L. A. Kiefer, Rev. O. C. McCulloch, and John C. New were chosen to serve as directors until the first meeting of the stockholders.<sup>34</sup> Thus was demonstrated a deep and abiding interest in the arts. Love and Gookins had given Indianapolis a taste of what art activities might mean to the cultural life of the city and it would be only a matter of time until a permanent organization would arise.

The yeoman service rendered by the H. Lieber store in this field should not be overlooked. Selling artists' supplies as well as pictures themselves, Herman Lieber had a practical as well as an esthetic interest in the art school and also in the welfare of individual artists. It is well-known that Lieber lent a friendly hand to T. C. Steele, perhaps even to the extent of financial assistance to enable him to go to Munich to study art at the Royal Academy.<sup>35</sup> Lieber had opened a stationery and bookbinding shop in Indianapolis in 1854, later expanding it into a retail art store with a factory for picture frames and other art necessities. He had chosen to establish this art store in a period when much more practical things were a necessity, and often found it difficult to keep his business going. But he no doubt realized that his encouragement of the young artists and the appreciation of their work

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<sup>33</sup> *Ibid.*, January 30, 1879.

<sup>34</sup> *Ibid.*, November 27, 1879.

<sup>35</sup> Clifton A. Wheeler, lecture at John Herron Art Institute, October 21, 1951.

was important if the art spirit were to be kept alive in Indianapolis.<sup>36</sup> At intervals he would exhibit the work of local painters, and at other times he would show foreign art works or copies of famous paintings.<sup>37</sup>

Thus painting began to flourish in Indianapolis as an art which could be taken up as a profession, and which might be expected to furnish at least a modest living for its devotee. As for sculpture, there were probably no sculptors in Indianapolis in the seventies except John Mahoney whose bust of Governor Morton was shown at the art exhibition in January, 1878. Though sculptural works were not produced locally, there was no lack of taste for them in the homes of the time. We find the John Rogers groups prominently displayed in most of the better homes. "To Americans of the second half of the nineteenth century one mark of artistic, social, and financial respectability was the possession of one of the small pieces of statuary known as Rogers Groups. These figurines occupied a post of honor in many a parlor, placed on a table, a whatnot, or more frequently, on a pedestal in the bay window."<sup>38</sup> These groups were extremely popular, being available also in stereoscopic views, magic lantern slides, albums of photographs, and even amateur performances of "living statues," posed by actors in white make-up and white costumes against a black background.<sup>39</sup> John Rogers had made many of his original "copies" of statuary from living models dressed in costumes of the day, and so they have value historically as well as being illustrative of the popular artistic taste.

Equally popular at the entrances or on the lawns of homes of people of good taste of the period, were cast iron figures of animals and birds. The entrances to the Hasselman house on North Meridian Street between Vermont and New York streets, and the Vinton-Pierce house at Fourteenth and Meridian streets, were guarded by iron lions. Those at the former residence were a pair, two figures exactly alike, somewhat

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<sup>36</sup> Anna Nicholas, *The Story of Crown Hill* (Indianapolis, 1928), 92-93.

<sup>37</sup> *Indianapolis News*, May 30, 1877.

<sup>38</sup> William George Sullivan, "A Rogers Group," *Art Association of Indianapolis, Indiana, John Herron Art Institute Bulletin* (Indianapolis, 1911- ), XXXVIII (October, 1951), 18-19.

<sup>39</sup> *Ibid.*, 21.

less than life size.<sup>40</sup> Those at the Vinton-Pierce house, the work of Isidore Bonheur, brother of the famous painter of animals, Rosa Bonheur, were perhaps larger, and showed unusually life-like creatures surrounded by young lion cubs.<sup>41</sup> One might see a cast iron deer or stork, or perhaps an iron urn for planting flowers, on many front lawns. Still standing are most of the statues in Woodruff Place which were typical of this decade. There were fountains on many lawns, and those constructed by James O. Woodruff may still be seen in the driveways of that community.

Whether people of the period had a genuine feeling for this form of art, or whether they placed the statuary so as to create the popular impression they wished the community to have concerning them, is a moot point, as it must be in considering the true cultural values demonstrated by the patronage of any form of art. There was no doubt considerable imitation and copying of the prevailing fashions.

Construction of both public and private buildings was apparently not affected by the panic until 1876. In 1874, architects of the city announced that improvements under way or projected for the season totalled \$1,500,000.00.<sup>42</sup> In 1875 some of the building permits published in the *Indianapolis News* amounted to well over \$1,000,000.00. There is no way to estimate the number of dwellings this represents, nor is it likely that this indicates all the permits issued. With prices as low as they were then, this would seem to indicate no curtailment in the building trades and would be some reflection of the prosperity still present in other types of business. Some of the buildings to be erected in 1875 included about seventy-five houses to be built by William H. English on or near English Avenue,<sup>43</sup> the Lilly warehouse and factory, the Alvord Brick and Iron Works, the A. E. Fletcher dwelling,<sup>44</sup> and the Harvey Bates residence on North Delaware Street.<sup>45</sup>

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<sup>40</sup> Miss Anna Hasselman rescued these when her old home was torn down to make way for the Indianapolis Athletic Club, and moved them to her present home on West Forty-first Street.

<sup>41</sup> "Leowen Mit Jungen" is now owned by Henry Pierce, brother of Mrs. Frederic Krull.

<sup>42</sup> *Indianapolis News*, April 11, 1874.

<sup>43</sup> *Ibid.*, June 1, 1875.

<sup>44</sup> *Ibid.*, May 15, 1875.

<sup>45</sup> *Ibid.*, July 8, 1875.

In February, 1876, it was stated that prospects for building were not so promising as in the preceding year due to hard times, and that capitalists hesitated to invest in business blocks or costly manufacturing enterprises. Still, plans were announced for the building of at least three churches and three business blocks. Lewis Shively planned the construction of a brick residence on North Meridian, the design to be Renaissance architecture, two stories high, with a mansard roof.<sup>46</sup>

In 1876 it was announced that the panic had caused so much financial embarrassment to J. O. Woodruff that he was unable to complete plans for Woodruff Place before that time. Woodruff was no doubt something of a visionary, and the Place was too great a distance from the business district to attract many persons, since transportation was neither swift nor convenient enough to make commuting desirable at that time. Therefore, Woodruff's real estate project languished and it became necessary for him to offer lots for sale at a great sacrifice in order that he might realize something on his investment.<sup>47</sup>

Building materials of this period were chiefly brick and wood, with somewhat limited use of stone. Iron was sometimes used for the facade of business buildings, but a destructive fire which occurred in 1874 caused some architects and businessmen to question the wisdom of using such material. The Exchange Block on the west side of Pennsylvania Street between Market and Ohio, was turned into smoking ruins, probably by an incendiary. Not completed, but well under way, the building was four stories high, partly of brick, with an iron facade which was supposed to give added support to the wall. As the flames roared up, the iron became red-hot, buckled, and brought down whatever of the wall remained standing. The intense heat remained in the iron work for some time, preventing any immediate examination of the ruins to determine the cause of the fire. Some declared themselves to be disgusted with iron fronts and said future buildings must be entirely of brick or stone which would withstand heat.<sup>48</sup> The owners lost heavily from this fire, for the loss was estimated at \$255,000.00, only \$85,000.00 of which was

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<sup>46</sup> *Ibid.*, February 2, 1876.

<sup>47</sup> *Ibid.*, July 8, 1876.

<sup>48</sup> *Ibid.*, March 23, 1874.

covered by insurance.<sup>49</sup> Yet, a business building on North Pennsylvania Street, the Bates Block, begun later that year and completed the next, at a cost of \$100,000.00, had its entire front constructed of iron "which would not be affected by fire." Evidently there were two diverse schools of thought regarding the advantages of iron used in building construction. Edwin May designed this building in "the French style of architecture"; it was thought to be the introduction of the style into the United States.<sup>50</sup>

Public buildings of this period included the Circle House with eighty-six rooms, "elegantly frescoed and furnished with all modern improvements."<sup>51</sup> The Grand Hotel, at its opening in 1875 said to be "one of the most magnificent in the country," occupied one-fourth of a block at the corner of Maryland and Illinois streets and was built of brick and Ellettsville stone. It was five stories high with a broad marble stairway and a steam-powered elevator.<sup>52</sup> The Denison Hotel at Ohio and Pennsylvania streets was to be completed and open for business October 1, 1879. Constructed in three wings connected by a front facade, it had 135 guest rooms all equipped with water, and all but four equipped with mantels and grates. Other comforts to be found there were steam heat and water closets. The dining room was lighted by ten chandeliers with as many side lights, and under each window was installed a coil for heating purposes.<sup>53</sup>

The two most prominent public buildings in Indianapolis, the State House and the Marion County Court House, date back to this decade. The Court House, designed by Isaac Hodgson, who came to Indianapolis to work on the buildings of the United States Arsenal, was finished in 1876. Designed in the style of French architecture of the Third Empire, it was done in the grand manner, and was more for show than use. Its red granite columns came from Scotland, and Italian decorators were brought from the East for finishing the interior. (Lewis Hasselman had brought Italian workmen to Indianapolis for a similar purpose for the construction of his Meridian Street house a decade earlier.) The mansard roof, cupolas, high ceilings, and elaborate ornamentation of the Court House established a precedent for many of the pretentious homes of the period. The architect, Hodgson, designed

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<sup>49</sup> *Ibid.*, March 24, 1874.

<sup>50</sup> *Ibid.*, April 27, 1875.

<sup>51</sup> *Ibid.*, March 6, 1874.

<sup>52</sup> *Ibid.*, November 2, 1875.

<sup>53</sup> *Ibid.*, August 8, 1879.

other courthouses in Indiana, as well as Rose Polytechnic Institute at Terre Haute.<sup>54</sup>

The State House, its cornerstone laid in 1880, was built during the next eight years, but plans were made and approved in the seventies. Edwin May's plans were chosen, but he was later replaced by his draftsman, Adolf Scherrer, who executed the plans.<sup>55</sup> The opposition to May apparently stemmed from disappointed architects living outside the city, and from those who objected to the building of any sort of new State House, which they felt would be a needless expense.<sup>56</sup> The old State House, built at a cost of \$60,000.00, had begun its service with the 1835 session of the state legislature. There seems no doubt that there was need for a new State House, if we may believe a contemporary newspaper item. It says that the old State House, when new, was "really rather a handsome and impressive structure, except as to its dome, which was a misfit in style and a mistake in proportion. But the stucco didn't stick, and the Bluff slate in the basement rotted like buckeye chunks in a swamp, and the plaster never would look like stone, and the zinc roof peeled off in a tornado, and the ladder up the dome rotted and broke, and the vault in the house hall fell in, and when the whole affair came down it showed that brick-work was not done more honestly then, nor with better material, than now."<sup>57</sup>

In spite of petty bickering and indignation sessions of competitors whose plans were not chosen,<sup>58</sup> work moved forward. In 1879 a scaled model of the State House, made by H. A. Garvey, complete in every detail except for statuary and bas-relief work, was exhibited at Circle and Market streets, and caused considerable comment. Illuminated at night it created a grand spectacle.<sup>59</sup>

Private homes were usually somewhat ornamental, the degree depending on the wealth of the owner. Most of the houses were likely to exhibit such features as porches, porticoes, pillars, projections, off-sets, bay windows, and ornamental woodwork.<sup>60</sup> The fashion of ebonizing wood was becoming

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<sup>54</sup> Burns, "Early Architects and Builders of Indiana," *Indiana Historical Society Publications*, XI, 179-215.

<sup>55</sup> *Indianapolis Sentinel*, March 23, 1878; *Indianapolis News*, January 18, 1878.

<sup>56</sup> *Indianapolis Sentinel*, March 28, 30, 1878; *Indianapolis News*, March 29, 1878.

<sup>57</sup> *Indianapolis News*, March 23, 1878.

<sup>58</sup> *Ibid.*

<sup>59</sup> *Ibid.*, September 26, 1879.

<sup>60</sup> Berry Sulgrove, *History of Indianapolis and Marion County, Indiana* (Philadelphia, 1884), 265.

popular and ebony and gold furniture was much in vogue.<sup>61</sup>

"The perfect house" of the period was that of George D. Emery on North Delaware Street, designed by R. P. Daggett. It was most unusual, and its features seem remarkably modern. Built in Queen Anne style, of Ellettsville stone, pressed brick and red mortar, it was without the usual gingerbread decoration, being all plain and massive with only one piece of carved stone in the whole exterior—the window cap. The interior was finished throughout in solid woods native to Indiana, except for maple from Connecticut. Each room was finished in a different wood, such as black walnut, cherry, or mahogany, with furniture made to order of the same type of wood. Emery, owner of a lumber yard, had been selecting these choice woods from his stock for a half dozen years. Ceilings displayed oak rafters, and walls were papered with "East Lake" paper. No nails were visible anywhere in the construction. Its completeness was evidenced by such features as electrical communication, a burglar alarm, speaking tubes, large closets, cedar chests, linen presses, store rooms, and bath rooms, while in the cellar was a laundry complete with soapstone tubs and a drying room. House walls were double, making a cushion of air between the inside and outside, giving excellent insulation. Each room possessed a register for the hot air furnace, and a fireplace with andirons. Sliding doors and deadened carpeted floors gave an air of quiet dignity to the whole. Outside the house, asphalt carriage drives led to a complete stable at the rear of the house.<sup>62</sup>

Both painting and architecture had progressed much in the past twenty-five years. Though Cox was once the only painter in Indianapolis, several more were kept busy in their studios to supply the steady demand for work from their brushes.<sup>63</sup> T. C. Steele, Mrs. Guffin, B. S. Hays, A. E. Sinks, Thomas B. Glessing, and J. W. Love were among those who maintained studios. Architecture also gave employment to many who were able to maintain regular offices. The Indianapolis Directory for 1875 listed eighteen architects, and in 1876 five new names were added to the list. Prominent among these were D. Bohlen, Joseph Curzon, R. P. Daggett, Isaac Hodgson, and Edwin May.

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<sup>61</sup> *Indianapolis News*, September 3, 1879.

<sup>62</sup> *Ibid.*, November 11, 1878.

<sup>63</sup> *Ibid.*, June 9, 1877.