

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

THE REPUBLIC

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: The Republic

Other Name/Site Number:

2. LOCATION

Street & Number: 333 Second Street

Not for publication:

City/Town: Columbus

Vicinity:

State: IN County: Bartholomew Code: 005

Zip Code: 47201

3. CLASSIFICATION

Ownership of Property

Private: X

Public-Local: \_\_\_

Public-State: \_\_\_

Public-Federal: \_\_\_

Category of Property

Building(s): X

District: \_\_\_

Site: \_\_\_

Structure: \_\_\_

Object: \_\_\_

Number of Resources within Property

Contributing

1

1

1

\_\_\_

3

Noncontributing

\_\_\_ buildings

\_\_\_ sites

\_\_\_ structures

\_\_\_ objects

\_\_\_ Total

Number of Contributing Resources Previously Listed in the National Register:

Name of Related Multiple Property Listing:

**4. STATE/FEDERAL AGENCY CERTIFICATION**

As the designated authority under the National Historic Preservation Act of 1966, 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.

\_\_\_\_\_  
Signature of Certifying Official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal Agency and Bureau

In my opinion, the property \_\_\_\_ meets \_\_\_\_ does not meet the National Register criteria.

\_\_\_\_\_  
Signature of Commenting or Other Official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal Agency and Bureau

**5. 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 Keeper

\_\_\_\_\_  
Date of Action

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**6. FUNCTION OR USE**

Historic:	Commerce/Trade	Sub:	Business
	Industry/Processing/Extraction	Sub:	Manufacturing Facility
Current:	Commerce/Trade	Sub:	Business

**7. DESCRIPTION**

ARCHITECTURAL CLASSIFICATION: Modern Movement, International Style (Miesian)

MATERIALS:

Foundation: Concrete  
Walls: Glass and aluminum curtain wall with some aluminum panels  
Roof: Built-up membrane  
Other: Steel, Brick

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**Summary**

The Republic, a newspaper plant and office in Columbus, Indiana, is nationally significant under Criterion 4 as a work of Modern architecture and a masterwork of Myron Goldsmith, FAIA, partner in the Chicago office of the renowned and highly influential firm of Skidmore, Owings & Merrill (SOM).<sup>1</sup> The property was identified as having potential for National Historic Landmark status in recent revisions to the context study retitled “Modernism in Architecture, Landscape Architecture, Design and Art in Bartholomew County, Indiana, from 1942.” Completed in 1971, The Republic is a superlative work of renowned Modern architect Myron Goldsmith within the firm of storied and highly influential firm of Skidmore, Owings & Merrill (SOM), and holds an extraordinary level of national significance within the context of Modernism in Columbus-Bartholomew County. The Republic, therefore, meets the qualifications of NHL Exception 8 as a building less than fifty years old.

Within the context of the work of SOM, The Republic is an outstanding and nationally significant example of Modern, corporate architecture, at which the firm excelled. It was a small commission executed by a team directed by Myron Goldsmith, one of the most gifted and original architects in the history of the firm and a master of Modern design. Goldsmith referred to himself as a structural architect, and his work consistently followed his design philosophy: “If I have a total vision of architecture, it is that the majority of the building should be a structural solution, the most modest solution to the problem that one can find, executed carefully and placed carefully in its setting.”<sup>2</sup> The Republic is a clear and expressive representation of these principles. It is simple in form and expresses its program, structure, and materials clearly and in an innovative manner. The building was also a catalyst and significant benchmark in the creation of a redevelopment master plan for the city of Columbus.

The building exhibits a significant degree of integrity, extending from the carefully maintained landscape and exterior to the interiors, which include many original furnishings, finishes, and an extensive art program. Alterations, when necessary, have been mostly driven by the advance of technological change on operation of the business, and have been sensitively made within a framework adhering to Goldsmith’s overall vision for the building.

**Describe Present and Historic Physical Appearance.**

The Republic is a one-story, flat-roofed building of glass and white aluminum located on a site that is one full block containing 2.17 acres fronting on the courthouse square in downtown Columbus, Indiana. It is located on a major corner at the intersection of Second Street, the primary eastbound route through town, and Washington Street, which is Columbus’ principal thoroughfare. The streets on the south and west sides of the site are minor roadways. The property consists of three resources: The Republic itself, the brick cooling tower and dumpster enclosure, and the landscaped site.

**General Setting**

Downtown Columbus, a neighborhood of mostly two- and three-story commercial buildings centered on Washington Street is anchored at its south end by The Republic and its neighbors, a Second Empire county courthouse (Isaac Hodgson, 1874) and the later City Hall (Edward Charles Bassett/Skidmore, Owings & Merrill, 1981). The Columbus Historic District, listed in the National Register of Historic Places, is located

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<sup>1</sup> Although some sources refer to the “The Republic Building” or “The Republic Newspaper Office and Plant,” the building has been known locally since its completion merely as “The Republic.” In this nomination, The Republic refers to the building, and *The Republic* refers to the newspaper.

<sup>2</sup> Myron Goldsmith, “RIBA Annual Discourse,” 244-255, quoted in Myron Goldsmith, *Poet of Structure* (Montréal: Centre Canadien d’Architecture, 1990), 5.

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within the downtown area.<sup>3</sup> Most of the buildings in the downtown date from about 1880 to 1910. Mixed within downtown's historic fabric are at least twenty-eight significant works of modern architecture, landscape architecture, and public sculpture, including two buildings that are already designated NHLs for Modern architecture: the First Christian Church (Eliel Saarinen, 1942) and Irwin Union Bank (Eero Saarinen, 1954). Included in the downtown area are buildings designed by Gunnar Birkerts, Alexander Girard, Gwathmey-Siegel, Don Hisaka, Koetter Kim & Associates, I. M. Pei, Cesar Pelli, Kevin Roche, Perkins and Will, and Skidmore, Owings & Merrill. The area includes landscapes designed by Dan Kiley, Jack Curtis, and Michael Van Valkenburg, and public sculpture by Henry Moore and Jean Tinguely.<sup>4</sup>

**Site**

The Republic site is flat. The building is oriented parallel with Second Street, also known as State Route 46, a one way street and the primary eastbound route through the city. It sits about 55 feet back from the curb of Second Street, and its 248-foot-long wall takes up most of the 314-foot-long frontage. The building and nearby landscaped areas occupy the front-half of the lot; the rear is mostly paved over for parking. A white brick enclosure for the cooling tower and dumpsters stands on the east side of the parking lot. The landscape design was developed in-house by SOM under Goldsmith's oversight and installed at the time the building was built. It has been maintained almost without alteration. This careful maintenance has allowed it to reach maturity and remain healthy.

The landscape of The Republic is intimately connected to the building, which it echoes by emphasizing the simple, repetitive order of the building. The landscape consists primarily of three elements: lush, flat lawn; rows of honeylocust trees; and loosely ordered rows of ornamental crabapple trees.<sup>5</sup> The building sits precisely on the level ground, with the floor visible just above grade. Lawns extend from the building to the street on three sides of the building. In the front, facing Second Street, there are two rows of evenly-spaced honey locust (*Gleditsia triacanthos*) trees that form an allée along the sidewalk. On the east and west sides, a single row of honeylocusts is located in the parkway between sidewalk and curb. Along each end of the building stands a row of closely planted crabapple trees. There is a rhythmic interplay between the trunks of all the trees and the bays formed by the building's curtain wall. The landscape design has no flower beds, foundation plantings, or shrubbery that would interrupt the precise meeting between the wall of glass and the lush green plane of the lawn.

In contrast to the regular plantings on the street sides, the landscape in the rear is less extensive and less formal. The ground slopes slightly away from the building to the parking lot and the lawn is planted with irregularly placed honeylocusts.

The site is bordered by concrete sidewalks on all sides. Broad concrete sidewalks lead to the main entrances on the north and south. The large parking lot is paved with asphalt and has concrete curbs. The two aluminum flagpoles on the north side of the building are part of the original site improvements.

It should be noted that the trees planted in the parkway along Jackson, Second, and Washington Streets are a contributing element to the original landscape design, were planted as part of the project, and have been maintained by the owner since planting. It appears that they are located in the right-of-way, but are included as part of this nomination.

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<sup>3</sup> The Republic is located just outside the historic district.

<sup>4</sup> For more information about these architects and their buildings in Columbus, see the NHL context study entitled: "Modernism in Architecture, Landscape Architecture, Design and Art in Bartholomew County, Indiana, from 1942" rev. ed. (2011; repr., Washington, DC: U.S. Department of the Interior, National Park Service, 2000).

<sup>5</sup> Myron Goldsmith, Construction Drawings for The Republic (Building), Sheet C1, Site Plan, Columbus, Indiana, Architectural Archives, Bartholomew County Public Library, Columbus, Indiana (hereafter Architectural Archives).

## The Republic

### *Overview*

The Republic is a rectangular one-story building with a flat roof that has no parapets or overhangs. Its footprint is 248' x 93' and it rises to a height of about 15 feet. The building sits on a partial basement, with the main floor nearly level with grade. The exterior walls are made up of a delicate white-aluminum curtain-wall system set, in most locations, with monumental panes of clear glass. Almost everything in the building, except the glass, carpet, artwork, and some furnishings, is white.<sup>6</sup>

The building rests on a concrete foundation with a floor slab of conventional construction. The portion of the building above ground, however, is the product of careful design and refinement. The structural system, known as a portal frame, is a relatively straightforward arrangement of columns and beams joined with moment connections.<sup>7</sup> The use of moment connections, which transfer the dynamic lateral forces of wind and earthquakes, permitted Myron Goldsmith, the building's architect, to give it extraordinary lightness and delicacy.<sup>8</sup> The system is arranged in 31'-square bays that are subdivided into 10'-4" sub-bays at the perimeter. Vertical loads are carried through the columns to the ground. Lateral forces are gathered from the perimeter, transferred through the diaphragm of the roof deck to the interior frame, and from there to the ground. Because the entire frame of the building is used to resist lateral forces, Goldsmith was able to omit a heavy perimeter beam at the roof level. This allows glass to run from the floor to the ceiling, and gives the roof edge its extraordinary thinness.

The building is designed around a 10'-4" module in the horizontal plan, and a 7'-6" vertical module. Goldsmith relied heavily on the modular system using it to integrate the disparate elements of the building into the whole. It is the building's primary ordering device used to govern the elements of the building, including the structure, the exterior glazing, ceiling heights, and the location of most interior partitions.

### *Exterior*

The building sits on a low concrete foundation faced with a painted-steel angle; the floor is visible only inches above grade. The exterior of the building consists primarily of a glass and aluminum curtain wall system which makes up the exterior walls. The module system that governs the building is expressed in the bays of the curtain wall. The repeating modules are made up of painted white-extruded aluminum mullions centered on and braced by the columns of the structural system. The bays are infilled with large sheets of single-glazed glass or, in some locations, with painted aluminum-clad insulating panels. The curtain wall runs from floor to ceiling and is divided at midpoint by a horizontal mullion. Above the curtain wall is a narrow fascia of painted steel. Above the fascia, and set back several inches, is a sloped white metal gravel stop that was added to accommodate added insulation when the building was reroofed in the 1980s.

The principal (north) façade is twenty-four bays long. The bays are identical, except the fifth from the west, which has a pair of glazed doors leading through an airlock vestibule to the waiting area of the advertising department. The original sign of brushed metal letters is applied to the glass in the bay adjacent to the main entrance.

The east and west elevations of the building are nine bays wide and almost identical to one another. The lower register of the curtain wall is glazed and the upper register is infilled with aluminum-clad insulating panels.

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<sup>6</sup> Goldsmith, "Construction Drawings for The Republic."

<sup>7</sup> Ibid.

<sup>8</sup> D. Stanton Korista (Consulting Engineer for SOM), telephone interview by Louis Joyner, September 9, 2009.

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The rear (south) wall is of similar construction to the north façade. Broad steps of Indiana limestone lead from the parking lot to a pair of glazed doors in the fifth bay from the west (mirroring the north façade). Near the east end, the loading dock is covered by a painted-steel canopy three bays wide. The canopy has a deeply cantilevered flat roof supported by two steel columns and is faced with a steel channel whose flanges turn inward. Starting at the east end, the seven bays of the upper register of the curtain wall are infilled with aluminum panels. These correspond to the production and materials handling parts of the building. The remainder of the upper register is glazed.

The curtain wall system and glass were products of the Pittsburgh Plate Glass Corporation (PPG), one of the nation's premier glass manufacturers. It is a customized version of a standard system, though the degree of customization is not known.<sup>9</sup> The system differs from the one detailed in the construction drawings.<sup>10</sup> Although Miesians elevate the detailing of corners to a high art in and of itself, in *The Republic* the corner is very simply made by placing the mullions at right angles to one another and glazing in an angle of painted aluminum. The result is a crisp line of shadow, created though simple means using standard elements of the curtain wall system. The glass is polished plate, which is flatter than the more common and less-expensive float glass, resulting in mirror-like reflections across the façade (glass that has been replaced is float, and discernable by its wavier reflections). The curtain wall system was intentionally single-glazed for aesthetic reasons: dual glazing, it was felt, would reduce the transparency of the glass.<sup>11</sup>

***Interior***

When Skidmore, Owings & Merrill submitted *The Republic* to the *AIA Journal* for publication, the interior was generally described as follows:

The building plan is governed by the stringent functional requirements of daily newspaper production...The main floor contains just over 23,000 square feet. Administration, a cafeteria, accounting, editorial, advertising and press and composing rooms are located around the glass-walled perimeter. In the core at the center of the building are conference rooms, darkrooms, rest facilities and some small offices. A basement of 10,300 square feet contains the press reel room, storage, mechanical rooms and a maintenance shop.<sup>12</sup>

The plan was the result of an extensive study by Goldsmith of the newspaper's functional needs.<sup>13</sup> Material originating at the west end of the building progressed in a linear fashion through the stages of reporting, copyediting, and from there to a series of rooms where the paper was put together for printing and the printing plates made.<sup>14</sup> These plates were taken to the press where the paper was printed. The finished product was then moved on a conveyor where it was assembled with inserts, such as advertising supplements, being added. Finally, the paper moved out the loading doors to the south canopy where they were loaded into the waiting cars of the delivery people.

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<sup>9</sup> Correspondence between Bob Brown, Myron Goldsmith, and others at SOM related to leaking curtain wall, located in uncatalogued papers in files of *The Republic*, The Republic Building, Columbus, Indiana (hereafter The Republic Files).

<sup>10</sup> Goldsmith, "Construction Drawings for The Republic (Building)".

<sup>11</sup> Jeffrey Brown (President and CEO, Home News Enterprises), interview by Louis Joyner and Laura Thayer, March 9, 2009.

<sup>12</sup> David Sharpe, "Re: The Republic Newspaper Building-Columbus, Indiana" letter, typescript, 8 May 1975, The Republic Files.

<sup>13</sup> Skidmore, Owings & Merrill, "Republic Building Layout," Architectural Archives.

<sup>14</sup> Skidmore, Owings & Merrill, "Facts, Figures on Newspaper Plant," ca. 1971, typescript in The Republic Files.

The overall building plan has five main components consisting of:

- Enclosed spaces on the west end housing the cafeteria, administrative offices, and accounting functions.
- Two large open plan work areas. The open work area on the north contains a lobby area, the advertising and composing departments, and a large conference room in the area that originally housed the press. On the south are another lobby and the editorial section.
- A core of enclosed spaces housing private offices, conference rooms, and lavatories.
- At the east end of the building are enclosed spaces related to production of the paper.

The interior reflects the same systematic application of a few carefully organized design elements that are visible in the exterior. The large work areas are the dominant spaces of the building, and in them, this scheme is most apparent. The rooms are dominated by walls of floor-to-ceiling glass punctuated by white steel “H” section columns at 10'-4" centers in line with the curtain wall mullions. The columns support white steel beams connected to them with carefully-detailed and welded joints. The ceiling is corrugated steel acoustic deck. Rows of four tube fluorescent light fixtures are centered between each beam. Conduit and sprinkler piping are concealed behind the light fixtures, and sprinkler heads are centered between light fixtures.

Entrance to the building is through equal pairs of double doors on the north and south sides. Entrances on both sides are positioned in the fifth bay from the west. Doors lead first into vestibules that are fully-glazed (including ceiling), then into lobby spaces defined mostly by groupings of Barcelona chairs around low Barcelona tables.

The north and south open work areas are connected by a wide, low-ceilinged corridor. The walls of the corridor are lined with doors leading to offices, lavatories, closets, and the like. Doors are carefully detailed so that the wall reads as a series of floor-to-ceiling panels instead of as doors. The door to the publisher's office, for instance, only has a small stainless steel pushplate and a deadbolt at floor level. There are no visible frames or exposed hinges.

Sun control in a fully-glazed building like The Republic has always been a significant concern. The entire south, east, and west sides have white metal miniblinds fitted into each opening. The north side has blinds in the first four bays from either end. Those at the east end were added. Most blinds appear to be original. Though now commonplace, mini blinds were a relatively new innovation in 1971. The story recounted in Section 8 illustrates the attention Goldsmith paid to placement of the blinds' vertical strings; it is indicative both of their importance in the building and Goldsmith's attention to detail throughout its design.

Goldsmith and SOM were responsible for the building's interiors, including finishes, furnishings, and the art program. Much of this remains intact or, when replacement has been necessary, similar materials have been used. The interior is all the more notable because Skidmore, Owings & Merrill rarely did the interiors for projects of this scale: the firm's typical interior designs were generally for significantly larger projects.<sup>15</sup>

The open work area on the north side of the building, housing the advertising division, is very visible from the street. It still uses the original panel and desk system designed by Goldsmith which is an early example of cubicles and systems furniture.<sup>16</sup> The system uses carefully detailed and executed painted-wood panels with

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<sup>15</sup> Korista interview.

<sup>16</sup> The “Action Office System,” introduced by Herman Miller, Inc., in 1968, is considered the first systems furniture. Goldsmith's would have been designed in 1969 and installed in 1971. See: Herman Miller, Inc., “Action Office System: Design Story,” last modified 2013, accessed August 12, 2011, <http://www.hermanmiller.com/products/action-office-system>.

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furnishings in the cubicles made of black metal drawer units and oak butcher-block tops. The reception desk is a more substantial version of the same design. Chairs in this area are newer, but have red upholstery as were the originals. This furniture system was augmented with nearly identical furniture during a 1990s renovation. All furnishings in the south open work area, housing the editorial division, are newer and replace the original loose desks with wood tops. The lobby areas at the north and south entrances each have their original groups of four Barcelona chairs located around a glass-topped Barcelona table.

The art program for The Republic was not extensive, but it was of very high quality. All the original works remain in the building with most of the pieces in their original locations. The modern works in the collection are all highly graphic in nature. Included are such works as a large commissioned piece by Robert Ives that hangs in the north lobby area, a painting by Herbert Bayer, and prints by Victor Vasarely, Karl Gerstner, Georg Pfahler, Max Bill, and Sonja Delauney. An architectural fragment from the tin cornice of *The Republic's* first building (ca. 1880) hangs as a sculpture in the cafeteria. A supergraphic-scaled enlargement of the 1886 bird's eye view lithograph of Columbus hangs in the south lobby.<sup>17</sup> Betty Brown, the wife of the owner of *The Republic*, took a great interest in the art program and assisted with selection of the pieces.<sup>18</sup> At least one item, the tin architectural fragment from *The Republic's* original building was her direct contribution; she saved it when the building was demolished in the early 1960s.<sup>19</sup>

**Basement**

The eastern half of the building is set over a deep basement, which is used entirely for service functions. The ceiling is supported on concrete columns with concrete block walls. The finishes are utilitarian. A considerable portion of the basement was originally used for the handling and storage of newsprint rolls and ink, and is now used for storage and mechanical rooms.

**Cooling Tower/Trash Enclosure**

At the east edge of the property, just south of the primary parking lot entrance, is an enclosure composed of white, standard-sized bricks laid up in a running bond with a coping of Indiana limestone. It is about seven feet high. In addition to screening the building's dumpsters and air conditioning cooling tower, the principal sign for the business, composed of brushed metal letters, is mounted to the east of the enclosure.

**Integrity**

To a remarkable degree, The Republic is unaltered and it is clear the owner maintains the property with the intention of maintaining the integrity of the original design. The exterior of the building, its site, and landscape all have been maintained with minimal alterations. Limited, sympathetic alterations to the interior reflect changes in the way newspapers are produced, but to a great degree the interior is intact with a substantial percentage of original furnishings in use, the original art in place, and the paint colors maintained.

Site alterations appear to be limited to replacement of a handful of the honeylocust trees with new ones of the same variety and the temporary addition of a sculpture at the northwest corner of the site, which is part of show of public sculpture throughout Columbus. Two hawthorns originally located on the south side of the building are missing. The landscape plan calls for a row of Norway maple in the parkway along the south side of the property, but there is no evidence these were ever planted.<sup>20</sup> The hawthorns originally planted on the east and

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<sup>17</sup> George Larson, "Interior and Art Relate to Design," The Republic Files.

<sup>18</sup> Ibid.; Brown interview.

<sup>19</sup> Brown interview.

<sup>20</sup> Goldsmith, "Construction Drawings for The Republic (Building)," Sheet C1, Site Plan.

west ends of the building have been replaced with flowering crab trees. These trees are similar in character and size to the hawthorns and are planted in the same number and location.<sup>21</sup>

Exterior alterations to the building are limited to the addition of the gravel stop on the roof, added at the time of reroofing in the 1980s, and the ca. 1973 installation of an unpainted aluminum angle at the base of the curtain wall. The angle was intended to direct water away from the building as a means of solving a leakage problem that plagued the recently completed building.<sup>22</sup>

The most consequential changes to the building were made in 1997 and all related to the introduction of new computers and related equipment, and removal of the printing press.<sup>23</sup> The spaces originally used for the Photostat camera, darkroom, and other technologically outmoded parts of the production process were remodeled into open office space. The conveyor that transported papers from the press to the loading area, was also removed.

The most significant alteration to the building was the removal of the printing press and its replacement with a conference room; however, this change was anticipated at the time of construction. The building was conceived with the press as an integral part of the design and it was understood as such as long as it was in place. It was featured prominently in the original Ezra Stoller photographs taken for publication and was often referred to in publications, where it was called a sculptural element with its prominent location noted. The sketch rendering used on the booklet published at the time of the building's opening reduced the building to three elements: vertical lines representing mullions, red blobs representing chairs, and a vigorous yellow squiggle representing the press.<sup>24</sup> Despite the prominence of the press to the design, Brown and SOM determined that at some time in the future a new pressroom would be necessary to accommodate larger machinery and the pressroom would be repurposed for a non-production function.

As predicted, the press was removed when it no longer became practical to maintain the printing side of the business inside the building. In addition to printing the paper, Home News Enterprises, the parent corporation of *The Republic*, is also a job printer. The company is contracted to print large amounts of material in addition to the newspaper. Growth of this part of the business necessitated larger and faster presses and storage for large amounts of paper, ink, and printed material, which could no longer be accommodated inside the building. The newspaper is now printed at a separate facility.<sup>25</sup> The Republic Printing Center in Woodside Southwest Business Park was designed by GSI Architects and completed in 1997. The original press was sold, and the space it had occupied in *The Republic* was converted for office use.

The press room was originally separated from the rest of the north office area only by a soundproof glass wall. The white back wall, lighting, and most other characteristics of the office space continued through the wall. When the press was removed, the soundproof wall was removed and a new glass wall was built that resembles it. Located further east than the original wall, it created the new conference room and some additional office space. This work was designed by Todd Williams, a local architect.

Jeff Brown, son of Bob Brown and great-great grandson of the newspaper's founder, is the current president and CEO of Home News Enterprises, parent corporation of *The Republic*.

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<sup>21</sup> Steve Pope (*The Republic* maintenance staff), interview by Louis Joyner, June 1, 2010.

<sup>22</sup> Correspondence between Bob Brown, Myron Goldsmith, and others at SOM, *The Republic* Building Files.

<sup>23</sup> Brown interview.

<sup>24</sup> R. N. Brown, *The Republic Columbus, Indiana* (Columbus: *The Republic*, 1971).

<sup>25</sup> Brown interview.

**8. STATEMENT OF SIGNIFICANCE**

Certifying official has considered the significance of this property in relation to other properties:  
 Nationally: X Statewide:    Locally:   

Applicable National

Register Criteria: A    B    C X D

Criteria Considerations

(Exceptions): A    B    C    D    E    F    G X

NHL Criteria: 4

NHL Exceptions: 8

NHL Theme(s): III. Expressing Cultural Values  
 5. Architecture, landscape architecture and urban design

Areas of Significance: Architecture  
 Landscape Architecture

Period(s) of Significance: 1969-1971

Significant Dates: N/A

Significant Person(s): Myron Goldsmith

Cultural Affiliation: N/A

Architect/Builder:

Myron Goldsmith FAIA	Design Partner
	Architecture Firm
Skidmore, Owings & Merrill	
Fred W. Kraft	Administrative Partner
George Hays	Project Manager
Jin H. Kim	Project Designer
Drohmer (Stan) Korista	Project Structural Engineer
S. J. Belmonte	Project Mechanical Engineer
Karl E. Pryor	Project Electrical Engineer
George Larson	Project Interior Designer
Dunlap & Company	General Contractor

Historic Contexts: "Modernism in Architecture, Landscape Architecture, Design and Art in Bartholomew County, Indiana, from 1942"  
 XVI. Architecture  
 Z. Modern

**State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.****Introduction: Modernism in Architecture, Landscape Architecture, Design and Art in Bartholomew County, Indiana, from 1942**

The Republic is a nationally significant work of Modern architecture and one of the remarkable group of significant works commissioned in and around Columbus, Indiana, beginning in 1942. On April 10, 2000, the National Park System Advisory Board Landmarks Committee unanimously passed a motion to endorse a National Historic Landmarks context (theme) study titled "Modernism in Architecture, Landscape Architecture, Design and Art in Bartholomew County, Indiana, 1942-1999." This study focused on the nationally and internationally significant collection of Modern buildings, structures, and landscapes in Columbus/Bartholomew County, Indiana, and the contexts underlying their creation. Development of the study had been encouraged by the NHL Program to provide clear understanding of how and why the community nurtured an unparalleled commitment to Modern design and, more pragmatically, to identify which of the scores of Modern properties were most deserving of recognition as NHLs.

As early as the mid-1950s, Columbus/Bartholomew County became renowned as a unique center for Modern design in the United States. The small midwestern city began this transformation in 1942 when residents of Columbus began commissioning works of Modern architecture by notable architects, a process that became formalized in the late 1950s when the Cummins Engine Company Foundation established a program to pay the design fees for local, public projects if the client group selected the design firm from a list developed by an independent panel of experts. This program was involved in a majority of public commissions for Modern buildings in and around Columbus; however, importantly, it also catalyzed the formation of a community-wide sensibility for Modern design. This mentality encouraged other organizations and individuals to also commission Modern buildings and structures, landscapes, and art objects. The end product is an urban center and surrounding county that is infused with Modern design by numerous nationally-significant individuals and firms.

Modernism in Columbus/Bartholomew County is not contained within a particular precinct, but scattered throughout the area and woven into the larger landscape. The decentralized instances of Modern design across Columbus/Bartholomew County made the establishment of a single NHL district impractical. Instead, the NHL Program encouraged the development of a context study to provide the history and baseline information common to the creation of all the Modern resources in the area as well as criteria for identifying those properties most eligible for NHL consideration. Two themes were found to be central in the development of Columbus/Bartholomew county as a nationally significant center for Modern design: "Patronage in Public Architecture" (1957-1973), covering the work of the Cummins program and "Modern Architecture and Landscape Architecture" (1942-1973), covering the balance of the resources. These themes became the basis for identifying the most significant resources warranting further study and possible designation.

In order to be potentially eligible as an NHL under the Modern Architecture and Landscape Architecture theme, a resource has to be the work of a nationally-recognized architect or landscape architect, and the resource must be recognized as an outstanding example of Modern design through evidence of national or international awards and honors, critical acclaim by the national or international press, and scholarly evaluation. Notable designers also may be defined as those who have received critical acclaim for numerous projects over a period of years in major architectural and design publications. Resources with alterations that compromise their original character are not considered to be eligible. To be eligible under the Patronage in Public Architecture theme, a resource has to meet the above criteria regarding Modern resources. It also has to have been supported by the Cummins Engine Company Foundation.

The context study titled “Modernism in Architecture, Landscape Architecture, Design and Art in Bartholomew County, Indiana, 1942-1999” was completed in 1999. Four nominations for properties in Columbus/Bartholomew County were presented at the April 2000 Landmarks Committee meeting: the Irwin Union Bank and Trust (Eero Saarinen, 1954; NHL, 2000); the Miller House (Eero Saarinen, 1955; NHL, 2000); the North Christian Church (Eero Saarinen, 1964; NHL, 2000); and the First Baptist Church (Harry Weese, 1965; NHL, 2000). Two more were considered at the next Landmarks Committee meeting on November 9, 2000: the First Christian Church (Eliel Saarinen, 1942; NHL, 2001) and the Mabel McDowell School (John Carl Warnecke, 1960; NHL, 2001). With the exception of the First Christian Church, at the time of the meeting all of the properties were less than fifty years old, and, meeting the requirements of NHL Criterion Exception 8, in all cases the Landmarks Committee unanimously recommended their designation as NHLs.

During deliberations at the time the context study was presented to the Landmarks Committee for its endorsement, National Park Service staff stated that the initial group of nominations would likely be followed by others. In 2007, a request to lengthen the period of significance for the theme study as it specifically relates to the registration requirements for properties, from 1965 to 1973, was accepted by the NHL Program and the original study was revised to define a more natural cut-off date with regard to both Modern design trends and the pace of Bartholomew County’s cycles of new construction. The revised study was renamed “Modernism in Architecture, Landscape Architecture, Design and Art in Bartholomew County, Indiana, from 1942” and supersedes the earlier study, but the themes and conclusions remain the same as in the original. The principal changes to the study resulting from the extension of the period of significance from 1965 to 1973 are the addition of information about more recently-constructed buildings, updated information, and the refinement of the Registration Requirements (Section F) to align the study more closely with current NHL standards for theme and context studies. The Republic is the first property to be considered from the context study, as amended, since the initial designations in 2000 and 2001.

The Republic was one of eleven resources in the revised context study believed to meet the requirements for further study and possible NHL consideration under the Modern Architecture and Landscape Architecture theme and meets the requirements for consideration under Criterion 4 and Criterion Exception 8. Completed in 1971 for the family-owned newspaper The Republic, the eponymously-named building was designed by architect Myron Goldsmith, FAIA (1918-1996), a general partner in the nationally significant architecture firm of SOM. Goldsmith was responsible for many of SOM’s iconic buildings, and played a major role in shaping the firm’s design philosophy. He was also a leader in American architectural education, research, and theory. The Republic, a deceptively simple design having both great rigor and elegance, is a milestone work within Goldsmith’s career and has been described as “a deeply meditated statement of structural form of which Myron Goldsmith was a master.”

An extraordinary example of high-style Modern architecture, the building draws significantly on Miesian precedents. Goldsmith filtered his early professional experience with Mies through a finely-honed design philosophy in which the integration of structure and function was the organizing principle for his buildings. Goldsmith was the project head and oversaw an in-house SOM team responsible for every aspect of the design—architecture, engineering, interiors, site development, and landscape design. The Republic was built as a comprehensive newspaper plant. The design combined all functions involved in production of a daily paper, including reporting, sales, executive offices, printing, warehousing, and distribution under one roof, and the building has succeeded brilliantly at being an office building, creative studio and, until 1996, an industrial plant. The Republic also became the linchpin in the development and implementation of an ambitious downtown redevelopment master plan for Columbus; Brown championed the involvement of SOM on this consequential project that drew national attention.

### **History of *The Republic***

*The Weekly Republican* was founded by Isaac M. Brown and his son Isaac T. Brown in 1872. It was renamed *The Evening Republican* when the daily edition began in 1877. The Browns came to Columbus for the purpose of founding a newspaper. The printing operation was located in various downtown buildings over the years. In 1925, a new building on the northwest corner of Fifth and Franklin Streets was constructed to house the paper's operations. Except for a short period, the newspaper has been owned by the same family since it was founded.<sup>26</sup> Robert Brown, Isaac's grandson, graduated from Purdue University in 1941 with a degree in electrical engineering.<sup>27</sup> After serving in World War II, he joined his father, Ray, in the newspaper business and became the paper's manager in 1953; by 1961, he was majority owner."<sup>28</sup>

Robert Brown achieved success in the newspaper business through his hard work and attention to every detail of his business. He applied this same dedication to *The Republic*, and it is clear that his involvement played a role in the building product. Ironically, Brown had been ambivalent about the newspaper business, trying it out at the request of his father; however, after becoming interested in the publishing process, he decided to stay. He also became greatly involved in the local community chairing the Red Cross Drive in 1946. Over the years, he had leadership roles in Rotary Club, the Chamber of Commerce, the Bartholomew County Hospital Foundation, the Columbus School Foundation, the United Fund, and other community organizations. He was also active in Purdue University and Franklin College educational committees, and in the American Press Institute. His main concern, however, was the family business, which he expanded into a multi-newspaper company with operations in Franklin, Plainfield, and Greenwood. Brown was not only a businessman; he also invented several devices related to the newspaper business, including the Copy Cutter, used for trimming photographically composed material for column use, and the column Flo Camera, used for classified advertisement composition. He was inducted into the Indiana Newspaper Hall of Fame in 1976.<sup>29</sup>

Not long after becoming manager of *The Evening Republican*, Robert Brown began thinking about a new newspaper plant for *The Evening Republican*. It was clear that the 1925 building was too crowded and inadequate to produce a modern newspaper which, by then, had a circulation of about 15,000. In 1959, Brown hired Myron Goldsmith of Skidmore, Owings & Merrill (SOM) to begin design schemes for a new building on a site on the edge of downtown in an industrial area. It is not known exactly how or when Brown became aware of Goldsmith and SOM, but within the context of Columbus at the time, it is not surprising that he settled on a well-known architecture firm. By that time, Columbus already had several buildings by the Saarinsens and Harry Weese, the Cummins Engine Foundation architectural patronage program had just commissioned Harry Weese and John Warnecke for two schools, and there was keen interest in Modern architecture among civic and business leaders. That Brown deliberately chose Goldsmith and SOM is without question; Robin Goldsmith, the architect's wife, recalls that Brown wanted nothing to do with any of the firms on "Irwin Miller's list" of architects provided to grantees within the Cummins Program.<sup>30</sup> Brown's background in engineering, as well as the mechanical and aesthetic factors inherent to *The Republic* commission, would have made Goldsmith/SOM a logical choice.

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<sup>26</sup> Harry McCawley (Associate Editor of *The Republic*), interview by Laura Thayer, August 21, 2009; William E. Marsh, *I Discover Columbus* (Oklahoma City: Semco Color, 1956), 133.

<sup>27</sup> Elizabeth Hilderbrand, *Cagnon, Brown, Adams, Sibley and Allied Lines* (Columbus, IN: Robert Newell Brown, 1997), 212.

<sup>28</sup> *Ibid.*, 222.

<sup>29</sup> Indiana Journalism Hall of Fame, biographical entry for "Robert N. Brown (inducted 1976)," accessed September 5, 2013, <http://indianajournalismhof.org/1976/01/robert-n-brown/>.

<sup>30</sup> Robin Goldsmith (widow of Myron Goldsmith), interview by Louis Joyner, July 27, 2009. Irwin Miller's connections and taste heavily influenced the selection of architects in Columbus for many years through his Cummins Engine Foundation. While the foundation has historically provided a list of architects that the grantee may choose from, they have never released a list publicly.

The project was delayed as Brown focused his energies on establishing an entirely new newspaper, *The Daily Journal*, in nearby Franklin, Indiana. Goldsmith was retained to design The Daily Journal Building in Franklin. Brown later wrote that the Franklin newspaper was revolutionary in that it “may have been the first completely cold type and offset printed daily newspaper in the country built from the ground up.”<sup>31</sup> Since there was no precedent for the process, Brown and Goldsmith had to develop the program from scratch. *The Daily Journal* started production in 1963.<sup>32</sup>

In contrast to the subsequent design for The Republic, The Daily Journal building had a colonnade with recessed glazing and an exposed steel frame. It was located on U.S. 31 on the outskirts of Franklin in a suburban environment that reflected a nationwide trend for urban decentralization, which stood in contrast to the urban context of The Republic.<sup>33</sup> As it was a project for the new headquarters building for Brown’s flagship newspaper, Brown and Goldsmith’s collaboration on The Republic benefitted from a substantially larger budget than with The Daily Journal building, a much more prominent in-town site, and, because of this, probably greater attention from the client and architect.

While involved in work on the Franklin plant, Brown continued to work with Goldsmith on a new building for the Columbus operation. Stan Korista remembered Brown’s fascination with Goldsmith’s work:

Bob Brown came and looked at Inland Steel [Research] Labs and buildings at IIT [Illinois Institute of Technology] that Myron did. He understood the relationship between the architecture and the structure. Brown was enamored with the architecture of clarity and simplicity. He wanted the ability to open the building up, show the paper and its processes.<sup>34</sup>

During the preliminary design stages for the Columbus facility, Goldsmith advised Brown to consider a more central building site located within the redevelopment area that was in the process of being formulated. Brown agreed and plans for The Republic were approved by the Design Review Committee of the Redevelopment Commission in 1969. The building was completed in 1971. It was the first structure built in the redevelopment area under the city’s urban renewal program.<sup>35</sup>

### **Design and Construction of The Republic**

Plans for the Columbus newspaper building had been percolating since 1959, but progressed rapidly in the late 1960s. In 1967, as if to announce a shift from old to new, Brown changed the name of the newspaper from *The Evening Republican* to *The Republic*. Brown and Goldsmith collaborated in planning the project. Brown’s knowledge of newspaper production meant that he was a very involved client and had great input on the layout of the building and the workings of the entire newspaper operation as they manifested in Goldsmith’s design. Correspondence in archives of *The Republic* shows that the two men developed and maintained a strong relationship over the years.<sup>36</sup> Robin Goldsmith recalls that their families also became close as well, visiting and staying with one another often.<sup>37</sup>

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<sup>31</sup> Brown interview.

<sup>32</sup> Indiana Journalism Hall of Fame, biographical entry for “Robert N. Brown.”

<sup>33</sup> Korista interview.

<sup>34</sup> Ibid.

<sup>35</sup> Robert Brown to Jin Kim, 24 January 1969, The Republic Files; Memorandum to Columbus Redevelopment Commission from Design Review Committee, 10 February 1969, “Design Review Committee Records,” 1969-72, Planning Department Library, City Hall, Columbus, Indiana (hereafter PDL). See pages 28-31 for a more detailed discussion of The Republic’s relationship to plans for the redevelopment area.

<sup>36</sup> McCawley interview; The Republic Files.

<sup>37</sup> Goldsmith interview, July 27, 2009.

The design for the building was finalized in 1969 and Brown authorized SOM to prepare construction drawings. Ten bids, between \$1,042,000 and \$1,210,000, were received. The project was awarded to low bidder, Dunlap & Company, a local firm.<sup>38</sup> Over the course of construction, Brown corresponded frequently with George Hays, the project manager for SOM to discuss the day-to-day details of the project, including the numerous change orders. More than 100 of these were executed during the building's construction, perhaps reflecting both Brown's and Goldsmith's perfectionist tendencies. Many of the modifications were minor, such as the relocation of a dimmer switch and the substitution of drawer glides. More substantive adjustments included \$4,963 for the changes to a window wall and \$13,353 for additional cabinet work and modifications to the lighting system.<sup>39</sup>

Brown was more attentive to the details of construction than the typical client, which probably led to many of the change orders. As a trained engineer, he had an inclination to analyze how things worked and to recognize when an adjustment was required. In his letters to George Hays he identified a variety of concerns ranging from light fixture louvers and soap dispensers to the electrical plan.<sup>40</sup>

Goldsmith was also responsible for many of the change orders, including one particularly expensive one. Jeff Brown, Robert Brown's son and current president of *The Republic*, remembered that narrow-width "mini" blinds had been installed, but Goldsmith was not pleased with them. The problem was not that they did not function correctly, but rather that Goldsmith was dissatisfied with the location of the vertical suspension strings, which were spaced evenly within each blind, but with an odd space from one blind to the next. The system was remade with custom string spacing, creating a consistent pattern across the façade. This story, also told by Jin Kim, SOM's senior designer for the project, illustrates the degree to which Goldsmith required discipline and order throughout the building.<sup>41</sup> In spite of the many modifications, the building was occupied only a short time after originally anticipated, and the final construction cost was \$1,104,425, under SOM's original estimate of \$1,172,000.<sup>42</sup>

Brown and his staff officially moved into the new building on July 19, 1971, and produced the first edition on the Goss press that afternoon. A few weeks later, a series of tours was scheduled for special guests such as advertisers, journalism colleagues, and Home News Enterprises employees and their families. A special section devoted to the new building was issued in *The Republic* on October 1. In its pages, Brown included an enthusiastic invitation to the public for an open house planned for Sunday, October 3: "This new building, with the most modern production facilities available today, is designed to share with you the excitement and drama of a newspaper operation." The event was attended by nearly 2,400 people. To help the public understand the printing process, equipment was labeled, and employees gave demonstrations of various procedures. Guides were also posted around the building to answer questions about the architecture, furnishings, and artwork.<sup>43</sup>

### **The Completed Building and Critical Reception**

In order to understand the essence and genius of *The Republic*, it is necessary to start with the structural system and its relationship to Goldsmith's design philosophy. The materials that defined the building, comprehensively related to one another based on their own limitations and capacities. The simple and elegantly-detailed

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<sup>38</sup> The Republic Files.

<sup>39</sup> Change Orders, 26 May 1971, The Republic Files.

<sup>40</sup> Robert Brown to George Hays, 16 April 1971, 26 May 1971, and 18 June 1971; Robert Brown to Karl Pryor, 28 April 1971, all letters in The Republic Files.

<sup>41</sup> Brown interview; Jin Kim (retired architect, SOM; former student of Myron Goldsmith at Illinois Institute of Technology), interview with Laura Thayer, 7 August 2009.

<sup>42</sup> George Hays to Robert Brown, 29 October 1971, The Republic Files.

<sup>43</sup> "Newspaper Open House Sunday," *The Republic*, October 1, 1971, Special Section, 1; "2,381 Tour the Republic," *The Republic*, October 7, 1971, 1.

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structural system was tightly integrated with the plan and other architectural elements. For example, the structure was designed to be as efficient as possible in handling vertical and lateral loads, but at the same time also used to brace the curtain wall. Curtain wall members were reduced to the smallest possible size, and glass was pushed to its limits in overall size and thinness. Such concerns resulted in a building that is a seamless, integrated, conceptual whole.

Goldsmith's overall approach to design also meant that a building's functional program had a particularly great impact on the comprehensive design process. In the case of The Republic, the client was knowledgeable about the production process and also concerned with efficiency, and it is not surprising that The Republic was masterfully organized with regard to the production of a newspaper. The main floor contained just over 23,000 square feet. The lobbies, employee lounge, administrative offices, editorial department, advertising department, composing room, press room, and circulation area were located around the glass-walled perimeter. Conference rooms, darkrooms, and lavatories were placed in the center of the building. The basement of 10,300 square feet contained the press reel room, storage, mechanical rooms and a maintenance shop. The various processes were arranged for maximum operational efficiency.

The interior of The Republic was largely open, and the glass walls of the building made the newspaper operation visible to the public, which appealed to the owner. The press was displayed as a prominent visual element which represented the industrial use of the building, a feeling that was further reinforced by the steel frame. At the time of the building's completion in 1971, the press had been viewed as an exciting, sculptural element. Nonetheless, Brown and his architects had determined during the design process that a completely new press room would have to be built at some point in the future to accommodate larger machinery.<sup>44</sup> It was thought that a new pressroom would be needed in about 15 years, and the original pressroom would then be utilized for non-production operations.<sup>45</sup> The press was removed when a separate printing plant was constructed in the 1990s and, as planned, the space was repurposed for non-production functions.

Goldsmith ascribed a "timeless quality" to The Republic when reflecting on it in 1990.<sup>46</sup> He possibly made this comment knowing that its physical context had been thoroughly considered when the building was being designed. It respected the courthouse square in both scale and orientation to the street, parking was located out of sight behind the building, and landscaping was planned to conform to both the building's architecture as well as the downtown master plan. Since SOM developed the master plan, the future design for the surrounding area was controlled, to some degree, by the architect. At the time, architects designing in the Modern manner were being disparaged for a lack of sensitivity to the site's environment, one of the criticisms that sparked a reaction to Modern architecture, and led to the rise of Post-Modernism. Goldsmith's design was said by one of his colleagues to be attentive to context and scale "unlike typical Modernist design."<sup>47</sup>

Soon after it was completed in July 1971, the building was praised by architectural critics. In a May 1972 article in *Architectural Record*, Gordon Barclay characterized The Republic as, "an exceptional industrial building in terms of its location, its public function, the level of its finishes and the way in which its excitement is generated. Static in form, elegant in detail, the building shell is crisp but withdraws visually to emphasize its contents – especially at night."<sup>48</sup>

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<sup>44</sup> Brown to Kim, 9 October 1968, The Republic Files.

<sup>45</sup> Memo from Robert Brown to Stu Huffman, 11 April 1971, The Republic Files.

<sup>46</sup> Betty J. Blum, "Oral History of Myron Goldsmith," Chicago Architects Oral History Project rev. ed. (2001; repr., Chicago: The Art Institute of Chicago, 1990), 115-116.

<sup>47</sup> Edward Windhorst (Architect, Windhorst Gorski Architects, former student and graduate assistant of Myron Goldsmith at Illinois Institute of Technology), telephone interview by Louis Joyner, September 4, 2009.

<sup>48</sup> Gordon Barclay, "Industrial Buildings: Toward Higher Standards for Design," *Architectural Record* 5 (May 1972): 114-117.

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SOM also received an AIA Honor Award for the building in 1975. Juror comments included the statement that: “In the historic Miesian precedent, this building illustrates the continuing vitality and unlimited variation in the use of structural expression as a basis for architectural form.”<sup>49</sup> The Republic was also the recipient of a First Place Award in the Plant Planning Competition of American Press Magazine (1971), and a citation for excellence in design of low-rise construction from the American Iron and Steel Institute (1973).<sup>50</sup> The press release from the institute praised the design of the steel structure, which resulted in a light and elegant effect:

Exterior steel columns support the roof framing members and act as the mullion member for the exterior window wall. The columns are braced at midpoint by a structure T which also provides support for the exterior window wall. A 3” acoustical steel deck spans 10’-4” and acts as a structural diaphragm, eliminating the usual perimeter beam and allowing for a very shallow and elegant exterior fascia. Structural steel, A-36, was chosen for its strength and lightness of appearance.<sup>51</sup>

Fifteen years after it was built, in Goldsmith obituaries, critics Blair Kamin of the *Chicago Tribune* and David Dunlap of *The New York Times* both named The Republic as one of the architect’s most important works.<sup>52</sup> The Republic was also featured in architectural historian Nicholas Adams’s 2005 book on SOM. Adams summarized his impression of the building: “The Republic Newspaper Office and Plant with its simple box pavilion and curtain wall is one of those deeply meditated statements of structural form of which Myron Goldsmith was a master. It is a simple, appropriate structural solution to a complex architectural program.”<sup>53</sup> The building was a milestone in Goldsmith’s career at SOM and a clear demonstration of the notable and distinctive way in which the architect emerged from the Miesian tradition.

### **Myron Goldsmith, FAIA**

Myron Goldsmith grew up in Chicago. As a youth, he was fascinated by the building construction process. He elected to attend high school at Crane Technical School, possibly with the idea of becoming an engineer, and during his time there was exposed to architectural drawing. Upon graduation in 1935, he enrolled in the city’s Armour Institute (later renamed the Illinois Institute of Technology) to study architecture. Mies van der Rohe (1886-1969) was hired to head the architecture program during Goldsmith’s fourth year. Characterizing his reaction to Mies’ appointment as “absolutely dumbstruck,” Goldsmith said, “It never occurred to me that some world famous architect would come to IIT. It was a small school and I think a backwater school compared to these exotic eastern schools, maybe even to a certain extent, the University of Illinois.”<sup>54</sup>

Goldsmith studied both architecture and engineering at Armour, and graduated with a Bachelor of Science in Architecture in 1939. After receiving licenses in architecture (1941) and structural engineering (1943) he served in the U.S. Army Corps of Engineers as a staff sergeant and bridge designer from 1944 to 1946.<sup>55</sup> He joined Mies van der Rohe’s practice in 1946 and remained there until 1953. While working here for Mies, he was the project architect for such important buildings as the Farnsworth House (1945-51; NHL, 2006), and the Cantor Drive-In Restaurant (1945). He received his Master of Science in Architecture from IIT in 1953; Mies was his advisor. Goldsmith’s thesis, “The Tall Building and the Effects of Scale,” was groundbreaking in its integration of engineering and architectural principles in addressing the problem of designing a tall building

<sup>49</sup> “Honor Awards Go to Nine Buildings, the 25-Year Award to a Glass House,” *AIA Journal* 63 (May 1975): 25, 32-33.

<sup>50</sup> Press Release, “Designers Win Citation for Newspaper Plant,” 5 April, 1973, Design in Steel Awards Program 1972-73, American Iron and Steel Institute, The Republic Files.

<sup>51</sup> Ibid.

<sup>52</sup> Blair Kamin, “Renowned Architect Myron Goldsmith” (obituary), *Chicago Tribune*, July 17, 1996, clipping in Architectural Archives; David W. Dunlap, “Myron Goldsmith, Architect and Engineer, is Dead at 77” (obituary), *The New York Times*, July 17, 1996: 2.

<sup>53</sup> Adams, *Skidmore, Owings, and Merrill*, 230.

<sup>54</sup> Blum, “Oral History of Myron Goldsmith,” 4-14.

<sup>55</sup> Ibid., 140.

and, in a sense, served as a template for his approach to design for the rest of his career.<sup>56</sup> Awarded a Fulbright grant after graduation, he traveled to Rome to study with Pier Luigi Nervi (1891-1979). Nervi was a structural engineer and architect, and known for his creative use of reinforced concrete to brilliant effect.

Goldsmith's work showed the influence of Mies van der Rohe, but he considered himself a structural architect rather than "Miesian." His theory of design also drew heavily on his work with Nervi and his own research. Goldsmith defined "structural architecture" as "a complex realm of the art of building in which architecture, engineering, and aesthetics interact to make structure the central expressive element of design."<sup>57</sup> This was not a new concept in Goldsmith's conception as he believed that structural architecture was a historical element of the building tradition.<sup>58</sup>

Returning to the United States in 1955, Goldsmith accepted a position with the San Francisco office of Skidmore, Owings & Merrill as chief structural engineer. Goldsmith designed several structures for the San Francisco office, but ultimately chose not to stay there (although he occasionally returned to work on specific projects). He moved to SOM's Chicago office in 1958 and joined the architectural department.<sup>59</sup> He was made a general partner of the firm in 1967, and worked at SOM until his retirement in 1983 at the age of 65, which is SOM's mandatory retirement age. He continued to work on his own after this, as both a consulting architect and engineer.

Goldsmith's time with SOM in Chicago was a productive and creative period for the office. Founder Nate Owings had appointed Bill Hartmann to take his place as the head of the Chicago office in 1951 after moving to San Francisco. Chicago operated under the studio system, in which a single team developed program, design, and structure. Hartmann brought together many architectural and engineering giants who produced many of SOM's famous buildings during this time. In addition to Goldsmith, the firm attracted such luminaries as Walter A. Netsch (b. 1920), Bruce Graham (1925-2010), and structural engineer Fazlur Khan (1929-1982).<sup>60</sup>

Goldsmith played a distinctive role at SOM. Over the course of his twenty-eight-year career with the firm, he is credited with forty to fifty projects. According to SOM engineer Bill Baker, "His body of work was not large, compared to other partners. A few gems and that was enough. SOM's partnership structure accommodated Myron because he had value to the firm."<sup>61</sup> In addition to working on his own projects, Goldsmith contributed ideas about structure and design for numerous SOM projects, including the Chicago Civic Center (1965) and the John Hancock Center (1970).<sup>62</sup> Some of his ideas grew from his experience as a student at IIT, and, later, as a graduate instructor at the school whose master's program conducted by Goldsmith, Khan, and other SOM partners was tantamount to an SOM research lab.<sup>63</sup> Along with his IIT colleagues, Goldsmith developed most of the major steel and concrete framing systems used to support skyscrapers in the 1960s and 1970s.<sup>64</sup> Important SOM projects that are directly related to work by Goldsmith's master's students include the John Hancock Building in Chicago (1970) and Baxter Laboratories (1976).<sup>65</sup>

The relationship between the school and the firm also led to many students being hired as SOM employees. Goldsmith's students who worked at SOM following graduation included Jin Kim, senior designer for The

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<sup>56</sup> Myron Goldsmith, *Buildings and Concepts* (New York: Rizzoli, 2007), 24.

<sup>57</sup> Ibid.

<sup>58</sup> Ibid.

<sup>59</sup> Windhorst interview.

<sup>60</sup> Adams, *Skidmore, Owings, and Merrill*, 30.

<sup>61</sup> William B. Baker (Structural Engineering Partner, SOM), telephone interview by Louis Joyner, September 1, 2009.

<sup>62</sup> Adams, *Skidmore, Owings, and Merrill*, 218; Windhorst interview; Baker interview.

<sup>63</sup> Baker interview.

<sup>64</sup> Kamin, "Renowned Architect Myron Goldsmith."

<sup>65</sup> Blum, "Oral History of Myron Goldsmith," 116.

Republic, and David Sharpe, who worked with Goldsmith on the *Columbus, Indiana, Central Area Master Plan*.

The Chicago office was heavily influenced by Mies van der Rohe, who had established the educational program for architecture at IIT. Having studied and worked with the fabled architect, Goldsmith was regarded as the leading proponent of his theories at SOM.<sup>66</sup> Stan Korista recalled Goldsmith's dedication to clarity in design and the integration of architecture and structure.<sup>67</sup> Ed Windhorst called Goldsmith the "intellectual father of structural architecture," and heir to Mies's legacy, noting that Goldsmith followed Miesian principles without copying Miesian details and carrying these ideas forward, as opposed to being simply the keeper of the flame.<sup>68</sup> Bruce Graham, a talented architect and forceful presence in the Chicago office also recognized Goldsmith's value. According to SOM engineer Bill Baker, Goldsmith was a genius who needed Graham to clear the way within the highly political Chicago office.<sup>69</sup>

Goldsmith was aggrieved by the shift in architecture after about 1970, as Post-Modernism rose in popularity. He continued to design structures, including transit stations, schools, and other public buildings in Chicago, but he moved into teaching more seriously during this period.<sup>70</sup> In 1983, after his retirement from SOM, Goldsmith was appointed Eliot Noyes Visiting Professor of Architecture at Harvard University's Graduate School of Design. After fulfilling that commitment, he returned to IIT, where he served as a professor in the Graduate School of Architecture until 1990.<sup>71</sup>

In 1986, Goldsmith reflected on his career as architect and teacher during interviews with Betty J. Blum for the Chicago Architects Oral History Project. When asked which of the two parts of his career had been more satisfying, Goldsmith replied, "I think undoubtedly the both together...I think the professional work was more important[,] but I always considered the teaching as adding to it, enabling you to take a longer view of things, being able to look at something maybe a little more theoretically."<sup>72</sup> In response to another of Blum's questions, Goldsmith named *The Republic* as one of his most successful works, along with the McMath Solar Telescope, the St. Joseph Valley Bank, the Brunswick Office Building, and the Ruck-a-Chucky Bridge. Explaining his choices, he said "All of them have a certain timeless quality; I think they'll be good for a long time."<sup>73</sup> Many critics agree that the buildings named by Goldsmith are among his finest works.

The Robert R. McMath Solar Telescope (1962) was one of the projects of SOM's San Francisco office for which Goldsmith was design partner. The McMath Telescope is part of Kitt Peak National Observatory in Arizona, which came about after a group of astronomers envisioned a national observatory and gained the support of the newly created National Science Foundation in 1952. Site selection and planning occupied the next few years. SOM began working on the project in 1958, with William Dunlap as partner-in-charge and Myron Goldsmith as design partner. The result was a monumental structure of beauty and technical accomplishment that demonstrated Goldsmith's considerable talents as well as SOM's abilities to manage large and complex projects requiring coordination of multiple disciplines. Awards recognizing the significance of the project included a 25-Year Distinguished Building Award from the Chicago Chapter of the American Institute of Architects (AIA) in 1990.<sup>74</sup>

<sup>66</sup> Adams, *Skidmore, Owings, and Merrill*, 33.

<sup>67</sup> Korista interview.

<sup>68</sup> Windhorst interview.

<sup>69</sup> Baker interview.

<sup>70</sup> Windhorst interview.

<sup>71</sup> Goldsmith, *Buildings and Concepts*, 184.

<sup>72</sup> Blum, "Oral History of Myron Goldsmith," 133.

<sup>73</sup> *Ibid.*, 115-16.

<sup>74</sup> Adams, *Skidmore, Owings, and Merrill*, 174-176; SOM, "Awards," accessed September 5, 2013, <https://www.som.com/awards>.

The Brunswick Building (1965), a Chicago office tower, was a project of the Chicago office of SOM. Myron Goldsmith was senior designer, Bruce Graham was partner in charge of design, and Fazlur Khan was the structural engineer for this project, which advanced an innovative tubular construction system. This system, later used for SOM's John Hancock Center (1970) and Sears (now Willis) Tower (1974), eliminated the need for interior columns and allowed flexibility in office design. Graham, Goldsmith, and Khan had conceived of the idea for the Chestnut-Dewitt Apartments (Chicago, 1965). The Brunswick Building was recognized by a Citation of Merit from the Chicago Chapter of the AIA and Chicago Association of Commerce and Industry (1966), and by a 25-Year Award from the Chicago Chapter of the AIA (1994).<sup>75</sup>

The St. Joseph Valley Bank (1974) in Elkhart, Indiana, is an elegant, five-story aluminum and glass building. Details include a dramatic freestanding circular stair and an innovative perimeter heating and cooling system. Goldsmith was partner in charge of design for the project, and David Sharpe was senior designer. The project received a Distinguished Building Award in 1978 from the Chicago Chapter of the AIA.<sup>76</sup>

Other buildings designed by Goldsmith that have received critical acclaim from major architectural publications and/or important awards include:

- United Airlines Maintenance Hangar and Wash Hangar, San Francisco, California, 1958 (Architect and Chief Structural Engineer); published in *Architectural Record*, June 1959 and *Architectural Forum*, May 1962.<sup>77</sup>
- United Air Lines Executive Office Building, Elk Grove, Illinois, 1963 (Senior Designer); Award: Chicago Chapter, American Institute of Architects, Honor Award.
- McMath-Pierce Solar Telescope, Kitt Peak, Arizona, 1959-62 (Senior Designer); AIA Chicago Chapter 25 Year Distinguished Building Award; Actual Specifying Engineer Award.<sup>78</sup>
- Illinois Institute of Technology, Arthur C. Keating Hall, Chicago, Illinois, 1968 (Partner in Charge of Design); Award: AIA Chicago Chapter and Chicago Association of Commerce and Industry, Distinguished Building Award, 1969.
- Oakland-Alameda County Coliseum, Oakland, California, 1966 (Senior Designer); Awards: AIA Northern California Chapter, Honor Award, 1967; AIA San Francisco Chapter, Honor Award, 1967; American Society of Civil Engineers, Award of Merit, 1967; California State Legislature, Resolution Recognizing Design Excellence, 1967; American Iron and Steel Institute, Best Design in Low-Rise Construction, 1969; AIA California Council, 25-Year Award, 1993; Published in *Architectural Record*, June 1968.<sup>79</sup>
- Brunswick Building, Chicago, Illinois, 1965 (Senior Designer); AIA Chicago Chapter 25-Year Award, 1994; AIA - Chicago Chapter and Chicago Association of Commerce and Industry Citation of Merit, 1966.

One of Goldsmith's favorite projects was never realized: the Ruck-a-Chucky Bridge, planned for Auburn, California, in 1978. The bridge was designed as a 1,300-foot-long span across a reservoir. The roadway was to be supported by high-strength steel cables and was designed to have a minimal effect on the natural environment.<sup>80</sup> Construction documents for the bridge were completed, but the project was set aside. Despite

<sup>75</sup> Ibid., 218; SOM, "Awards."

<sup>76</sup> Goldsmith, *Buildings and Concepts*, 122.

<sup>77</sup> Adams, *Skidmore, Owings, and Merrill*, 324.

<sup>78</sup> SOM, "Awards."

<sup>79</sup> Adams, *Skidmore, Owings, and Merrill*, 324-327.

<sup>80</sup> Goldsmith, *Buildings and Concepts*, 132.

this, the design was widely admired, and received the following awards: an Honor Award from the Chicago Chapter of the AIA for Not-Yet-Built Projects (1977), and a First Award for Architectural Design from *Progressive Architecture*, (1979). Goldsmith's body of work included several other unbuilt projects, as well as plans and studies, numerous lectures, papers, and exhibitions.<sup>81</sup>

Goldsmith received many honors and awards during his career, including, in addition to those already mentioned, the following:

- Exhibited in "Twentieth Century Engineering" at the Museum of Modern Art, New York, 1964.
- Named a Fellow of the American Institute of Architects in 1972.
- Exhibited in "100 Years of Architecture in Chicago: Continuity of Structure and Form" at the Museum of Contemporary Art in Chicago in 1976.
- Eliot Noyes Visiting Professor of Architecture at the Harvard University Graduate School of Design in 1983.

Goldsmith is regarded as one of the leading American architects of his time. Allan Temko, editor of *Architectural Forum* and a San Francisco architectural critic once wrote: "Myron Goldsmith...may well prove to be the master of his generation."<sup>82</sup> Werner Blaser called Goldsmith "one of the most important members of the third generation of the Chicago School of Architecture."<sup>83</sup>

### **Skidmore, Owings & Merrill**

In his interview with Betty Blum, Goldsmith talked about all the details related to being an architect, and said that he was lucky to have worked at SOM: "Other people took care of business and the business organization, the great amount of details[,] just of the business of architecture, getting a building done." Early on, firm founders Louis Skidmore and Nathaniel Owings saw the benefits of creating a firm of specialists to design buildings, with a business organization providing structure for it. SOM became the model for the large, corporate architecture firm, and has few rivals in its importance to the architectural history of the nation.<sup>84</sup> SOM remains one of the world's largest and most successful architecture firms with offices at present in Chicago; New York; San Francisco; Washington, DC; London; Brussels; Hong Kong; Shanghai, Dubai; and Abu Dhabi. To date, the firm has over 10,000 buildings to its credit and has been recognized with more than 1,400 awards for architectural design and structural innovation. Among these are two American Institute of Architects (AIA) Firm Awards (1961 and 1996), as well as numerous AIA Honor Awards and 25-year Awards for specific buildings. Firm founders Louis Skidmore, FAIA (1887-1962) and Nathaniel Owings, FAIA (1903-1984) received the AIA's Gold Medal in 1957 and 1983, respectively.

Skidmore and Owings, who were brothers-in-law, started a small architectural practice in 1936. They invited John Merrill, FAIA (1896-1975), an architect and structural engineer, to join them in 1939. By 1952, the firm had 14 partners and 1,000 people working in four offices: Chicago, founded in 1936; New York, founded in 1939; San Francisco, founded in 1947; and Portland, founded in 1951.<sup>85</sup> These offices developed independently and offered diverse stylistic approaches.<sup>86</sup> In the 1960s and 1970s, additional offices opened in Washington, Boston, Los Angeles, Houston, and Denver.<sup>87</sup>

<sup>81</sup> Ibid., 85-86.

<sup>82</sup> Allan Temko, "Goldsmith: Chicago's New Structural Poet," *Architectural Forum* 116 (May 1962): 134.

<sup>83</sup> Goldsmith, *Buildings and Concepts*, 5.

<sup>84</sup> Blum, "Oral History of Myron Goldsmith," 2.

<sup>85</sup> Suzanne Stephens, "SOM at Midlife," *Progressive Architecture* 62 (May 1981): 138.

<sup>86</sup> Adams, *Skidmore, Owings, and Merrill*, 9.

<sup>87</sup> Stephens, "SOM at Midlife," 138.

Much of SOM's success lay in its business practices. As Arthur Drexler stated in his introduction to a 1974 book about the firm: "At all levels of accomplishment excellence is understood to be the result of right practice, which can be taught; those who have learned it can work together and we may expect continuous improvement."<sup>88</sup> SOM was known not only for good business practices, but also for working with other companies in developing innovative materials and structural systems. The firm provided complete services in planning, designing, engineering, and construction supervision. Collaboration was important early in the design process. As a design went through several versions before being finalized, it was difficult to attribute it to any one architect or engineer. SOM engineer Bill Baker stated in a 2007 interview, "We still argue about who did Inland Steel (1958). If it's a good building, everybody claims it."<sup>89</sup>

Each project was headed by a partner in charge of design, who oversaw a team of professionals that typically included a senior designer, engineer, interior designer, landscape architect, and others as appropriate to ensure that every detail was addressed, from the beginning to the end of the project."<sup>90</sup> Because the firm is so large, and so many hands work on a given project, SOM's custom is to ascribe responsibility for a building to the partner in charge of the design.

Any attempt to list SOM's most significant buildings inevitably falls short. Of the more than 10,000 buildings credited to the firm, not every building is a representation of design or engineering excellence or innovation. But the buildings that represent significant accomplishments in architecture are too numerous to mention. Some of the buildings that have been praised by architectural critics and scholars are discussed below. Many of these have been recognized by AIA Honor Awards, AIA 25-year Building Awards, or have been listed on the National Register of Historic Places (NRHP). One property, the United States Air Force Academy, Cadet Area, in Colorado Springs, Colorado, has been designated a National Historic Landmark (NHL, 2004).

In his book on the firm, Nicolas Adams classified the various partners by generations. He notes the significant partners of the first generation (generally pre-World War II) as Owings, Skidmore, Merrill, Gordon Bunshaft (1909-1990; New York office), William Hartmann (1916-2003; Chicago office), Walter Severinghaus (1905-1987; New York office), Robert Cutler (1905-1993; New York office), and William Brown (1909-1999; New York office). In the second generation (those joining the firm roughly between the end of World War II and 1955, and running it from around 1970 to 1990), he included Walter Netsch (b. 1920; Chicago office), Bruce Graham (1925-2010; Chicago office), Fazlur Rahman Khan (1929-1982; Chicago office), Chuck Bassett (1927-1999; San Francisco office), Myron Goldsmith (1918-1996; San Francisco and Chicago offices), David Pugh (1926-2010; San Francisco and Portland offices), Donald C. Smith (b. 1969; Denver office), and Roger Seitz (1928-1995; Chicago office).<sup>91</sup>

Partners in the New York, Chicago, and San Francisco offices provided leadership for major projects, regardless of location, during the period examined as part of the historic context for modern architecture in Columbus and Bartholomew County (1942-73). Frequently, personnel from more than one office collaborated on the largest projects. In the case of the Air Force Academy, for example, Merrill was the overall partner-in-charge, Hartmann was partner-in-charge from the Chicago office, Gordon Bunshaft of the New York office was partner-in-charge of design, and Netsch of the Chicago office was director of design. Many other professionals from various offices of the firm relocated to Colorado for the project, which extended from 1954 to 1962.<sup>92</sup>

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<sup>88</sup> *Architecture of Skidmore, Owings & Merrill, 1963-1973* (New York: Architectural Book, 1974), 8.

<sup>89</sup> Jay Pridmore, "A New Order," *Chicago Magazine* (February 2007), accessed August 22, 2011, <http://www.chicagomag.com/Chicago-Magazine/February-2007/A-New-Order/>.

<sup>90</sup> *Architecture of Skidmore, Owings & Merrill, 1963-1973*, 10.

<sup>91</sup> Adams, *Skidmore, Owings, and Merrill*, 9.

<sup>92</sup> *Ibid.*, 325.

It might be said that Skidmore and Owings succeeded by being at the right place at the right time. On the eve of the post-World War II construction boom, they had positioned themselves to later benefit. Both partners excelled at creating opportunities. For example, in 1933, Skidmore was hired to work on Chicago's "Century of Progress" world's fair, and was soon appointed head of design. With this project, and later through a project awarded to Skidmore and Owings for the master plan and design for the New York World's Fair (1939-40), the firm formed important relationships in business, industry, and government. Skidmore became close friends with famed urban planner Robert Moses (1888-1981), a powerful municipal official in New York City for forty years. Through this connection, SOM was awarded some of the city's key projects.<sup>93</sup>

Perhaps because of the reputation it was developing for the ability to efficiently handle large projects, the firm was hired for a massive government project in 1942, the construction of the town of Oak Ridge, Tennessee. Oak Ridge was built specifically for the purpose of producing the atomic bomb. The entire staff of the Chicago office and some members of the New York office were assigned to the project, for which the construction budget alone was \$160 million. The Oak Ridge project, which included planning the town, and designing and building housing and shopping areas, gave SOM important experience in programming and overseeing construction for a huge, fast-track project.<sup>94</sup>

Lever House, built in Manhattan in 1952, propelled the firm to national attention and set the tone for the thousands of corporate office towers that were to follow. In his introduction to the book, *Architecture of Skidmore, Owings & Merrill, 1950-1962*, architectural historian Henry Russell Hitchcock called Lever House "epochmaking" and said that "it opened both esthetically and technically a new stage in the design of office buildings over and above the novelty of its open handling of an expensive site."<sup>95</sup> Recognition of the building also came in the form of awards, including a Gold Medal from the Architectural League of New York (1952), an AIA Honor Award (1952), and an AIA 25-Year Award (1980). The building is listed in the National Register of Historic Places and has been designated a New York City Landmark.

Examples of other important works of the New York office of SOM included Connecticut General Life Insurance Company (Bloomfield, Connecticut, 1957), and Chase Manhattan Bank (New York, 1961). An early example of a Modern corporate headquarters located in a rural area, Connecticut General was distinctive for its complex program, and interior innovations such as flexible work space components designed in collaboration with architect and furniture designer Florence Knoll (b. 1917). It received an AIA Honor Award (1958) and is listed in the National Register of Historic Places.

Chase Manhattan Bank represented the merger of Chase National Bank and the Bank of Manhattan into one large, international institution. The sixty-story building is significant as the first major post-World War II building to be constructed in Lower Manhattan, and for many structural innovations, including those that allowed the building's largely open and flexible interior space. The assemblage of several properties, including part of a former street, allowed the construction of a large office tower in a densely developed part of Manhattan. The bank dedicated land to the city along the edges of the consolidated site, so that the streets could be widened and to allow better penetration of light. The project is known for its extensive art program and for its plaza, which occupies a significant area of prime real estate. The building is also a New York City Landmark.<sup>96</sup>

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<sup>93</sup> Ibid., 19-21.

<sup>94</sup> Ibid., 24.

<sup>95</sup> Henry Russell Hitchcock, "Introduction," *Architecture of Skidmore, Owings & Merrill, 1950-1962* (New York: Frederick A. Praeger, 1962), accessed August 26, 2011, [http://www.som.com/content.cfm/som\\_monograph\\_1\\_introduction](http://www.som.com/content.cfm/som_monograph_1_introduction).

<sup>96</sup> Adams, *Skidmore, Owings, and Merrill*, 134-142.

An early triumph for SOM in Chicago, Inland Steel (1958), represented the beginnings of the post-World War II renewal of the city's downtown. The building is distinctive for its display of the company's product and for its imaginative siting. The Chicago office of SOM moved into the building upon its completion. Among awards the building has received are an Honor Award from the AIA Chicago Chapter and Chicago Association of Commerce and Industry (1958), and an AIA Chicago Chapter 25 Year Award (1982).<sup>97</sup> The building is listed in the National Register of Historic Places and is a Chicago Landmark.

The Chicago and New York offices of SOM both contributed staff for the United States Air Force Academy, Cadet Area (Colorado Springs, 1954-1962). SOM was brought into the project in 1954 to execute a master plan for the entire complex and to design the buildings of the Cadet Area, one of four areas for this massive campus which was the first Modern U.S. military facility. Public debate and congressional hearings associated with the design were heated. After testimony by SOM partners Skidmore, Owings, Merrill, and Hartmann, and consultants Pietro Belluschi (1989-1994) and Eero Saarinen (1910-1961), Congress finally voted to fund the project in 1955. Walter Netsch of SOM's Chicago office played the most important role for the firm after initial planning, assembling a design team, and overseeing the project. The project received a Heritage Award for Excellence in Planning from the Society for College and University Planning and the AIA Committee on Education (2001). The Cadet Area was designated a National Historic Landmark in 2004. The Cadet Chapel, included in this area, is the building that most people associate with the property. It has received several individual awards, including an AIA R. S. Reynolds Memorial Award (1964), a 25-year Award from the AIA Chicago Chapter (1992), and an AIA 25-Year Award (1996).<sup>98</sup>

Possibly the most famous buildings designed by SOM's Chicago office are Chicago's John Hancock Center (1970) and the Sears (now Willis) Tower (1974). At 100 stories, the John Hancock Center was the tallest building in the world when completed. It was designed to house a mixed-use complex of offices, retail outlets, restaurants, and apartments. Fazlur Khan, the chief structural engineer, employed structural techniques developed earlier by Graham, Goldsmith, and himself.<sup>99</sup> Awards included a Distinguished Building Award for an Office Building from the AIA Chicago Chapter and Chicago Association of Commerce and Industry (1970), and 25-Year Awards from the AIA (1999), and the Chicago Chapter of the AIA (1992).<sup>100</sup>

The 110-story Sears Tower, like the Hancock Center, was built to have a huge lease area, and was also the tallest building in the world upon completion, taking that distinction away from the World Trade Center (1972). The Sears Tower was notable for its fast track construction, and for being under budget. The building's skin was black aluminum with bronze tinted glass for energy efficiency. Perhaps the most significant feature was its "bundled tube" structural system, an advance over earlier structural systems used in the Chestnut-DeWitt Apartment Building, the Brunswick Building, and other SOM milestones. Though the building was restricted to only 40 percent of the site, the open space was an "inhospitable granite plaza" and the main entry was beset by downdrafts and security issues. Despite these problems, the building remains a Chicago icon. It received a Distinguished Building Award from the Chicago Chapter of the AIA in 1976.<sup>101</sup>

One of the San Francisco office's best-known works is the Oakland-Alameda County Coliseum in Oakland, California (1966), which Chuck Bassett (1927-1999) worked on with Goldsmith. Bassett, a long-time partner in the San Francisco office, had been hired by Owings in the mid-1950s.<sup>102</sup> The Coliseum consists of a 50,000

<sup>97</sup> Ibid., 102-108; SOM, "Awards."

<sup>98</sup> Ibid., 146-151; SOM, "Awards.;" Daniel J. Hosington, "United States Air Force Academy, Cadet Area," National Historic Landmark Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2004).

<sup>99</sup> Blum, "Oral History of Myron Goldsmith," 116.

<sup>100</sup> Adams, *Skidmore, Owings, and Merrill*, 218-219; SOM, "Awards."

<sup>101</sup> Ibid., 252, 255.

<sup>102</sup> Ibid., 36; Bassett was also architect for City Hall (1981) in Columbus, which is sited directly across Washington Street from

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seat stadium and a 14,000 square-foot indoor area, and is designed to allow a variety of sporting events. The concept was partly based on Goldsmith's unbuilt project for a sports complex that he developed in Rome in 1954.<sup>103</sup> After its completion, the Coliseum was recognized by the California State Legislature which passed a resolution recognizing its design excellence. Other awards included an Honor Award from the San Francisco Chapter of the AIA (1967) and a 25-year Award from the California Council of the AIA.<sup>104</sup>

Bassett was also design partner for Weyerhaeuser Company Headquarters (1971), a building beautifully integrated in its rural environment near Tacoma, Washington. The building was notable for an innovative, energy efficient heating and air conditioning system, and for its early, open landscape office plan. A five-story, concrete-clad steel-framed structure, the building extends over a shallow valley. Awards bestowed on SOM for the project included an AIA Honor Award (1972) and an AIA 25-Year Award (2001).<sup>105</sup>

Critics of SOM emerged in the 1970s, as public dissatisfaction with urban renewal and support for neighborhood preservation grew. In a column written in 1973, *The New York Times* architectural critic Ada Louise Huxtable exclaimed, "What has gone awry? Because something has gone wrong at SOM, and saying so is a little like attacking the Pope."<sup>106</sup> Urban observers questioned large scale projects that paid little attention to the urban context. Owings himself questioned the direction of SOM and was quoted in 1981 as saying, "SOM is taking orders, not creating new ideas. We are putting up office building after office building. Until recently, the firm was praised for its quality. I don't know if we still have that quality. We are doing piecemeal work on a rational basis and getting paid for it."<sup>107</sup>

Stan Korista (b. 1940), SOM consulting engineer, worked with Goldsmith on several projects, including *The Republic*. In a 2009 interview he gave his perspective on the time period:

The Republic was done at a transitional time in architecture. In late 60s, the problem of the tall, large building had been solved technically. Large buildings transformed from important works to developer commodities. Everything was big, big, big, tall, tall, tall, go, go, go. There was a move away from serious buildings like Myron did. This was partly related to material, technology, and economics. Myron was not opposed to the tall building, but didn't like design to be driven by the speculative developer side of things. Speculation is what really drove high-rise development, not architecture.<sup>108</sup>

A firm as large, influential, and long lived as SOM undoubtedly has had design failures, but its successes—both architectural and technological—indefinitely outweigh them and SOM's significance to twentieth century American design in America and abroad cannot be legitimately questioned. It provided a viable and highly functional model of integrated design processes and allowed many of its best practitioners, such as Myron Goldsmith, the opportunity to demonstrate their considerable abilities as architects, engineers, and designers.

### **SOM, The Republic, and Columbus's Redevelopment Commission**

During the mid-twentieth century, residents of Columbus, Indiana, along with the city's business and political leaders, became concerned about the decline of the downtown area as retail outlets, churches, and residents moved to new suburban locations. The once vibrant downtown had increasing numbers of vacancies,

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The Republic.

<sup>103</sup> Goldsmith, *Buildings and Concepts*, 52, 92.

<sup>104</sup> Adams, *Skidmore, Owings, and Merrill*, 208-214; SOM, "Awards." *Myron Goldsmith* (exhibition catalogue) (Chicago: The Arts Club of Chicago, 2007), 19.

<sup>105</sup> *Architecture of Skidmore, Owings & Merrill, 1963-1973*, 94; Adams, *Skidmore, Owings, and Merrill*, 240-243; SOM, "Awards."

<sup>106</sup> Ada Louise Huxtable, "Anti-Street, Anti People," *The New York Times*, June 10, 1973, Sec. AL-156.

<sup>107</sup> Stephens, "SOM at Midlife," 141.

<sup>108</sup> Korista interview.

dilapidated buildings, and blighted areas. The city opted to participate in urban renewal, forming a redevelopment commission in 1959 and creating a redevelopment area in downtown Columbus.<sup>109</sup>

Robert Brown, the owner and publisher of *The Republic*, was among those who became committed to keeping his business in the downtown area. When he needed a new newspaper office and plant, Brown hired Myron Goldsmith of SOM in 1959 to study a site he was considering for his new plant. Goldsmith advised against building at the proposed location, which was in an industrial area on the edge of downtown. The Republic project was then put on hold for several years while Brown focused on the building for a newspaper he was starting in Franklin, Indiana; Goldsmith was also the architect for that project. The site eventually selected for The Republic was the one preferred by Goldsmith at the south end of Washington Street across Second Street from the county courthouse in the redevelopment area. Plans for The Republic were approved by the Design Review Committee of the Redevelopment Commission in 1969, and the building was completed in 1971. It was the first structure built in the redevelopment area under the city's urban renewal program.<sup>110</sup>

During the time Goldsmith spent in Columbus, Brown and others developed a positive impression of the architect and his ideas. This led to the involvement of SOM in the redevelopment program and in planning for an expanded area. The firm was hired to produce a master plan for downtown Columbus in 1968.<sup>111</sup> This document became the blueprint for development over the next several years, and was an important part of the efforts that brought Columbus to national attention. The plans for The Republic were being developed by SOM simultaneously with the master plan. As a result, the building became a model for many of the ideas that were promoted by the overall development plan. These ideas included the treatment of buildings and parking lots on properties surrounding the courthouse square, the landscape design, and the need for a comprehensive approach to the central area.<sup>112</sup>

The Columbus Redevelopment Commission was founded in 1959. A report prepared for the commission in 1961 designated several blighted areas. One of the areas was cleared privately by Cummins Engine Company and became the site of Cummins' Technical Center (Harry Weese, 1968). Another, a substandard residential area in a floodplain, was restored through public subscription as Mill Race Park (redesigned by Michael Van Valkenburgh Associates and Stanley Saitowitz, 1992).<sup>113</sup> The commission decided to focus its efforts on downtown Columbus and an Urban Renewal Plan was completed in 1961 for the area, roughly bordered by the river to the west, Fifth Street to the north, Washington Street to the east, and First Street to the south.<sup>114</sup>

The duties of the commission included planning for the future use of the redevelopment area, and condemning and acquiring land. The commission's urban renewal activities were taking place at the same time Brown and Goldsmith were looking for a site for The Republic. In a June 5, 1967, letter to Brown, Goldsmith promoted the block on the south side of the county courthouse, in the redevelopment area, as the "ideal" site for The Republic. He reiterated the drawbacks of the site Brown had considered earlier, and continued that "the Courthouse site, on the other hand, under the proposed controls, should have a very good environment. There

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<sup>109</sup> Columbus Redevelopment Commission, "Urban Renewal Plan R-213 for Redevelopment Project One, IND. R-64, City of Columbus, Indiana," 1 August 1966, PDL.

<sup>110</sup> Robert Brown to Jin Kim, 24 January 1969, The Republic Files; Memorandum to Columbus Redevelopment Commission from Design Review Committee, 10 February 1969, "Design Review Committee for the Columbus Redevelopment Commission" Binder, 1969-1972, PDL.

<sup>111</sup> R. B. Bush to Robert Brown, 24 October 1967, and Myron Goldsmith to R. Benjamin Bush, 15 November 1967, both in The Republic Files.

<sup>112</sup> Skidmore, Owings, and Merrill, *Columbus, Indiana, Central Area Master Plan* (1968), PDL.

<sup>113</sup> *Columbus, Indiana* (Columbus, IN: Columbus Area Chamber of Commerce, 1969), 10; Columbus Area Chamber of Commerce, *A Look at Architecture: Columbus, Indiana*, 6th ed. (Columbus, IN: Visitors Center, 1991), 68, 126.

<sup>114</sup> Columbus Redevelopment Commission, "Urban Renewal Plan R-213 for Redevelopment Project One, IND. R-64," 1 August 1966, PDL.

will be landscaping, control of signs, undergrounding of power, etc.”<sup>115</sup> As Brown and Goldsmith were working on obtaining the desired site south of the courthouse and developing the design for The Republic, they became involved in a parallel activity that would impact The Republic site and Columbus’s entire downtown.

The Redevelopment Commission had intended to hire James Rossant (1928-2009), who had recently planned the town of Reston, Virginia, to design the area around the courthouse square. With Brown’s encouragement, however, Ben Bush, the chairman of the commission, became convinced that Goldsmith should design the courthouse square using the same approach he was proposing for The Republic site.<sup>116</sup> In mid-November of 1967, Goldsmith was asked to take on the courthouse square project. He accepted the offer in a letter to Bush, saying he would be honored to work with the commission to develop guidelines and to be their advisor in the review of plans. Among the design issues he identified as critical were building height, enclosure of the square, location of parking and utilities, signage, and consistency in landscaping and lighting. He suggested that redevelopment commission approval should be required for all projects.

I believe that these proceedings would be the best way I know of to get the whole urban renewal project started in the correct direction...This would set a high standard for your whole redevelopment project and give your central area merchants – in fact, all of Columbus – the conviction that something is being done to revitalize the central area.<sup>117</sup>

Goldsmith’s letter set a tone for the design of the courthouse square, advocated that the redevelopment commission review building plans with him as an advisor, and put forth the idea that the entire redevelopment area should be included in the plan. In fact, this is what transpired and SOM was hired to revise the redevelopment plan and devise a downtown master plan that had ramifications for years to come. In essence, The Republic project had been expanded to include design control for the surrounding area.

On May 23, 1968, the Redevelopment Commission adopted a resolution selecting Myron Goldsmith of SOM for “Physical Planning and Design Services in the Central Area” and authorizing the director to negotiate a contract. Contracts for revisions to the urban renewal plan and a plan for the central area were ratified by the commission on August 22, 1968.<sup>118</sup> Completed by SOM in 1969, the *Columbus, Indiana, Central Area Plan* was adopted as part of the city’s comprehensive plan.<sup>119</sup> It became the blueprint for downtown development over the next several years and was a significant aspect of the national attention brought to Columbus by its architecture and planning.

The design for The Republic was developed by SOM simultaneously with the master plan for downtown Columbus. As a result, the building became a model for many of the ideas that were espoused in the plan, such as the treatment of buildings and parking lots on the lots around the courthouse square, landscape design, and the need for a comprehensive approach to the central area. SOM had been working on the design for The Republic, presumably with the assumption that the desired site would be acquired. Brown’s bid was the only one submitted for the property. After it was accepted on January 23, 1969, Brown immediately wrote to Jin Kim, instructing him to prepare a presentation for the newly created Design Review Committee.<sup>120</sup>

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<sup>115</sup> Myron Goldsmith to Robert Brown, 5 June 1967, The Republic Files.

<sup>116</sup> R. B. Bush to Robert Brown, 24 October 1967, The Republic Files.

<sup>117</sup> Myron Goldsmith to R. Benjamin Bush, 15 November 1967, The Republic Files.

<sup>118</sup> Columbus Redevelopment Commission Minutes, 23 May 1968 and 22 August 1968, Community Development Department Library, City Hall, Columbus, Indiana (hereafter CDDL).

<sup>119</sup> Columbus Redevelopment Commission Minutes, 22 May 1969, CDDL; Columbus Plan Commission Minutes, 4 June 1969, PDL.

<sup>120</sup> Robert Brown to Jin Kim, 24 January 1969, The Republic Files.

Establishment of a Design Review Committee had been recommended by SOM in a January 1969 report that supplemented the urban renewal plan, "Architectural Controls and Regulations for Redevelopment Project One."<sup>121</sup> The committee was assembled hastily to review The Republic, the first building proposed for the urban renewal area. The Redevelopment Commission minutes of January 23, 1969, indicated the committee appointees as David Jones, a local interior designer, and Grady Clay, editor of *Landscape Architecture* magazine. The director of the redevelopment commission, the city planner, and the city engineer were appointed as ex-officio members. Goldsmith had been designated to serve as advisor for the committee. He served in this position for later projects but did not participate in the review of The Republic.

Plans for The Republic were presented at a public meeting on February 10, 1969, at City Hall. *The Republic* reported that about forty people attended to hear the architect's comments and view a model of the proposed building. Brown and Goldsmith both spoke, with Brown explaining his vision for a modern newspaper plant and the innovative design that would place the newspaper operation in full view of the public. Goldsmith discussed the simplicity of the building, which would complement the "ornate" character of the county courthouse and of the "functional importance" of the building in the redevelopment project area. The members of the Design Review Committee were in attendance and held an executive session afterwards to further discuss the plans.<sup>122</sup> The committee was pleased with the design, and stated that the project appeared to be a significant beginning for the renewal of the city's downtown.<sup>123</sup>

Few records of the Design Review Committee remain extant. Most of the minutes and notes that have survived relate to the review of the "Superblock" on Washington Street between Third and Fourth Streets. This development, which contained the Courthouse Center Mall and the Commons, a community gathering space, was designed by Cesar Pelli; it was completed in 1973 and partially demolished in 2009.<sup>124</sup> Although the Redevelopment Commission and its Design Review Committee disbanded in 1974, the design guidelines proposed in SOM's urban renewal plan and *Central Area Master Plan* were largely implemented over the next several years. The main objectives of the plan were typical of contemporary redevelopment schemes: to eliminate blight, develop an attractive retail area, encourage diverse uses, provide adequate parking, and preserve the downtown's historic character.<sup>125</sup> The plan also included both general and specific recommendations related to traffic circulation, street design, parking, landscaping, land use, historic buildings, parks, and plazas.<sup>126</sup>

Some of the ideas developed as part of The Republic project were extended in the *Central Area Master Plan* to include the larger downtown, including landscaping, and the design of sites surrounding the Courthouse Square. Many of the recommendations in the plan also had the potential to enhance the setting for The Republic. The most controversial of these was the recommendation to demolish the Law Enforcement Building on the Courthouse Square, which had been completed only five years earlier and to create an urban park in its place.<sup>127</sup> A 1974 study, which called the Law Enforcement Building "undistinguished" and "deficient," reinforced the recommendation, which was only implemented years later after construction of the Bartholomew County Jail.<sup>128</sup>

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<sup>121</sup> Skidmore, Owings & Merrill, "Architectural Controls and Regulations for Redevelopment Project One IND. R-64," January 1969, PDL.

<sup>122</sup> Joe Holwager, "Republic Plans Heard by Group," *The Republic*, 11 February 1969, 1-2.

<sup>123</sup> "Design Review Committee for the Columbus Redevelopment Commission," 1969-72, PDL.

<sup>124</sup> Minutes of the Design Review Committee, 30 November 1971; Memo from the Design Review Committee to the Columbus Redevelopment Commission, 2 December 1971; Design Review Committee notes, 6 January 1972; Design Review Committee, undated notes, all PDL.

<sup>125</sup> *Columbus, Indiana, Central Area Master Plan*, 4.

<sup>126</sup> *Ibid.*, 4-29.

<sup>127</sup> *Ibid.*, 10, 14.

<sup>128</sup> Columbus Bartholomew Planning Department, "Space for Local Government," 6 March 1974, PDL.

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One of the key landscape features recommended by the plan was a walkway flanked by a double row of Honeylocust trees extending from the Courthouse Square to the riverfront.<sup>129</sup> The first part of this walkway was built jointly by Brown and the city on the south side of Second Street as part of The Republic project.<sup>130</sup> It was continued to the river as other properties were developed, and remains intact.

**Conclusion**

The Republic is a nationally significant work of Modern corporate architecture. Forty years after its completion, it remains a simple, simultaneously strong and elegant representation of the Modern style. The building's designer, Myron Goldsmith, is recognized as one of the most gifted and original architects of his time. With The Republic, Goldsmith achieved his vision of a structural solution that was the simplest solution possible for the program. The building exhibited innovative use of materials, and was so perfectly placed in its setting that it influenced the development of downtown Columbus for years to come.

Goldsmith was a partner with Skidmore, Owings & Merrill the largest and most successful architecture firm in the world. The firm, established in 1936, quickly became known for its expertise in managing projects, as well as for its architectural and engineering talent. By the time The Republic was constructed, SOM had designed thousands of innovative buildings. For all projects, SOM assigned a team of specialists who addressed all aspects of the building, site, and furnishings. Though Goldsmith was the partner-in-charge for the project, The Republic reflects the collaborative system under which SOM operated.

The Republic was a model for many of the ideas that shaped Columbus' downtown over the next several years. One of the goals of the city's Redevelopment Commission of the 1960s was to produce a master plan that would provide direction to the redevelopment area, as well as the entire downtown. The Commission was impressed with Goldsmith and his plans for The Republic, and decided to hire SOM to prepare the master plan. Many of the ideas that had been used for The Republic were extended to the entire downtown via the master plan, including enclosure of the courthouse square, location of parking lots behind buildings, and placing utilities underground. Other ideas in the master plan that are visible in Columbus's downtown today are consistency in landscaping and lighting, pedestrian walks, limited signage, and consideration of historic buildings.

*The Republic* continues to be published in the Second Street building, which is virtually unaltered since its completion in 1971, attesting to the strength of Goldsmith's design, its relevance to the development and maintenance of central Columbus, and the commitment of the newspaper to remaining a strong presence in a community that has become world renown as a center for Modern architecture.

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<sup>129</sup> Skidmore, Owings & Merrill, "Architectural Controls and Regulations for Redevelopment Project One IND. R-64," 29, 33.

<sup>130</sup> Charles W. Eliot to Robert N. Brown, 7 August 1969; "Resolution of Commissioner's Intent to Widen Second Street to Achieve a Pedestrian Walkway as Recommended in the Central Area Plan," adopted 14 August 1969, CDDL.

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## Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.  
 Previously Listed in the National Register.  
 Previously Determined Eligible by the National Register.  
 Designated a National Historic Landmark.  
 Recorded by Historic American Buildings Survey: #  
 Recorded by Historic American Engineering Record: #

## Primary Location of Additional Data:

- State Historic Preservation Office  
 Other State Agency  
 Federal Agency  
 Local Government  
 University  
 Other (Specify Repository):

The Republic, 333 Second Street, Columbus, Indiana 47201

Columbus Indiana Architectural Archives, 536 Fifth Street, Columbus, Indiana 47201

Community Development Department Library, Columbus City Hall, 123 Washington Street, Columbus, Indiana 47201

Planning Department Library, Columbus City Hall, 123 Washington Street, Columbus, Indiana 47201

**10. GEOGRAPHICAL DATA**

Acreage of Property: 2.13 acres

UTM References:	<b>Zone</b>	<b>Easting</b>	<b>Northing</b>
	16	593130	4339290

Verbal Boundary Description: The boundary of The Republic is the curblineline of the block bounded by Second, Washington, First, and Jackson Streets in Columbus, Indiana, as shown by the dotted line on the accompanying aerial photograph.

Boundary Justification: The boundary includes the building and its entire historic site, including those elements of the landscape located in the right-of-way that were designed by the architect and installed at the time of the building's construction.

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DESIGNATED A NATIONAL HISTORIC LANDMARK  
October 16, 2012