

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

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

OMB No. 1024-0018

INDIANA WAR MEMORIALS HISTORIC DISTRICT

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Indiana War Memorials Historic District (updated documentation, boundary and name change)

Other Name/Site Number:

2. LOCATION

Street & Number: Monument Circle, 200-800 blocks, N. Meridian Street, 200-800 blocks, N. Pennsylvania Street, and first blocks of E. Ohio, New York, E. Vermont, E. Michigan, E. North, E. St. Clair, and E. 9th Streets

Not for publication:

City/Town: Indianapolis Vicinity:

State: Indiana County: Marion Code: 097 Zip Code: 46204

3. CLASSIFICATION

Ownership of Property

Private: ___
Public-Local: X
Public-State: X
Public-Federal: X

Category of Property

Building(s): ___
District: X
Site: ___
Structure: ___
Object: ___

Number of Resources within Property

Contributing

5
4
1
14
24

Noncontributing

___ buildings
___ sites
___ structures
146 objects
146 Total

Number of Contributing Resources Previously Listed in the National Register: 22

Name of Related Multiple Property Listing: N/A

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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

<p>Historic:</p> <p>Landscape Social Recreation & Culture</p> <p>Government</p> <p>Education</p>	<p>Sub:</p> <p>Plaza/Park Civic Work of Art Monument/Marker Post Office Courthouse Government Office Library</p>
<p>Current:</p> <p>Landscape Social Recreation & Culture</p> <p>Government</p> <p>Education</p>	<p>Sub:</p> <p>Plaza/Park Civic Work of Art Monument/Marker Courthouse Government Office Library</p>

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7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Late 19th and twentieth century Revivals: Neo-Baroque; Beaux Arts, Classical Revival; Art Deco

MATERIALS:**Soldiers and Sailors Monument:**

Foundation: Stone (Limestone)
 Walls: Stone (Limestone)
 Roof: Stone
 Other: Statuary: Metal (Bronze)
 Stone (Limestone)
 Doors: Metal (Bronze)

Indiana World War Memorial Plaza:

Foundation: Stone (Limestone; Granite)
 Walls: Stone (Limestone)
 Roof: Asphalt; Stone
 Other:

Indiana World War Memorial Building

Statuary: Metal (Bronze); Stone (Limestone)
 Doors: Metal (Bronze)

Building "B"

Urns: Metal (Bronze)
 Doors: Metal (Bronze)

Building "C"

Urns: Metal (Bronze)
 Doors: Metal (Bronze)

Indianapolis Public Library

Entry lanterns and stands: Metal (copper)
 Doors: Metal (Bronze)

U.S. Courthouse and Post Office

Statuary: Stone (Limestone)

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Describe Present and Historic Physical Appearance.**SUMMARY**

This document expands the existing Indiana World War Memorial Plaza Historic District, which was originally designated in 1994, and renames the National Historic Landmark. This update also removes a non-contributing building that was inadvertently included in the original nomination. The original nomination dealt with the Indiana World War Memorial Plaza, the national significance of which is associated with construction of one of the principal memorials in the United States to the sacrifice and ideals of World War I veterans and with the impressive architectural quality and monumental scale of the City Beautiful plaza design (NHL Criteria 1, 3 and 4). This boundary increase expands the district to include the Indiana Soldiers and Sailors Monument, which was the precedent for the War Memorial Plaza. The Plaza followed the pattern established by the Monument with respect to conception, design, location, and significance for veterans. Similarly to the Plaza, the Monument is significant under NHL Criteria 1 and 3 for its importance as the largest, most elaborate, and most monumental memorial to the sacrifices and ideals of Union veterans of the Civil War in the United States. It is significant under NHL Criterion 4 for the extraordinary quality of its Neo-Baroque architectural design and incorporation of multiple major works of memorial sculpture, all placed for maximum visual impact in the central public place of Indianapolis. Although the Monument and the Plaza are slightly discontinuous, they are located within one and a half blocks of each other and both occupy central and commanding locations in downtown Indianapolis.

The Neo-Baroque Soldiers and Sailors Monument is located at the center of Monument Circle, a circular street and public place at the heart of the 1821 Mile Square Plan for Indianapolis. The War Memorial Plaza section begins approximately one and a half blocks to the north of the Monument and is flanked on the west by Meridian Street, the primary north-south route running through the center of the city, and on the east by Pennsylvania Street. Because of its location between two primary north-south traffic arteries, the Plaza provides a monumental entrance to the Indianapolis business district from the north. The Plaza proper extends from New York Street on the south to St. Clair Street on the north, but the district also includes the two terminating buildings and their blocks at the north and south ends of the Plaza.

This proposed boundary increase of the NHL historic district has within it one contributing structure—the Indiana Soldiers and Sailors Monument and five contributing buildings—the Indiana World War Memorial Building; Buildings "B" and "C," both built for the American Legion; the Indianapolis Public Library; and the United States Courthouse and Post Office. The NHL district also includes a Cenotaph in its Sunken Garden, the American Legion Mall, the Obelisk Square, University Park, and free-standing sculptures, which are itemized below. There are also multiple statuary groups, bronze works of sculpture, candelabra lights, and cast-iron and chain cable border fences that are part of the Monument design; those are described as part of the Monument description.

The Monument was designed in 1887-88 by architect Bruno Schmitz of Berlin, Germany, and constructed between 1888 and 1901. The War Memorial Plaza as a whole was designed by architects Frank B. Walker and Harry E. Weeks of Cleveland, Ohio. The Plaza was designed in 1923 and realized in phases between 1924 and final completion in 1965; it is missing one planned, but never built, building.

The Soldiers and Sailors Monument defines and dominates the central public street and place in downtown Indianapolis, Monument Circle, and provides an elaborate and expressive work of Neo-Baroque architecture, statuary, and urban design at the center of the state capital. The grand Beaux Arts design of the War Memorial Plaza extends over five blocks and has shaped the urban design of the streets that line it. The principal axis and

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vista of the Plaza begins at the Indianapolis Public Library and continues through the American Legion Mall, through the Obelisk Square to the War Memorial Building. To the south of the War Memorial, the main axis continues through University Park and ends at the United States Courthouse and Post Office (now the Birch Bayh Federal Building) to the south. Neoclassical and Beaux Arts design principles unify the buildings and the landscape design of the Plaza.

Both the Monument and the Plaza possess excellent integrity, despite relatively minor additions or alterations over time. The Monument, with the exception of a change in pavement for its outer apron from concrete to brick, retains all of its original features intact. The Plaza has had minor alterations to its buildings and landscape features, some of which contribute to the memorialization theme to the sacrifice of veterans of post-1918 wars.

SOLDIERS AND SAILORS MONUMENT

The Soldiers and Sailors Monument is both a work of memorial architecture and a monumental work of urban design. It was meant to provide an awe-inspiring tribute to the sacrifices of Indiana's veterans of the Civil War, but also to dominate Monument Place (now Monument Circle), the principal urban space of Indianapolis. The architect of the monument, Bruno Schmitz of Berlin, Germany, employed a vertical shaft in the tradition of Egyptian obelisks and colossal memorial columns in ancient Rome and 18th century Paris. He used a square shape for the shaft and crowned it with a statue of *Victory*. He embellished the shaft, pedestal, and surrounding base platform with large sculptural compositions. Like previous memorial columns, the Monument proper consists of a pedestal, a shaft, and a capital, above which is *Victory*. From the street level to the top of *Victory*, the Monument is 284 ½ feet tall, which at the time of its completion was the second tallest monument in the United States.¹

Schmitz's design originally encompassed all of the area dedicated to the Governor's Circle in the 1821 Indianapolis city plat, except for the 80-foot wide Circle Street that existed in 1887. When completed in 1901, the Monument consisted of the central structure itself, a surrounding circular terrace at the base of the shaft, stairways to the north and south entrances, cascade fountains and pools to the west and east, triangular grassy plots in the diagonal directions, and a concrete apron or walk encompassing the whole.² The total diameter of the Monument and its setting in 1902 was approximately 342 feet.

The Monument structure, surrounding retaining walls, steps, west and east *War* and *Peace* statuary groups, and pedestals for the perimeter statues and markers along the outer plots are all constructed of Indiana oolitic limestone, quarried mostly in the Stinesville quarries of the Terre Haute Stone Company.³

The stairways to the north and south consist of three flights, and in plan the treads are semi-circular in shape. The second of three flights leads up to a circular terrace or promenade with a diameter of 110 feet. The Monument pedestal begins with a smooth-faced base that narrows by stages to the pedestal proper, which tapers gradually and culminates in a projecting cornice. The pedestal consists of horizontal bands of limestone blocks with hammered faces, separated by deeply recessed cavities. The steeply projecting cornice consists of blocks carved into triangular triglyphs, mutules, and regulae, with a smooth fascia. Above the pedestal, the Monument structure narrows in two stages, and assumes the shape of a smooth, square shaft, gradually tapering in its

¹ The Washington Monument was then the tallest, at 555 feet. See Julia S. Conklin, *The Indianapolis News Souvenir: Dedication Ceremonies and History. Indiana Soldiers and Sailors Monument* (Indianapolis: Indianapolis News, 1902), [8].

² The apron was removed in the late 1970s, when the current design of brick pavers and concrete slabs was installed between the inner perimeter of the Monument setting and the building facades on Monument Circle.

³ "Builder of Court House and Monument: J.B. Lyne, Pioneer in Stone," *Quarries and Mills* (December 1929), 4.

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dimensions, marked by occasional rectangular openings for windows. The shaft concludes with a cornice section, consisting of the original observation platform with crenellations, which projects out beyond the shaft. Above the observation platform, the shaft resumes a short distance and culminates in a simple entablature consisting of dentils and projecting cornice. The Monument structure is crowned by the 28-foot tall bronze statue of *Victory*, designed by George Brewster of Cleveland. *Victory* is a female figure standing on a globe that is encircled with a band of stars. She faces south, toward the scenes of the principal battles of the Civil War, and with her left hand raises the torch of Civilization. Her left hand clasps a sword, the point of which rests on the globe below. On her brow is a young eagle, symbolizing “the freedom resulting from triumph and light.”⁴

Schmitz envisioned multiple works of statuary representing the many aspects of the great Civil War struggle and victory. There are three bronze astragals installed at different levels on the shaft. The top astragal, designed by George Brewster, presents the dates 1861 on the north and south faces and 1865 on the west and east faces as the beginning and concluding years of the war. The second astragal represents the contributions of the Union Navy and was also designed by Brewster. The prow and figurehead of Admiral David Farragut’s flagship, the *Hartford*, project diagonally at each corner of the astragal. In between are cartouches with the head of a naval officer, possibly Farragut, on the south; the head of a sailor on the north; and two ironclad vessels in combat, presumably the *Monitor* on the east and the *Merrimack (Virginia)* on the west. The third astragal, representing the Army, presents in awful and vivid detail the carnage of the war, with dead or dying soldiers laying prone, disabled cannon, and dead horses. It was designed by Nicolaus Geiger of Germany.⁵

The *War* statuary group on the east side of the Monument pedestal and the *Peace* group on the west side were designed by architect Schmitz in 1896, modeled by Danish-American sculptor Herman P. Matzen, and executed in Indiana limestone by Rudolph Schwarz, originally from Austria. The *War* group presents the furor of battle, with the Goddess of War advancing, cavalry officers and troopers firing in the background, and infantry soldiers in the foreground scouting, advancing, and lying wounded. In the background Columbia upholds the American flag. The *Peace* group shows Liberty at center holding up the flag, while the victorious troops march forward in the background and individual soldiers are reunited with their families and a blacksmith engages in his peaceful occupation. In the foreground, an emancipated African-American slave raises up his broken shackles. Above the cascade fountains to the east and west are smaller statuary groups in limestone designed and executed by Schwarz: the *War* group shows a wounded drummer boy, comforted by two companions, while the *Peace* group depicts the home-coming of a soldier to his mother and father.⁶

Standing on either side of the north and south entrances to the Monument are four limestone statues representing the four branches of military service, also created by Schwarz. To the south are the Army Scout in the act of searching and the Traveling Infantryman marching. To the north are the Navy Sailor on guard and the Artilleryman standing with a cannon packing rod.⁷

There are numerous smaller sculptures and sculpted embellishments on the Monument proper. Forming a frieze on either side of the south and north entrances to the structure are bas relief sculptures of the badges from the various Union Army units of the Civil War. Above the two entries are tablets listing the numbers of Indiana soldiers and sailors who served in all of the wars in which the United States had fought through 1902. A

⁴ Julia Stout Conklin, *Official Souvenir Indiana Soldiers and Sailors Monument* (Indianapolis: Indianapolis Journal Newspaper Co., 1902), [10].

⁵ Conklin, *Official Souvenir Indiana Soldiers and Sailors Monument*, [7]; Conklin, *The Indianapolis News Souvenir*, [6].

⁶ Conklin, *Official Souvenir Indiana Soldiers and Sailors Monument*, [6]; Conklin, *The Indianapolis News Souvenir*, [7].

⁷ Conklin, *Official Souvenir Indiana Soldiers and Sailors Monument*, [11]; Specifications for four statues representing the four branches of military service, Soldiers’ and Sailors’ Monument, signed by Board of Regents President Fred Knefler and sculptor Rudolf Schwarz, May 27, 1899. Box 38, Folder 6, Governor James A. Mount Papers, Indiana State Archives.

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goddess head sculpture gazes out from the top of a cornice slab above each tablet, and below each goddess head is inscribed the theme of the Monument: "To Indiana's Silent Victors." On either side of the top of the tablets is a second sculptural frieze that girdles the pedestal, made up of cartouches linked by festoons. Crouching at each of the four corners of the projecting cornice terminating the pedestal section are sculpted panther's heads. Far above, crouching with wings spread immediately below the projecting observation platform, are stone sculptures of eight American eagles.

Other works of sculpture adorn the approaches and setting of the Monument. There are four large bronze candelabra located on limestone pedestals incorporated into the lowest level of the four side walls that bound the north and south stairways to the Monument. The stairway candelabra, designed by Bruno Schmitz and cast in Berlin,⁸ originally featured electric incandescent bulbs and "arc" lights hanging from four arms at the top of the shaft and from the beaks of American eagles standing just below the apexes. The candelabras initially served to light the base of the Monument and its setting. The lights have been updated to contemporary LED illumination. The base, column, arms, and crown of each candelabra are original works of sculpture, in which bronze claws of eagles emerge from the base, each column is covered with corn stalks and leaves styled like Greek acanthus leaves, the intersections between shafts and arms are adorned with sculpted male and female heads and writhing snakes, and the apex is guarded by American eagles and topped by a sunburst finial. On either side of the outer edges of the east and west basins of the cascade fountains, there are four secondary bronze candelabra also designed by Schmitz. They are located above the limestone basins of what originally were drinking fountains. The design of the apexes of the fountain candelabra is the same as in the larger versions flanking the stairways. Below, each fountain candelabra column is fashioned into what appear to be vegetative stalks and fluted shafts. At the bases, a series of standing bears appear to support the weight of each candelabrum with their backs and paws, in between over-scaled acanthus-like leaves. Three bronze bison heads are positioned on limestone bases below each candelabrum; originally, drinking water spewed through their mouths.

Four works of bronze sculpture are located at the center edges of the four landscaped plots between the Monument steps and cascade fountains. The sculptures commemorate Indiana's participation in the four major conflicts of American history before 1887. Facing southeast is the oldest sculpture, of Civil War Governor Oliver P. Morton, created by sculptor Franklin Simmons in 1884. The other three sculptures, all by Indiana sculptor John H. Mahoney, were commissioned by the Monument Commission and put in place between 1894 and 1896. They depict Revolutionary War General George Rogers Clark, facing northwest; General William Henry Harrison, commander at the Battle of Tippecanoe and in the War of 1812, facing northeast; and Mexican-American War Governor James Whitcomb, facing southwest.⁹

The other principal features of the setting for the Monument include the two cascade fountains located to the east and west of the Monument terrace, on the east-west axis running along the center of Market Street through the Monument; the four triangular "plots," sodded with grass originally and now with grass and flower borders; sculpted stone markers with rounded heads at either outer end of each plot; and ornamental borders for the plots composed of cast-iron cannon standing on their bores, linked by chain cables.¹⁰ The cascade fountains each

⁸ Report by Fred Knefler, President of the Board of Regents, State Soldiers' and Sailors' Monument, to Governor James A. Mount, 17 September 1900, Box 38, Folder 5, Governor James A. Mount Papers, Indiana State Archives.

⁹ Conklin, *The Indianapolis News Souvenir*, [7]; Report of the Board of Commissioners, State Soldiers' and Sailors' Monument, to Governor Claude Matthews, January 15, 1895, p. 3; Final report of the Board of Commissioners, State Soldiers' and Sailors' Monument, to Governor Claude Matthews, June 12, 1895; Indiana State Archives; Report of the Board of Regents, State Soldiers' and Sailors' Monument, to Governor Claude Matthews, March 16, 1896, p. 2; and Report of the Board of Regents to Governor Claude Matthews, December 15, 1896, p. 6, all in Box 27, Folder 8, Governor Claude Matthews Papers, Indiana State Archives.

¹⁰ The cannon and cables were donated by the U.S. Navy Department from the stores of the U.S. Navy Yards in Boston and Brooklyn, New York. Quarterly report of Fred Knefler, President, Board of Regents, State Soldiers' and Sailors' Monument, to

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consist of a rounded limestone slab, over which the primary stream of water first pours, and two succeeding, lower slabs with rounded edges, below which are the two primary basins.¹¹

The interior of the Monument consists of the basement, located below the shaft, the terrace surrounding the shaft, and two main stairways; the entry lobby; the interior of the pedestal and shaft sections; and the observation platform. Originally, the basement contained engines for pumping water for the two cascade fountains and boilers for heating the Monument. Shortly after World War I, a museum of Civil War and Spanish-American War mementoes, battle flags, and regimental photos was opened in the basement. An interpretive museum on the Civil War experience for Indiana soldiers, sailors, and civilians, the Col. Eli Lilly Civil War Museum, now occupies the basement level. It was dedicated in 1999 after a rehabilitation of the below-ground spaces. The center of the basement level is occupied by the foundations for the Monument above. Stone arches, columns, and footings support the north and south stairways above and afford space below the stairways for exhibits. There are four former entries and exits to the basement, all with new stairways constructed in 1999, located to the northeast, southeast, southwest, and northwest of the Monument terrace. A brick wall installed in 1999 along the west side of the basement provides space for restrooms.¹²

The next level, at the base of the shaft leading up to the observation platform, contains the wall enclosing the stairway and elevator shaft at center. A two-story high corridor runs along each of the four sides of the central wall. Two identical pairs of bronze doors are found at the north and south entries. Designed by Rudolph Schwarz in 1900, one door in each pair features bas relief sculptures of a sailor's head and the state seal and the other in each pair features a soldier's head and a shield with the American stars and stripes. During the 1986-1990 restoration/rehabilitation of the Monument, a gift shop was installed along the corridor, and a new floor covering simulating slate was installed. The elevator shaft retains its original dimensions and the original steel stairway, built between the shaft and the outside wall, continues to conduct pedestrians up and down the Monument's upper sections. The interior surfaces of the oolitic limestone blocks comprising the walls have hammered surfaces. About two-thirds of the distance from the ground level to the observation deck, cast-iron rods, painted red, are imbedded and bolted in slots cut into the walls. The rods, connected to the base of the *Victory* statue above, serve to anchor the statue firmly on the Monument and help it resist winds. The observation deck was installed in 2009 and replaces two previous enclosed structures; originally, the platform was open air.¹³

ORIGINAL AMERICAN LEGION (AMERICAN LEGION AUXILIARY) BUILDING (Building "B")

The two American Legion buildings define the east and west sides of the Plaza at its north end. The smaller building ("B" on the original plan) is at the intersection of Meridian and St. Clair Streets, the northwest corner of the Plaza, with an entrance on Meridian Street and one oriented eastward toward that section of the Plaza designed as the Sunken Garden. Construction began in 1924 and was completed in 1925. This building served

Governor James A. Mount, June 15, 1897, Soldiers' and Sailors' Monument Folder #2, Box 38, Folder 5, Papers of Governor Mount, Indiana State Archives.

¹¹ In 2008, the upper limestone slab was replaced by a matching slab obtained from the same quarry as the original. The lower slabs in each fountain were replaced with concrete slabs having granite edges. Interview with Jason Larrison, State Architect, August 19, 2014.

¹² Report of the Board of Monument Regents to Governor James A. Mount, June 15, 1897, pp. 8-9, Box 38, Folder 5, Governor James Mount Papers, State Archives; Margaret Crim Korbly, "Letter to Editor of Journal Signed 'Hoosier' Urged Shaft," *Indianapolis Star*, May 30, 1937, n.p. clipping, "Monuments—Soldiers' and Sailors' clipping file, Indiana State Library; Marker in Col. Eli Lilly Museum.

¹³ Letter from Fred Knefler, President and Superintendent of Board of Regents, Soldiers' and Sailors' Monument, to Governor James A. Mount, March 15, 1900, Box 38, Folder 5, Governor James A. Mount Papers, Indiana State Archives; interview with Jason Larrison, State Architect, August 19, 2014.

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as the Legion's national headquarters until Building "C" was constructed in 1948-1950. Between 1950 and 2014, Building "B" housed the American Legion National Auxiliary, the Indiana Department (state organization) of the American Legion and its State Auxiliary, and the National Forty and Eight (affiliate of the Legion). Currently, the building is vacant and awaits a new use.

This Indiana limestone building is a fine example of Neoclassical architecture. Its design echoes that of the Marion County Public Library immediately north on St. Clair Street. The pilastered facades of the building resemble the columns of a Roman temple. The monitor roof is likewise typical of Neoclassical design, the dominant style during the early twentieth century for public buildings such as courthouses and libraries. The building is four stories tall, thirteen bays in length, and three bays in width. The ends of the long facades are defined by heavy corner piers while the thirteen bays of openings are separated by simple Roman Doric pilasters. The corner piers and pilasters support a full Doric entablature. This same treatment is continuous across the end elevations. A parapet rising above the cornice partially conceals the recessed monitor containing the fourth floor of the building. The ground floor windows are set in limestone enframements topped by a wide, molded spandrel that corresponds to the frieze above the Meridian Street and Plaza entrances. The entrances are further accentuated by projecting horizontal cornices topped by foliate carving in a roughly pedimental shape. The second and third floor windows, which take up the full bay between the pilasters, are composed of paired lights. All windows are double-hung anodized aluminum sash as is the spandrel panel between the second and third floors. Decorative enrichment of the structure is limited to the bronze entrance doors, molding and stylized relief carving in the spandrels above the first floor openings, and the triglyph, metope, mutule block detail of the classically correct entablature. This results in an overall classically restrained building whose dignity is achieved through refined proportions.

Notable well-preserved interior spaces in this building include the third floor office suite of the National President of the Auxiliary and the fourth-floor meeting room. Both were used for corresponding functions by the Legion itself when the National Headquarters was in the building.

AMERICAN LEGION HEADQUARTERS (Building "C")

This larger structure was constructed as the national headquarters for the American Legion in 1948-1950. It contributes to the district due to its Neoclassical architectural style, its function, and its associative history. Building "C" was also designed by Walker and Weeks and was based on their original plan for the Plaza, as revised in 1946-48. In the original plan, a single building of matching design to Building "B" was planned directly opposite its site, on the east side of the Cenotaph. The projected building was not constructed in the 1920s or 1930s, but with the approach of the end of World War II and the prospect of millions of new veterans joining the American Legion, the Legion asked the State of Indiana to construct three new office buildings. Due to the high cost of construction materials, only two buildings were built, linked together by a limestone "hyphen." The new American Legion National Headquarters, called Building "C," was roughly twice the size of Building "B."¹⁴

Building "C" is located on the west side of Pennsylvania Street, just south of its intersection with St. Clair Street. Its main facade, oriented to the west, also faces toward the Sunken Garden and northern part of the Mall. It is comprised of two four-story pilastered wings joined by a recessed center section containing the entrance. The northern wing is, with the exception of slight modification of the limestone treatment around the first floor windows, a mirror image of Building "B." The southern wing essentially duplicates this same format in fifteen bays. Both wings have centrally located, paired anodized aluminum frame entrance doors with fixed sash

¹⁴ Letter from Walker and Weeks to Indiana State Board of Accounts, June 1, 1951, Box 128, Folder 6B, Walker and Weeks World War Memorial Collection, 56-P-3, Indiana State Archives.

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transoms. The monitor roof on the southern wing contains blind panels rather than window openings. The recessed connector is dominated by a monumental entrance composed of paired free-standing Doric columns supporting a full entablature. The upper levels of this connector, punctured by two rows of small double-hung windows, are enriched by the American Legion emblem in sculptural relief. Like Building "B," this structure is in an excellent state of repair.

The National Commander's suite of offices and the meeting room used by the National Executive Committee of the American Legion are the most notable rooms in the building. A museum and library are other important interior elements.

(The 1948 revised plans for Building "C" still envisioned that a structure nearly identical to Building "B" would be built south of "B." Plans and specifications were actually prepared by Walker and Weeks in 1944-46 for this Building "D," but the building has never been constructed.)¹⁵

SUNKEN GARDEN/CENOTAPH

That part of the Plaza lying directly between Building "B" and the north wing of Building "C" is lower than the rest of the design and is thus referred to as the Sunken Garden. This portion of the plan was constructed in 1931. The Garden is lower than the St. Clair Street entrance to the plaza and the two American Legion buildings but higher than the mall area to the south. It is entered from all four sides (corresponding to the cardinal points of the compass) by wide granite and limestone stairways. The difference in levels and simple landscaping contribute to the garden's commemorative function.

The central focus of the garden is a rectangular, black granite Cenotaph (raised empty symbolic tomb) resting on low green granite and red granite bases which in turn rest on a pavement of polished red and green granite squares. A bronze wreath with a central star is located on each of the east, west, and south sides of this pavement. A bronze wreath with an inscription to honor James Bethal Gresham of Evansville, Indiana, the first member of the American Expeditionary Forces to die in action in World War I, is on the north side. At the four corners of the granite paving rise black granite Art Deco columns with simple gold necking bands and stylized gold eagles in place of capitals. The Cenotaph itself is adorned by bronze laurel wreaths and a border of stars.

AMERICAN LEGION MALL

A sunken grass mall extends southward between the sunken garden and North Street. It was flanked originally on the east and west sides by a series of formal landscape motifs, each consisting of a circular parterre at center, surrounded by walks in an octagonal pattern. Diagonal walks intersected each parterre. The motifs and the north-south walks that bounded them were laid out along secondary north-south axes within the American Legion Mall blocks. Upon completion of the mall part of the Plaza in 1932, there were seven of the parterre and walk motifs along the east side of the Mall and Cenotaph and five along the west side. The 1948-50 National Headquarters of the American Legion Building occupied two of the motifs on the east side.

In 1993, the Indiana Department of Veterans Affairs and Indiana War Memorials Commission decided to construct memorials within the American Legion Mall block to commemorate the sacrifices of Indiana veterans in World War II, the Korean War, and the War in Vietnam. Fort Wayne architect Patrick Brunner won the competition held in 1994 with his designs calling for three partial limestone and granite cylinders. In order to fit into the architectural and landscape design context of the American Legion Mall and overall War Memorial Plaza, the competition specified that the proposed designs honoring the veterans for each war be scaled to fit

¹⁵ Ibid.

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within one of the circular parterres on either side of the sunken mall and be made of Indiana limestone, the material for all of the buildings in the War Memorial Plaza. Brunner's cylindrical designs met the criteria. The memorials for the Korean War and the War in Vietnam were constructed first and dedicated in 1996. The two memorials were designed to complement each other. Together, their partial cylinders make up a complete cylinder. The War in Vietnam Memorial is larger because of the greater number of veterans who lost their lives.

The Korean War Memorial is located in the southernmost parterre on the east side of the mall, and the War in Vietnam Memorial in the corresponding parterre on the west side. In both designs, quotations from letters home from soldiers, sailors, marines, or airmen are carved on the exterior of the rounded shapes, along with a map of the conflict and histories of each war. The names of those who lost their lives in each war are inscribed in granite on the inside of each cylinder. The World War II Memorial, dedicated in 1998, is located in the next parterre north of that containing the Korean War Memorial. It too is cylindrical, but forms a larger partial cylinder, due to the larger scale and world-wide impact of the Second World War. On the outside of the cylinder are carved the names of Hoosier recipients of the Congressional Medal of Honor, a list of distinguished Indiana military units, a map of the war, and a brief history of the conflict. On the inside, on granite tablets, are found excerpts from letters home from World War II GIs. On a circular limestone column opposite the inside of the cylinder are carved the names of the major battles of the war.¹⁶

In 1990, 26 pink granite benches originally located in the 1960 plaza of the former Indiana State Office Building at 100 N. Senate Avenue were placed at miscellaneous locations along the walks of the American Legion Mall. In 2011, six small limestone and granite markers were placed to mark the course of the Indianapolis Cultural Trail through the American Legion Mall blocks.

OBELISK SQUARE

That part of the Plaza located between North Street and Michigan Street was designated originally as Obelisk Square (now known as Veterans Memorial Plaza) and was completed in 1930. With the exception of a narrow strip of lawn and trees bordering the square, it was originally paved with asphalt. The square was re-landscaped in 1975 with a formal pavement pattern radiating from the central Obelisk fountain, as part of beautification efforts for the Bicentennial of the Declaration of Independence. Grassy areas were added and trees at the four corners. On the northern mid-block edge of the square, a regiment of flags representing each state of the Union is centrally located to carry out the formal axis of the whole Plaza design.

The Obelisk itself, a symbol of regeneration, has been said to represent "...the hopes and aspirations of the nation, a symbol of the power of nature to reproduce and continue the life of the country."¹⁷ It is a 100' four-sided shaft of black granite ornamented at its base by four bronze bas-relief tablets. These 4' x 8' bronze bas-relief panels are sculpted to represent the four fundamentals on which the nation's hopes are founded: law, science, religion, and education. The panels were set into place in the fall of 1929 under the supervision of Henry Hering, the primary sculptor of the Plaza. The cap of the shaft was covered in the 1990s with gold leaf.

A two-level fountain, part of the original design, encircles the Obelisk. Its lower basin is 100' in diameter and is composed of pink Georgia marble and terrazzo. The upper basin is composed of four small bays with a large nozzle and spray ring in each. Colored lights originally illuminated the fountain at night.

¹⁶ Explanatory information on the three memorials or on nearby plaques.

¹⁷ "The Indiana World War Memorial," *Indianapolis Star*, May 25, 1921, p. 1.

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In 2004, the Indiana War Memorials Commission decided to remove the 1975 alterations to the square and to replace them with a design that provided stronger continuity between the landscape design of the War Memorial block and that of the American Legion Mall blocks. The new design by then-Assistant State Architect Jason Larrison strengthened the principal north-south axis of the War Memorial Plaza between the Central Library and World War Memorial Building block by running two concrete walks through the Obelisk Square/Veterans Memorial Plaza that are on the same alignment as the two walks that border the American Legion Mall. In addition, the design placed lawns to the north and south of the Obelisk fountain and surrounding circular plaza that are on the same plane as the sunken mall in the American Legion Mall blocks to the north. On either side of the two north-south walks, the design created bermed lawns containing three rows of trees to the east and west. The higher level of the berms simulates and continues the higher elevation of the landscape in the American Legion Mall blocks, to the south of Buildings B and C. The maturing trees provide the same sort of visual border for the central lawn and Obelisk as those located on either side of the sunken Mall in the block to the north. The 2004 design placed diagonal walks from the four corners of the square to the central Obelisk promenade, similar to those found in University Park. Two, parallel east-west walks provide pedestrian access to the Obelisk from Meridian and Pennsylvania. There are two rectangular spaces to the east and west of the central Obelisk and its promenade. Each space is paved with concrete, is located between the parallel walks, and contains 25 bronze flagpoles, each flying one of the flags of the American states (50 poles total). Also in 2004, the War Memorials Commission placed steel light standards of the 1920s that had previously stood in University Park around the perimeter of the central promenade of Obelisk Square and along each of the walks created in 2004.¹⁸

INDIANA WORLD WAR MEMORIAL BUILDING

In early 1926 work began on the main Memorial Building. Three buildings, including the Haugh Hotel (now at 127 East Michigan Street), were moved from the block to make way for construction; two churches remained, and the rest of the structures on the block were razed.¹⁹ On July 4, 1927, Gen. John J. Pershing laid the cornerstone "consecrating the edifice as a patriotic shrine."²⁰

Work continued steadily on the main Memorial Building until 1928. A delay in the acquisition of state funds slowed the completion of the interior of the Central Shrine. (Removal of two churches remaining on the block posed an issue until 1960, when they were finally demolished.)²¹ Although progress was intermittent, on November 11, 1933, Lt. Gen. Hugh Drum, Deputy Chief of Staff of the United States Army, and Governor Paul McNutt dedicated the main Memorial. Other dignitaries in attendance included representatives from the British, French, Italian, and Yugoslav Consuls.

The main Indiana World War Memorial Building occupies almost the entire block between Michigan and Vermont streets. The whole block is raised above street level. This, combined with the banked landscaping, contributes to the shrine's monumentality. The Neoclassical shrine rises 210' above street level with the main vertical mass resting on a wide base. Access to the terrace roof of the base on the north side is gained by a low, wide, granite and limestone stairway leading from Michigan Street to a pair of end stairways that rise in two

¹⁸ Interview with State Architect Jason Larrison, August 19, 2014.

¹⁹ The Second Presbyterian Church and First Baptist Church remained on their sites at the corners of Vermont with Pennsylvania and Meridian Streets until 1960, when the churches too were demolished. Their sites, landscaped to conform to the treatment of the west and east sides of the block, became part of the War Memorial Plaza.

²⁰ *Indianapolis News*, July 5, 1927, p. 1, c. 1.

²¹ *Indianapolis News*, February 25, 1930, p. 6, c. 3; *Indianapolis Star*, January 27, 1960, p. 1, c. 3; *Indianapolis News*, April 26, 1960, p. 1, c. 4.

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runs. A short, wide, central stair then leads directly to the terrace itself. From Meridian and Pennsylvania streets, stairs lead to the interior of the base via three centrally grouped pairs of double bronze doors.

From Vermont Street, the terrace above the base is approached by a single, grand, monumental stairway rising directly from the sidewalk. The terrace is guarded at both the north and south entrances by stylized limestone lions holding shields. Large limestone urns mark the four corners of this terrace. The vertical mass of the shrine rising above the base is itself divided into a rusticated lower section; a smooth, rectangular shaft articulated on each face by six Ionic columns; and a stepped pyramidal roof topped by a lantern. On each face the rusticated lower section projects forward to support six monumental Ionic columns that support a full entablature. The frieze of this entablature continues across each façade and is filled with bas-relief carvings of stylized eagles. Figurative sculpture rests on top of the entablature above each column. In turn, heraldic shields are placed above each figure in the cornice.

The rusticated lower section of the shrine is pierced on the north and south elevations by tall, double leaf bronze doors. Two foliated stanchions carrying bronze globes flank these doors. Inscribed above are the words "To vindicate the principles of peace and justice in the world."

The main entrance to the memorial is located on the north facade. Inside the vestibule are Tennessee marble floors, Neshobe Gray marble walls, and ornamental plaster beams. The light fixtures alternate between glass cylinders adorned with stylized metal arrows and inverted metallic bowls with stars inscribed on the under sides. This room is reserved for smaller displays.

The Grand Foyer likewise has a Tennessee marble floor. The walls and columns are a combination of Verde Antique marble and decorated plaster. The Foyer is relatively empty except for a reception desk and a few small display cases and flags. At either end of the Foyer are two identical meeting rooms. Each room seats up to 75 people and is used by civic groups.

On the east and west sides of the Foyer are two staircases which lead to the Shrine Room. Access to the stairs is through a marble arch flanked by two monolithic Levanto marble columns. Lining the walls of the staircases are framed lists of the names of those Indiana veterans who served in the U.S. Army and Marines during World War I. The walls are American Pavonazzo marble while the stairs themselves are Georgia white marble.

The Shrine Room is the central attraction of the Memorial. Suspended in the center of the room below the crystal Star of Destiny is a large American flag. Below the flag is the Altar of Consecration supported by four marble eagles which serve as guardians of the Shrine. Inscribed on each side of the Altar are inscriptions by Royal Cortissoz, author of the Lincoln Memorial inscriptions.

The top of the Altar is executed in brilliantly colored enamels, being a wonderful piece of craftsmanship, and embracing the American Eagle, the Shield of the United States, the Wreath of Memory, the Palms of Victory, and the broad gold ribbon upon which is inscribed in blood red letters the Pledge of Allegiance to the Flag.

At each corner of the Altar and situated on the raised plinth are four marble and gold tripods representing the Sentinels of Light throwing their luster on the apotheosis of the whole design, the American flag, the dimensions of which are about seventeen by thirty feet. Above the flag is the Star of Destiny, a large crystal star symbolizing the guidance of the future welfare of the Nation.

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Each wall of the Shrine Room is articulated by four monolithic columns of dark green marble, making a total of 16 in all. They stand on raised bases inscribed with wreaths and are capped by Corinthian capitals that are gilded. Above the capitals is an elaborate frieze. Above the frieze is a catwalk and above that the ceiling.

Surmounting the whole warm rich color in the room and forming a mysterious background for the Star of Destiny is the ceiling, serene in its simplicity and suggesting in color the atmosphere of the heavens.

In three niches on each of the east and west sides are portraits of the commanding generals of the Allied Nations in World War I, including those from the France, United States, Great Britain, Belgium, Italy, and Serbia, all painted by Walter Brough. Above the 17' high marble wainscot is an allegorical plaster frieze sculpted by Frank Jirouch. The north wall depicts America joining the Allies, the east and west walls portray the war itself, and the south wall represents peaceful activities. Above the frieze are 20 blue stained glass windows.

The Auditorium, which has a capacity of 500 people, is located directly under the Shrine Room. American red marble highlights the base, dado, and trim of the room, while Gustavino acoustic tile covers the walls and ceiling. Classical columns, pilasters and other motifs further decorate the auditorium. The blank spaces on the east and west walls were originally reserved for murals. A large portrait of Gen. John J. Pershing hangs behind the stage.

In the basement of the main Memorial are galleries which provide space for a museum depicting the involvement of Indiana soldiers, sailors, and airmen in all wars in which the United States has been engaged since the American Revolution. The galleries are minimally ornamented and contain showcases and displays.

Difficulties in maintaining the Memorial Building were encountered in later years. In April 1949, *The Indianapolis Times* reported that the Memorial was deteriorating, with leaks, cracked plaster, peeling paint, and eroding limestone.²² Newspaper accounts in 1961 depicted similar decay.

Finally, in 1965 the finishing touches were completed on the structure which had been begun in 1926. Landscaping of the southwest corner (former site of one of the churches) and the east and west steps were likewise completed.

Since 2005, the Indiana War Memorials Commission and Indiana Department of Administration have restored the entry foyer, reception hall, two of the east and west meeting halls on the main floor, and several features of the Shrine Room have been cleaned and restored. Exterior masonry has been repaired, and bronze doors on the north entry have been restored. Two minor alterations have been made on the perimeter of the War Memorial. In 1998, a switch-back ramp with steel railings was built at the lower edge of the northwest stair wing wall, to provide access for disabled visitors. In 2000, a delivery ramp and below grade vehicle door was constructed adjacent to the southwest side of the south monumental stairway. Neither detracts from the overall character of the Memorial or its landscape design.²³

²² *Indianapolis Times*, April 10, 1949, Sec. 1, p. 4.

²³ Studio 3 Design, "2006 Master Plan Update for: Indiana War Memorials on the Mall. Indianapolis: Indiana War Memorials Commission, 2006. Copy at Public Works Division, Indiana Department of Administration; Information provided by Jason Larrison, by email to James Glass, December 1, 2014.

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***Pro Patria* Sculpture**

The central sculptural element of the main Memorial Building is the 24' tall bronze casting *Pro Patria.*, set on a pink granite plinth projecting from the southern monumental stairway to the main Memorial. The sculpture, by Henry Hering, depicts a young man draped in an American flag reaching heavenward. It was described as the largest sculptured bronze casting ever made in America when set in place in 1929.

Hering constructed four models, each one greater in size, in order to perfect and develop details on such a large scale. Hering stated it was his idea to "... execute a figure that will embody the spirit rather than material concept of a soldier...."²⁴ *Pro Patria* took three years to complete. The sculpture was cast by the Roman Bronze Works in Corona, New York, in seven parts and finally arrived in Indianapolis in October 1929. A special rigging was devised to convey *Pro Patria* up the south steps of the Memorial and place it on the granite plinth. In the 1990s, a serious structural crack was identified in *Pro Patria.* The crack was repaired in 1999 and in 2005.²⁵ In 1987, the entire statue was cleaned.

UNIVERSITY PARK (UNIVERSITY SQUARE)

University Park is the one block square bordered by Vermont, Pennsylvania, New York, and Meridian Streets, the block just south of the War Memorial Building. The World War Memorial Plaza proper, to the north, was planned to link the area visually along a north-south axis. University Park extended this axis to the south. Before being incorporated into the grand City Beautiful scheme, the park had a separate design history.

Set aside as a site for a state university in 1827, the park never housed a university.²⁶ During the balance of the 19th century, the block served various uses. In 1833-60, a two-story building at the southwest corner housed successively the Marion County Seminary, churches, and the city's first high school.²⁷ (Today, a stone marks the site of the seminary in the southwest corner.) In 1860, the seminary building was torn down and the square became a drilling ground for Union troops. The southeast corner contained a lumber yard at one time, while a cow pasture and a children's playground were once on the north side of the square. J.B. Perrine leased and enclosed the east side of the square in 1850 for an exhibition ground, which displayed band concerts, balloon ascensions, and fireworks. Many plans were made for use of the property, but none completed.²⁸

After the Civil War, the citizens of Indianapolis began to think about University Square in a different manner. This coincided with a national feeling toward the use of public spaces.²⁹ In 1866, a fence enclosed the entire square and nearby residents took up a fund to develop the land into a park. Ten years later, they removed the fence and laid out a naturalistic series of curvilinear, radiating paths.

By 1920, however, University Park had essentially assumed its present appearance, which facilitated its incorporation into the Plaza. George Edward Kessler's redesign called for a central circle with radiating diagonal concrete walkways and heavy plantings at the corners and intersections of the park. With the exception of a walk which connects Meridian and Pennsylvania Streets, this plan and landscaping remain intact today.

²⁴ *Indianapolis Star*, July 1, 1928, Sec. 7, p. 8.

²⁵ Studio 3 Design, "2006 Master Plan Update for: Indiana War Memorials on the Mall," p. IWM-24.

²⁶ Jacob Piatt Dunn, *Greater Indianapolis* (Chicago: Lewis Publishing Co., 1910), 1: 34, 121.

²⁷ *Indianapolis Star*, June 19, 1966, Sec. 1, p. 18.

²⁸ *Indianapolis Star*, June 19, 1966, Sec. 1, pp. 18-19.

²⁹ Spiro Kostof, *America by Design* (Oxford: Oxford University Press, 1987), 215.

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A collection of bronze sculptures of exceptional distinction occupies the shaded lawns of University Park. The Depew Fountain is located in the central circle. It is one of the six sculptures found in the park, the others being Schuyler Colfax, Benjamin Harrison, the wood nymph Syrinx, Pan, and Lincoln Seated.

In 2004, the original 1920s light standards were removed and replaced with period light standards of similar design constructed of fiberglass.

Interspersed between spoke-like sidewalks, University Park is alive with landscaped flower beds and plentiful trees. Picnic tables are placed on the grassy area at the west side of the park. Two very unusual lamps are located east and west of the Benjamin Harrison plaza. The posts are decorated with a leaf design and lions' heads. Each of the four feet of each lamp rests on the back of a turtle.

In a rather complex arrangement, University Park continues to be owned by the State and administered by the Indiana War Memorials Commission. The sixties and seventies saw cleaning, repairs, and updating of University Park. The Depew Fountain was fitted with a new jet spray and lights. University Park retains a high degree of integrity to its 1914 redesign by Kessler. Crosswalks connecting Meridian and Pennsylvania Streets now bisect the park, but the most important elements of the design is its symmetry, the use of diagonal walks, intersections and borders heavily planted with deciduous trees, and a central fountain as a focal point on the north-south axis of the district all remain intact.

Lincoln Seated Statue (Henry Hering, 1934)

At the southeast corner of the park, this bronze statue depicts Lincoln slumping in a chair, his right hand raised in a gesture of peace, his head bent slightly forward.³⁰ He is dressed in a morning coat and is sitting on his shawl, which is draped over a chair. The chair is a Victorian adaptation of a Neoclassical form with fringe encircling the lower portion of the chair in a Turkish motif, typical of the mid-Victorian era. Attractive details such as Lincoln's watch chain on his vest and his stovepipe hat and gloves lying on the floor behind the chair add touches of realism to the sculpture.

Benjamin Harrison Statue (Charles Niehaus; Plaza and Exedra, Henry Bacon, 1908)

The Benjamin Harrison statue, honoring a U.S. President from Indiana, is at the south center edge of the Park facing New York Street and the U.S. Courthouse and Post Office. The Harrison sculpture is composed of four parts: the plaza, which includes the exedra or semicircular bench, the plinth, the pedestal, and the statue itself. The exedra, plinth, and pedestal are limestone; the statue is bronze.

The stepped up plaza is simple and basically free of ornamentation except for the exedra. Each end of the bench displays a scrolled lion's leg and foot with an Ionic-type capital. Artistic acanthus leaves are carved at the top of the lion's leg section.

The plinth, the limestone block that separates the pedestal from the plaza, bears carved inscriptions, on the south side, within a carved elongated Maltese cross. Acanthus leaves decorate the base of the pedestal and oak leaves and acorns adorn the top. A fringed sash is wrapped around the oak leaves with the ends hanging down at each corner of the pedestal, creating an interesting ornamental effect. An American eagle is centered on the pedestal's front facade, poised over an inscription.

³⁰ *Indianapolis Times*, April 16, 1934. Fuller descriptions of the statuary in University Park are available in the National Register nomination prepared by Katherine Martin of the Historic Landmarks Foundation of Indiana in 1988.

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On the pedestal stands Harrison in a slightly open overcoat holding his gloves in his left hand. Harrison is standing in a pose that is supposed to be indicative of his attitude during his front porch campaign speeches.

Directly behind the figure is a chair with curved back and splayed legs, reminiscent of the Greek *klismos* chair with lion paw feet, which continues the lion paw pattern in the exedra. A United States flag is draped over the chair.³¹

Schuyler Colfax Statue (Lorado Taft, 1887)

The statue of Colfax, Vice President under President Ulysses S. Grant, was the first to be placed in the park, at the southwest corner. Later, it was moved to a location near Vermont Street and in 1919 was moved to the middle of the east half of the park, near the center of the park.³² The Colfax statue has a triangular granite pedestal. The inscription I.O.O.F. (Independent Order of Odd Fellows) and the word Colfax in raised letters are arranged above and below a bronze medallion.

The northwest and southwest sides of the pedestal contain raised emblems of branches of the I.O.O.F. order: a shield and a medieval tent with crossed staffs.

Three connecting granite columns with leafy capitals rise from the pedestal base. Atop the columns stands the Colfax statue, done in bronze. Colfax is dressed in both an overcoat and a Prince Albert coat. The whole structure is 20' high; the bronze section is 8'4".³³

Depew Fountain (Karl Bitter, A. Stirling Calder, 1913-19)

The focal point of University Park is the Depew Fountain at the center. The granite fountain is surrounded by a circular plaza with stone benches. Alexander Stirling Calder executed the design after Karl Bitter's unexpected death in 1915.³⁴

There are five levels to the fountain. From the lower water basin rise three tiers. The lowest tier is unadorned. The second tier contains carved granite half-clam shells from which water flows. Eight dancing children holding hands in a fairy ring, frolic around the fountain. The figures (3 girls, 5 boys) are bronze with a green patina finish. All but two have their backs to the fountain. The children wear leaves, seaweed, water lily pads, and netting, draped over and around their bodies and arms; their heads are wreathed and their feet are bare. The frieze of the third tier contains 16 jumping fish (8 carp, 8 catfish). The fish seem to be playing and dancing along with the children.

A fluted pedestal base rises from the third tier spreading into a water basin. The upper basin is the fourth level of the fountain, water cascades over the edge of the upper basin.

A cylindrical column in the center of the upper basin is carved with frog faces, and atop this column on the fifth level is a woman in a classical toga drape, a cymbal in each hand. Her head is tilted to one side and her left foot is on point, raised for a dance.

³¹ Charles Warren Fairbanks, *The Addresses* (Indianapolis: Hollenbeck Press), 3-6.

³² George W. Geib, *Indianapolis: Hoosiers' Circle City* (Tulsa: Continental Heritage Press, Inc., 1981), 62.

³³ *Indianapolis Sentinel*, May 19, 1887; *Indianapolis News*, May 18, 1887, p. 1.

³⁴ *Indianapolis Times*, April 14, 1936.

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Wood Nymph and Pan (Myra Reynolds Richards, 1923; replaced by replicas, 1923-1970s)

Two small sculptures, a wood nymph, or Syrinx, and a Pan sculpture are accessory to the fountain on its east and west sides, respectively. Due to theft, this is the fourth Pan and the second wood nymph, the latest replacement for Pan coming in 2005. (For this reason, these objects are considered non-contributing.) Formerly drinking fountains, the sculptures now rest on stone tree stumps. The wood nymph sits with her left arm cupped to her ear listening to the pan pipes. Her head is wreathed in flowers. Pan is seated with his goat legs side saddle fashion. He wears a slight smile as he plays the flute.³⁵

UNITED STATES COURTHOUSE AND POST OFFICE

This building (now the Birch Bayh Federal Building), occupying the block bounded by Ohio, Meridian, Pennsylvania, and New York Streets, was designed to house federal courts, offices, and the main city post office. These functions were accommodated in a four-story extended U-shaped building 91' high, 172.5' wide, and 355.5' long, with its symmetrical long facade facing south on Ohio Street. The structure is of steel, the floors and flat roof of reinforced concrete, and the exterior walls are sheathed in Indiana limestone detailed in the Neoclassical style.

The classic dignity of the rhythmic Ionic-pilastered facade is enhanced by a raised stone balustraded terrace regularly punctuated with bronze light fixtures. A heavy classical cornice terminates the vertical thrust of the pilasters and provides an appropriate cap to the monumental facade.

The construction of a five-story addition in 1936-38, closed the original U-shaped plan, creating a light court for the upper floors and extended the classic facade around the building. The two main entrances, at either end of the south facade, are accented by pairs of heroic statues by John Massey Rhind, leading into the Bedford stone-vaulted entrance lobbies.

The first floor and basement originally housed the post office. Ornate glass mosaic ceiling designs, imported and domestic, marble-clad and pilastered walls with carved wood trim, and intricate marble floor patterns decorated the first floor public corridors. The original marble floors were replaced with terrazzo flooring of similar design in 1963. An important interior feature is a set of two, two-story self-supporting curving marble staircases that flank the entrance lobbies.

The second floor houses the Department of Justice offices and two federal courtrooms. The third, fourth, and partial fifth floors house other federal offices. The Law Library, originally described as the most handsome space in the building, but now greatly altered, is located in the center front of the second floor.

The west courtroom contains an impressive array of decorations, including a large mural behind the bench, "Appeal to Justice" by W.B. Van Ingen, a pupil of Thomas Eakins, whose murals decorate several federal buildings, including the Library of Congress. The walls of this courtroom feature gray and white marble pilasters with bases and Corinthian capitals of bronze, separated by mahogany-framed gold-brocaded panels. Above the pilasters are painted the seals of the 13 original states and the State of Indiana. The 30-foot ceiling is divided into circular and octagonal panels, decorated with classic motifs and illuminated in gold and silver. Two large stained-glass windows, massive mahogany furnishings, marble floor and intricate bronze rail give

³⁵ The original Reynolds sculptures were stolen in 1930. In 1973 sculptor Adolph Wolter was commissioned to replace both with his own interpretations of the theme. His *Syrinx* is still in place. The current *Pan* was created by sculptor Roger White in 2005. "Public Art in Chicago: Indianapolis [Pan and Syrinx- by Roger White and Adolph Wolter]. See <http://chicago-outdoor-sculptures.blogspot.com/2012/04/indianapolis-pan-and-syrinx-by-roger.html>, accessed October 23, 2014.

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additional testimony to the tasteful opulence of this noteworthy climax of monumental government architecture in the early twentieth century.

The building was repaired and air-conditioned in 1962-63, at which time the first floor tile was replaced with terrazzo. The post office segments were remodeled for office and other uses after the Indianapolis Post Office moved to a new building in 1973-74. In 1993-94, the main lobby was restored, as were the exterior light standards.³⁶

INDIANAPOLIS PUBLIC LIBRARY

The 1913-17 Indianapolis Public Library Building (now Central Library), designed by Philadelphia architect Paul Philippe Cret, pre-dates the World War Memorial Plaza, but was one of the generating ideas for the winning design of Walker and Weeks. The latter used the Greek Classical architecture of the public library façade as the northern terminus to the War Memorial Plaza. The principal north-south axis runs from the central doorway of the public library, through the Cenotaph and sunken mall of the two blocks to the south, through the Obelisk of Obelisk Square, through the central doors of the War Memorial Building, through the central fountain of University Park, and finally to the center of the U.S. Courthouse and Post Office. Cret's design for the library draws on Doric architecture of 5th century B.C. Greece for the in-antis columns and entablature of the façade. The exterior of the building is of Bedford limestone, having a foundation of Vermont granite.

The library building has three stories and a raised basement. As currently configured, the 1913-17 building has a U-shaped plan, with the east-west Main Reading Room at center and two wings on either side, containing the East and West Reading Rooms. The interior finish of wood is Indiana quarter-sawed white oak and much of the carving, in wood, stone, and ornamental plaster was done on the site. None of the service rooms lie below ground level. The varying floor levels are an interesting feature of the construction, relieved by unusual inclines, passageways, and short flights of steps.

In front, the entrance foyer opens into the Main Reading Room, which is a great open shelf room one hundred feet long and fifty-five feet wide, occupying the entire front wing, with walls of limestone and Caen stone. An important feature of this room is an unusual ceiling forty-three feet above the marble and tile floor, in detail. The material is plaster, pre-cast into intricate Neoclassical decorative details. Inset into the beam framed ceiling spaces are painted canvases, decorative rosettes, and painted frescoes. Between 1984 and 1987, an extensive restoration was carried out of the ceiling murals and plaster ornamentation, chandeliers, and wooden panels and trim of the Main Reading Room.³⁷

The east and west wings are two-story structures at the top of marble stairs at each end of the Main Reading Room. They each have a length of one hundred and forty feet and are paneled in oak above the book cases up to the ceiling coves.

Between 2003 and 2007, an addition with nearly 300,000 square feet was constructed to the rear of the original library building. Designed by Indianapolis architect Evans Woollen, the six-story stacks building in the addition is characterized by a concave glass curtain wall to the south and titanium sides. It rises behind the 1913-17

³⁶ "Construction History and Space Inventory, Birch Bayh Federal Building and U.S. Courthouse, Indianapolis, Indiana," U.S. General Services Administration website, <http://www.gsa.gov/portal/ext/html/site/hb/category/25431/actionParameter/exploreByBuilding/buildingId/502#>, accessed October 31, 2014.

³⁷ S. L. Berry and Mary Ellen Gadski, *Stacks: A History of the Indianapolis-Marion County Public Library* (Indianapolis: Indianapolis-Marion County Public Library Foundation, 2011), 183-85.

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building and is connected to it by a colossal atrium with a raking glass and steel roof supported by steel columns and ribs. The connector runs between the stacks building into the 1913-17 structure. The original stacks section of the Cret building, a central light court, and a 1974 addition were all removed to accommodate the connection. The parcels lying to the east and west of the 1915-17 library were both re-designed—the one on the west as a lawn space similar to the original lay out, and the one to the east as an enclosed contemporary garden. After completion of the additions, two pieces of abstract art together entitled *thinmanlittlebird* and designed by sculptor Peter Shelton, were placed on empty limestone pedestals on the façade of the 1913-17 building.³⁸

The exterior of the 1913-17 building was restored to its approximate appearance when completed in 1917. Two additional entries were created in place of the windows on either side of the central, south entry. In the interior, the Main Reading Room, the mezzanine level around the Main Reading Room, and the East and West Reading Rooms were restored to their approximate 1917 appearances. The other original rooms and circulation patterns below the main levels were removed and adapted for service areas and mechanical systems for the expanded library complex.³⁹

INTEGRITY

All of the buildings, monuments, and parks within the historic district are in good or excellent condition. A comprehensive rehabilitation and restoration of the Indiana Soldiers and Sailors Monument was carried out between 1986 and 1990 by the State of Indiana. Missing pieces of the bronze sculptures and the candelabra were re-cast and replaced, the exterior cleaned, a new elevator installed, and the cascade fountain structures were rebuilt.⁴⁰ In 2011, the statue *Victory*, the observation platform, statues of eagles, and interior structural reinforcements were rehabilitated and restored. The 2004 re-design for the Obelisk Square removed a 1975 re-design of the square around the Obelisk and setting and strengthened the axial connections and period landscape feeling between the square and the American Legion Mall to the north.⁴¹ The 2000-2007 addition to the Central Public Library added a dark glass curtain wall backdrop to the Central Library at the north end of the War Memorial Plaza, but the Doric 1913-17 building continues to provide a Classical terminus to the plaza's main axis. Between 1994 and 1998, three memorials to Indiana veterans of World War II, the Korean War, and the War in Vietnam were placed at the center of three axial motifs on either side of the American Legion Mall, but were carefully scaled to fit into the 1920s landscape design and to complement the existing buildings with materials of limestone and granite. A minor addition to all five blocks of the Plaza that strengthens its historical interpretation have been the installation at each corner of the four continuous blocks of steel medallions in granite settings in the walks that identify the Indiana World War Memorial Plaza Historic District as a National Historic Landmark and adjacent stands containing interpretive text and historical photographs. These were added in 1999. A 2000 master plan for the Plaza identified needs for repair and restoration and made recommendations for improvements. The plan was updated in 2006. Many of the most pressing recommendations have been carried out since 2000.⁴² The NHL historic district and the Soldiers and Sailors Monument retain a high degree of integrity.

³⁸ *Ibid.*, 206-21; 223.

³⁹ *Ibid.*, 202-3.

⁴⁰ Margaret Peterson, "Monumental Undertaking," *Indianapolis News*, July 16, 1987, p. F-1, F-10; "Shedding Some Light on Part of History," *Indianapolis Star*, August 26, 1988, p. 24, c.1; "New Lights, Old Look," *Indianapolis Star*, August 26, 1988, Sec. A, p. 1, c. 2; "Monument Restored to Original Beauty," *Indianapolis Recorder*, May 19, 1990.

⁴¹ Email from Jason Larrison, State Architect, to James A. Glass, December 1, 2014.

⁴² Larrison email to Glass; Plus 4 Architects, "Master Plan for the Indiana War Memorials on the Mall. Indianapolis: Indiana War Memorials Commission, 2000. Copy at Public Works Division, Indiana Department of Administration; Studio 3 Design, "2006 Master Plan Update for: Indiana War Memorials on the Mall. Indianapolis: Indiana War Memorials Commission, 2006.

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Monument Circle, on which the Soldiers and Sailors Monument stands, is located a half block from the United States Courthouse and Post Office on Ohio Street, which forms the southern boundary of the World War Memorial Plaza portion of the expanded district. Although the two parts of the expanded district are slightly discontinuous, North Meridian Street, a defining part of the 1821 Mile Square Plan for Indianapolis, acts as an axis drawing the two parts of the expanded district together. It runs from the Monument north along the west side of the World War Memorial Plaza to the north boundary of the historic district on 9th Street. On the east side of Meridian between Monument Circle and the Courthouse on Ohio Street stands Christ Church Cathedral of 1857-61, listed individually in the National Register, and the west portion of the 1987-89 former Bank One Center (now Chase Tower). On the west side of Meridian between the Circle and Ohio stands the Anthem Building (1991) and the former Indianapolis Hilton of 1969 (now Indianapolis Sheraton).

CONCLUSION

The Indiana War Memorial Historic District consists of two principal sections: the Indiana Soldiers and Sailors Monument and the Indiana World War Memorial Plaza. The Monument and its setting is a Neo-Baroque work of civic design that dominates and defines Monument Circle, the central public place of Indianapolis. The 1887 design of Bruno Schmitz brought together an ambitious and comprehensive program of architecture and sculpture to commemorate the sacrifices of soldiers and sailors from Indiana in the Civil War. The Monument's essential feature is the 284 ½-foot high pedestal, shaft, capital, culminating in the statue *Victory*. Evocative bronze and limestone works of statuary tell the stories of battles, loss of life, triumph, and peace. The principal sculptors were George Brewster, Rudolph Schwarz, and Nicolaus Geiger.

The War Memorial Plaza is one of the largest works of memorial design from the 1920s in the United States. The expansive conception by architects Walker and Weeks called for a five-block long plaza in which the central World War Memorial Building acts as a monumental centerpiece and a central axis and multiple subordinate axes serve to connect the individual blocks into a seamless whole. The Neoclassical War Memorial Building, based on the Tomb of Mausolus at Halicarnassus, dominates the Plaza and the streetscape on either side of the Plaza. Buildings "B" and "C" in the northernmost block are Neoclassical pavilions that pay deference to the Memorial Building. The Indianapolis Public Library and the U.S. Courthouse and Post Office, which pre-dated the Plaza, serve as visual terminuses for the Plaza's principal axis from the north and south, respectively. Their Neoclassical designs and limestone exteriors serve to integrate them into the Plaza. The landscape design of the Plaza's northernmost two blocks, comprising the American Legion Mall, is an elaborate system of formal planning, involving multiple longitudinal and cross axes that connect the north and south buildings of the Plaza and the entries of Buildings "B" and "C." The Mall's defining feature, the Cenotaph, lies on the major axis of the Plaza that runs from the Library to the Obelisk and World War Memorial Building. On the south side of the Cenotaph and surrounding Sunken Garden, the axis continues down the sunken, raking Mall lawn. On either side of the sunken lawn are elevated formal motifs aligned on minor axes.

The Indiana Soldiers and Sailors Monument in all of its essentials, has excellent integrity and is in very good condition. The Indiana World War Memorial Plaza has very good integrity, and the original design has been strengthened by the 2004 re-design of Obelisk Square (Veterans Memorial Plaza), which provided visual continuity through walkways and central lawn areas to the American Legion Mall.

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CONTRIBUTING RESOURCES**Buildings:**

Indianapolis Public Library (now called Central Library)
Original National Headquarters of American Legion Building (Building "B")
National Headquarters, American Legion (Building "C")
Indiana World War Memorial Building
U.S. Courthouse and Post Office Building (now the Birch Bayh Federal Building)

Structure:

Indiana Soldiers and Sailors Monument

Sites:

Sunken Garden
University Park (University Square)
American Legion Mall
Obelisk Square (also known as Veterans Memorial Plaza)

Objects:

Cenotaph
Art Deco Columns (4)
Obelisk
Pro Patria
Lincoln Seated Statue
Benjamin Harrison Statue
Schuyler Colfax Statue
Depew Fountain
Turtle Base Lamps (2)
Stone Marker for Marion County Seminary (placed in 19th century)

NON-CONTRIBUTING RESOURCES

Despite a number of non-contributing objects in the World War Memorial Plaza portion of the district, they are small in comparison to the scope and size of the Plaza and do not detract from the impact of the historic design. Further, they have been added in the spirit of memorialization for which the complex was designed.

Objects:

- Bronze and limestone marker for rededication of War Memorial Plaza, 1987, north steps, Indiana World War Memorial Building
- System of fiberglass period light standards replaced in University Park, 2004
- System of bronze flagpoles on east and west sides of Obelisk Square, 2004
- System of granite benches added to miscellaneous points on either side of American Legion Mall, 1990

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- Memorials for World War II, Korean War, and War in Vietnam Veterans, American Legion Mall, 1996 and 1998
- *Pan* statue, University Park, 2005
- Six limestone and granite markers for Indianapolis Cultural Trail, American Legion Mall, 2011
- A series interpretive historical markers on each corner of the World War Memorial Plaza, 1999 *Syrinx* (Wood Nymph) statue, University Park, 1973
- Brick and concrete pavers comprising the outer apron of the Soldiers and Sailors Monument setting, installed in 1979.

In addition to the expansion of the boundary for the original NHL to include the discontinuous Soldiers and Sailors Monument, this updated nomination corrects a technical error in the boundary for the original War Memorial Plaza. The original NHL included the entire block between 9th Street and St. Clair Street on which the Indianapolis Public Library sits. Within the northeast corner of this block is the Ambassador Apartment Building. It was completed in 1923-1924 as a private apartment building. (It was listed on the National Register of Historic Places in 1983 as part of the Apartments and Flats of Downtown Indianapolis Thematic Resources nomination.) The Ambassador was built by developer Thomas A. Moynahan, who created numerous apartment blocks throughout Indianapolis in the 1920s. The concept for the Memorial Plaza barely would have been underway when the Ambassador was completed and occupied. It has no historical connection to the development of the Indiana World War Memorial Plaza. It was inadvertently included within the boundary of the original NHL because it lies south of 9th Street, which is also the back property line for the Indianapolis-Marion County Public Library. To correct this boundary, a “notch” has been drawn at the northeast corner of the district to exclude the Ambassador Apartment building. (see Verbal Boundary Description and attached map of the boundaries for the updated NHL)

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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 X B C X D

Criteria Considerations
 (Exceptions):

A B C D E F X G X

NHL Criteria:

1, 3, and 4

NHL Criteria Exceptions:

7 and 8

NHL Theme(s):

II. Creating Social Institutions and Movements

1. clubs and organizations

III. Expressing Cultural Values

5. architecture, landscape architecture, and urban design

IV. Shaping the Political Landscape

3. military institutions and activities

Areas of Significance:

N/A

Period(s) of Significance:

1887-1965

Significant Dates:

1887-1888, 1902, 1919, 1921-23; 1927-29; 1931; 1933; 1937; 1950; 1965

Significant Person(s):

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Architects/Landscape Architects:

Bruno Schmitz (Indiana Soldiers & Sailors Monument)

Frank B. Walker and Harry E. Weeks of the firm Walker and Weeks (Indiana World War Memorial Plaza)

Frank B. Walker and Harry E. Weeks (Indiana World War Memorial Building, Buildings "B" and "C")

Paul Philippe Cret, associated with Zantzinger, Borie, and Medary (Indianapolis Public Library)

John Hall Rankin and Thomas M. Kellogg (United States Courthouse and Post Office)

McGuire and Shook of Indianapolis (1936 addition to the U.S. Courthouse and Post Office)

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Sculptors:

George T. Brewster (*Victory*, Date Astragal, and Navy Astragal, Soldiers and Sailors Monument)

Nicolaus Geiger (Army Astragal, Soldiers and Sailors Monument)

Rudolph Schwarz (*War* and *Peace* Sculpture Groups, Statues of Soldiers and Sailors, entry door bas relief sculptures, Soldiers and Sailors Monument)

Herman P. Matzen (modeling for main *War* and *Peace* Sculpture Groups)

Bruno Schmitz (all candelabra, Soldiers and Sailors Monument)

Franklin Simmons (*Oliver P. Morton* statue, Indiana Soldiers' and Sailors' Monument)

John H. Mahoney (*George Rogers Clark*, *William Henry Harrison*, and *James Whitcomb* statues, Soldiers and Sailors Monument)

Henry Hering (*Pro Patria* and all pre-1940 sculptures in blocks of Indiana World War Memorial Plaza except University Park, *Lincoln Seated* statue in University Park)

Lorado Taft (*Schuyler Colfax* statue, University Park)

Charles Niehaus and Henry Bacon (*Benjamin Harrison* statue and setting, University Park)

Karl Bitter and Alexander Stirling Calder (Depew Fountain, University Park)

Myra Reynolds Richards (original sculptor of *Pan* and *Wood Nymph Syrinx*, University Park)

Historic Contexts:

- VI. The Civil War
- VII. Political and Military Affairs, 1865-1939
 - E. World War I, 1914-1919
- VIII. World War II
 - D. The Home Front
- IX. Political and Military Affairs after 1939
- XVI. Architecture
 - W. Regional and Urban Planning
 - 1. Urban Areas

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**INTRODUCTION**

This document expands the existing Indiana World War Memorial Plaza Historic District National Historic Landmark (NHL), which was originally designated in 1994. The original nomination dealt with the Indiana World War Memorial Plaza, the national significance of which is associated with construction of one of the principal memorials in the United States to the sacrifice and ideals of World War I veterans and with the impressive architectural quality and monumental scale of the City Beautiful plaza design. This boundary increase expands the district to include the Indiana Soldiers and Sailors Monument, which was the precedent for the Indiana World War Memorial Plaza. The Plaza followed the pattern established by the Monument with respect to conception, design, location, and significance for veterans. Similar to the Plaza, the Monument is significant as the largest, most elaborate, and most monumental memorial to the sacrifices of Union veterans of the Civil War in the United States. It is also significant for the extraordinary quality of its Neo-Baroque architectural design and incorporation of a multiple major works of memorial sculpture, all placed for maximum visual impact in the central public place of Indianapolis. Although the Monument and the Plaza are slightly discontinuous, they are located within one and a half blocks of each other and both occupy central and commanding locations in downtown Indianapolis. With the addition of the Soldiers and Sailors Monument, the significance of this NHL has expanded. Therefore, the name of this NHL is being changed to the Indiana War Memorials Historic District to reflect this larger area of national significance.

NATIONAL HISTORIC LANDMARK CRITERIA AND THEMES**Criteria**

The Indiana War Memorials Historic District is eligible for National Historic Landmark designation based on NHL Criterion 1, association with events that are identified with and represent broad patterns of United States history; Criterion 3, as encompassing properties that represent some great idea or ideal of the American people; and Criterion 4, as properties that embody the distinguishing characteristics of an architectural type specimen exceptionally valuable for a study of a period, style, or method of construction or that represent a significant, distinctive, and exceptional entity whose components may lack individual distinction.

With respect to Criterion 1, both the Indiana Soldiers and Sailors Monument and the Indiana World War Memorial Plaza are associated with the actions taken by Indiana veterans, their families, and fellow citizens after two major wars in American history—the Civil War and World War I-- to commemorate the sacrifices of veterans and the victories that they achieved. The resulting Indiana Soldiers and Sailors Monument became the largest and most elaborate expression of memorializing the sacrifices of Union veterans in the North after the Civil War. It in turn became the precedent for the State of Indiana to follow again after World War I in building the most ambitious and monumental of the memorials to the actions of veterans of World War I.

Criterion 3 applies to both parts of the amended NHL district because both the Monument and the Plaza represent the great ideals held by the American people during the Civil War and World War I and in retrospective, following the conflicts. The program of the multiple sculptural groups in the Soldiers and Sailors Monument is based on expressing the ideals for which Indiana and Union veterans generally fought in the Civil War—the continuation of the union, freedom and liberty for all, including African American slaves, and the recognition of and honor for the sacrifices of the veterans. The ideals represented by the Indiana World War

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Memorial Plaza are recorded in the main inscription on the World War Memorial Building, the central memorial feature of the Plaza:

To commemorate the valor and sacrifice of the land, sea and air forces of the United States and all who rendered faithful and loyal service at home and overseas in the World War; to inculcate a true understanding and appreciation of the privileges of American citizenship; to inspire patriotism and respect for the laws to the end that peace may prevail, justice be administered, public order maintained and liberty perpetuated.

The amended NHL district meets Criterion 4 both for the architectural and artistic significance on a national scale of both its parts—the Monument and the Plaza--and by virtue of the historic district that makes up the War Memorial Plaza. The architectural character of the Monument as a master work of Neo-Baroque memorial design and an exceptional urban design dominating and defining the central civic space of Indianapolis and the monumental scale of the Plaza and skillful execution of the principles of Beaux Arts and City Beautiful design through the buildings and landscape portions of the Plaza make both parts of the amended NHL district nationally significant under Criterion 4. Both the Monument and the Plaza embody the distinguishing characteristics of an architectural type specimen exceptionally valuable for a study of a period or style. In the case of the Monument, the architectural period or style is that of European-inspired, Neo-Baroque design. In the case of the Plaza, the period or style is that of Beaux Arts and City Beautiful design. Together, the Monument and the Plaza also represent a significant, distinctive, and exceptional entity (i.e., historic district) whose components include features that may lack individual distinction.

The two parts of the amended district are the best representatives on a national scale of the commemorative works constructed for Civil War Union veterans and for veterans of World War I. They are also both nationally significant works of monumental architecture and artistic expression in commemorative designs for those two conflicts. A study conducted by the Midwest Regional Office of the National Park Service, comparing 7 major memorials constructed by the Grand Army of the Republic or local governments with the Indiana Soldiers and Sailors Monument concluded that the Indiana Monument communicates more powerfully and in many more ways the central importance of Union veterans in the searing conflict of the Civil War in the eyes of most Northerners. The study further concluded that the Indiana Monument redefined Monument Circle and had a greater impact on the urban design of its city than any of the other major Civil War monuments and memorials.⁴³

A second comparative analysis was conducted as part of the preparation of the expansion of the nomination, comparing the national significance of the Indiana World War Memorial Plaza with the Liberty Memorial in Kansas City, Missouri, the other principal memorial in the United States erected to commemorate the sacrifices of World War I veterans. The analysis concluded that the War Memorial Plaza as a monumental expression of City Beautiful and Beaux Arts design is, to a much greater degree than the Liberty Memorial, “fully integrated with the fabric of the central business district of its city.” It has a greater capacity to inspire patriotism by being easily accessible to citizens and visitors.

Relevant NHL Themes, Sub-themes, and Historic Contexts:

- *Creating Social Institutions and Movements (clubs and organizations):*

⁴³ Melissa Vandelac, “Comparative Analysis: Grand Army of the Republic Soldiers and Sailors Monuments and the Soldiers and Sailors Monument, Indianapolis, Indiana.” (draft report) (Midwest Regional Office, National Park Service: Omaha, Nebraska, 2015).

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The American Legion, the principal veteran's organization for World War I veterans, was the principal catalyst for construction of the Indiana World War Memorial Plaza as a memorial to the sacrifices, valor, and patriotism of Indiana veterans of World War I. In exchange for the Legion agreeing to locate its national headquarters in Indianapolis, the State of Indiana, the City of Indianapolis, and Marion County agreed to build the monumental Plaza. The Legion became a major force for veterans' issues after moving to Indianapolis in 1925, and one of its major historical legacies, the GI Bill of Rights for World War II veterans, was first proposed at its headquarters in the World War Memorial Plaza.

- *Expressing Cultural Values (architecture, landscape architecture, and urban design):*

The Indiana Soldiers and Sailors Monument is a superb expression of the leading currents of Neo-Baroque memorial architecture and urban design in Europe and the Indiana World War Memorial Plaza is a carefully balanced and monumental expression of Beaux Arts and City Beautiful principles of architecture, landscape architecture, and urban design. The Monument's 284 ½ foot shaft and culminating statue of *Victory* not only impress and inspire the on-looker through their scale, complexity of artistic features, and quality of details, but they also dominate the urban space in which the Monument stands. In addition, by being sited at the center of the Indianapolis city plan, the Monument terminates vistas toward the Circle from the south, east, north, and south.

The key elements of Beaux Arts and City Beautiful design and planning are powerfully expressed in the design of the Plaza: a central, monumental Memorial Building dominating the five block long plaza, the carefully studied system of major and minor axes tying all of the buildings, objects, and landscape features together, and the use of Neoclassical buildings to terminate major and minor axes. The architecture, although not all constructed as part of the Plaza project, is based on a harmonious interpretation of neoclassical architecture, and the details worked out in limestone are of high quality. The landscape design is a major exercise in Beaux Arts design, including the Sunken Garden, Cenotaph, sunken American Legion Mall, and parterre patterns in the northern two blocks; an Egyptian-style Obelisk and fountain in Obelisk Square; terraced lawns on the sides of the Memorial Building; and inter-connecting walks and fountain in the southernmost block, all linked by the major and minor axes of the Plaza as a whole. In an urban design sense, the Plaza dominates the two north-south streets flanking it by its scale and the unity of its design, as well as the tradition of buildings facing the Plaza being designed with limits on their height.

- *Shaping the Political Landscape (military institutions and activities):*

This historic district recognizes both the desire of Civil War veterans of Indiana for a Soldiers and Sailors Monument to commemorate the victory and sacrifices of Union Indiana veterans and the wishes of Indiana members of the American Legion, the Legion itself, and local civic leaders for construction of the Indiana World War Memorial Plaza, to commemorate the sacrifices of Indiana World War I veterans, their ideals, and patriotism. The advocacy of Indiana members of the Grand Army of the Republic, elected officials, and the families of veterans for a monument to Indiana soldiers and sailors was critical in the Indiana General Assembly appropriating funds for the design and construction of the Soldiers and Sailors Monument between 1887 and 1901. Likewise, the advocacy of members of the Indiana delegation to the first meetings of the American Legion was instrumental in causing the Legion to select Indianapolis as its potential national headquarters, on condition that the state provide the headquarters building and a suitable memorial to World War I veterans. The Indiana veterans' efforts were supplemented by the support of the Indianapolis Chamber of Commerce and other civic and political leaders. Out of the advocacy by veterans and their allies for both the Monument and the Plaza, a monument and memorial rose that today are the most impressive and expressive commemorative

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works in the country dedicated to the Union veterans of the Civil War and to the veterans of World War I.

The American Legion, as the principal veterans' organization for World War I soldiers and sailors and as the largest organization for veterans of World War II and wars since 1945, has coordinated its activities for improving the lives of veterans from the National Headquarters in the War Memorial Plaza. Among its activities of national significance was its successful advocacy for the GI Bill of Rights of 1944.

HISTORY

Indiana Soldiers and Sailors Monument

The commissioning of war memorials was not unique to Indiana, but what was unusual for both the Soldiers and Sailors Monument and the World War Memorial Plaza were the grand scale, monumentality, and careful location of these for maximum visual effect. The need for an Indiana monument to commemorate the state's role in the Civil War was first expressed in 1862, after only one year of warfare. An anonymous letter to the *Indianapolis Daily Journal* proposed that a memorial should be erected in "the Central park" meaning Circle Park in the very center of the city of Indianapolis.⁴⁴ Eight months after Appomattox, Indiana's Civil War Governor Oliver P. Morton (1823-1877) urged that Indiana "... honor the dead, cherish the living and preserve the immortal memory the deed and virtues of all an inspiration for countless generations to come."⁴⁵ In 1867 he advocated for a state memorial on top of Crown Hill in the new Crown Hill Cemetery over three miles north of the city's center.⁴⁶ This cemetery contained a national military cemetery, established in 1866.⁴⁷

Many of the state's nearly 200,000 veterans joined the Grand Army of the Republic (G.A.R.). This Union veterans' organization was an important organization throughout the remainder of the nineteenth century nationally and in Indiana. It was the advocacy group for issues of concern to veterans such as pensions, Republican Party politics, and memorials. George J. Langsdale, a veteran and newspaper publisher, galvanized support for an Indiana monument. In 1875 Indiana veterans formed the Monumental Association for the purpose of raising funds for such a monument.⁴⁸

In 1887, twenty-two years after the war's end, the Indiana General Assembly passed a law that authorized a state monument, created a Board of Monument Commissioners, and appropriated \$200,000 for construction of a monument. The Commissioners, headed by Langsdale, wasted no time and immediately held an international design competition. The competition drew seventy different designs from sixty-five American and European designers, both famous and unknown.⁴⁹ Upon the recommendation of their Advisory Board of Art Experts, the Commissioners selected the Neo-Baroque design of a monumental obelisk embellished with sculpture, fountains, stairs, and gardens by the young, relatively unknown German architect, Bruno Schmitz. Schmitz (1858-1916) was a native of Düsseldorf and a product of the academy there. He was one of the greatest monument designers of Wilhelmine Germany and his well-known monumental works continue to punctuate the German landscape. He also designed commercial, civic, and residential buildings. The Soldiers and Sailors Monument is his only surviving work outside of Germany and Switzerland.⁵⁰ Construction of the Monument

⁴⁴ "A Proposition," *Indianapolis Daily Journal*, April 1, 1862, p. 2, c. 2.

⁴⁵ Julia S. Conklin, *The Indianapolis News Souvenir-Dedication Ceremonies and History, Indiana Soldiers and Sailors Monument* (Indianapolis: Indianapolis News, 1902), 8.

⁴⁶ *Ibid.*

⁴⁷ "Crown Hill Cemetery," *The Encyclopedia of Indianapolis*. (Indianapolis: Indiana University Press, 1994), 484.

⁴⁸ *News Souvenir*, 8.

⁴⁹ *Report of Indiana State Soldiers' and Sailors' Monument Commission, 1887-1888* (Indianapolis: Wm. B. Burford, 1889), 3.

⁵⁰ Schmitz's most significant works in Europe, all extant, include a monument to Kaiser Wilhelm I at Deutsches Eck, Koblenz,

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commenced in 1888 and the cornerstone was laid the following year.⁵¹ By 1892 the Indiana limestone obelisk shaft was completed and was ready to receive its sculptural embellishments. Four competitions were held between 1890 and 1892 providing designs for the crowning statue of *Victory*, the *Date Astragal*, the *Navy Astragal*, and the *Army Astragal*, all executed in bronze.⁵²

The major sculptural groups, entitled *War* and *Peace*, on the west and east sides of the monument, were executed in Indiana limestone. A controversy as to the final design of those groups resulted in delays and ultimately the dissolution of the Board of Commissioners. While veteran George Langsdale had presided over the original Board of Monument Commissioners, Civil War General Frederick Knefler led the new Board of Monument Regents to oversee the completion of the monument. The final design competition for the two fountain cascade sculptures and the individual soldier and sailor statues was held in 1899. The Monument was completed in 1901 and dedicated in 1902 with much fanfare after fourteen years of construction.⁵³ The towering monument on Monument Circle soon became the beloved symbol of the city.

Indiana World War Memorial Plaza

The efforts of prominent persons in Indianapolis to attract the American Legion to Indianapolis developed into the plan for the Indiana World War Memorial and Memorial Plaza. The American Legion was formed by veterans in Paris in February-March 1919, after the November 1918 Armistice that ended World War I. A second organizational meeting was held during May 1919 in St. Louis. A national convention was planned for Minneapolis in November. Temporary national headquarters meanwhile were located in New York City.⁵⁴ During the summer of 1919, three Indianapolis veterans, Walter Myers, Dr. T. Victor Keene, and Robert Moorhead, met to discuss the possibility of Indianapolis hosting a national Legion convention. They were also taken with the idea of attracting the national headquarters to Indianapolis, an idea blessed by tradition. The *Soldiers and Sailors Monument*, arguably the most outstanding memorial to Civil War veterans in the Nation, already stood in the Circle at the heart of the city.

The veterans met with Solon J. Carter, Marion County Superior Court Judge, and later with banker Stoughton A. Fletcher, II, who recommended they work with Charles Coffin, the Indianapolis Chamber of Commerce President, to encourage businessmen to fund a lobbying effort. Mayor Charles W. Jewett recommended Charles Bookwalter and Governor James P. Goodrich recommended Secretary of State John Roach to represent Indianapolis and Indiana at the Minneapolis convention.

On November 11, 1919, the first anniversary of the Armistice ending World War I, the first National Convention of the American Legion selected Indianapolis as the site for permanent headquarters. The Indiana

Germany (1896-7, restored in 1993); a memorial to Kaiser Wilhelm I at Porta Westfalica, Germany (1890-96); a monument to Holy Roman Emperor Friedrich Barbarossa, on the Kyffhäuser Hills, in Thuringia, Germany (1890-96); and a memorial to the 1813 Battle of the Nations, located near Leipzig (completed in 1913). For a list of all of Schmitz' works, see *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zu Gegenwart* (Leipzig: E.A. Seemann, 1978), 30:175. Schmitz' 1913 *Volkerschlachtdenkmal* near Leipzig is included in an examination of national monuments in Nikolas Pevsner, *A History of Building Types*, Bollingen Series XXXV.19 (Princeton University Press, 1976), 25-26.

⁵¹ *Second Annual Report of the Board of Commissioners of the Indiana State Soldiers' and Sailors' Monument, for the Year 1889* (Indianapolis: Wm. B. Burford, 1890), 5.

⁵² *Biennial Report of the Board of Commissioners of the Indiana State Soldiers' and Sailors' Monument*, (Indianapolis: Wm. B. Burford, 1893), 6-7 & 20; *Biennial Report... November 1, 1892 to October 31, 1894*. 9-10.

⁵³ *News Souvenir*, 1.

⁵⁴ In adapting the National Register of Historic Places nomination form for the original National Historic Landmark study, additional material was added on the history of the American Legion and other topics. Thomas A. Rumer's *The American Legion, an Official History, 1919-1989* (New York: M. Evans & Co., 1990) should be consulted for those desiring background from which this very brief historical summary has been developed.

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delegation had lobbied hard. They pressed Indianapolis's location near the center of U.S. population, its ease of access by railroads and motor transportation, and its strong patriotic tradition. They cited the drawbacks of other proposed cities Minneapolis, Washington, D.C., and New York.

The majority report of the site committee favored Minneapolis but was tabled when confusion erupted after Walter Myers attempted to submit a minority report favoring Indianapolis and demanded a roll call vote. The Indiana delegation was reported to have broken into choruses of "Back Home Again in Indiana." Other cities joined the competition. Washington got the most votes on the first ballot, with Indianapolis second. However, Washington did not receive the majority required. A second ballot was taken and Indianapolis won by a margin of 38 votes out of 684 cast.

While the 1919 National Convention of the American Legion had recommended Indianapolis as its headquarters, it was up to the city and state to provide an appropriate location. In January 1920, a citizen's planning committee recommended that two city blocks be purchased for a memorial to the veterans of World War I. In July the Indiana General Assembly passed the Indiana War Memorial Law which allocated \$2,000,000 for construction and set aside the three blocks owned by the state between St. Clair Street and New York Street (five blocks south) for "memorial purposes."⁵⁵ In 1921, the City and County Commissioners began the acquisition of the two block area between Meridian and Pennsylvania streets on the east and west, and North and Vermont streets on the north and south.

Preliminary work on the Plaza began in early 1921. A nationwide competition was undertaken to select an architect. The Indiana World War Memorial Board of Trustees instructed that the design commemorate valor and the sacrifices of soldiers, sailors, and marines while also providing meeting, office, and archival space. In 1923, the War Memorial Board of Trustees approved the firm of Frank B. Walker and Harry E. Weeks, from more than two dozen entrants, to serve as the architects of the Plaza. A jury of three out-of-state architects (Henry Bacon of New York, Milton B. Medary, Jr., of Philadelphia, and Charles Adams Platt of New York) chose the winning design. The Walker and Weeks plan included the Main Memorial, two auxiliary buildings, the Cenotaph, Mall, and Obelisk Square.

Frank R. Walker and Harry Weeks, Cleveland's premier public architects, had both trained at the Massachusetts Institute of Technology; Walker had further schooling at Paris's *École des Beaux-Arts*. Among their designs were the following major Cleveland buildings: Public Library, Federal Reserve Bank, Main Post Office, Municipal Stadium, Severance Music Hall, and Cleveland Municipal Auditorium.⁵⁶

Walker and Weeks' design was executed in phases beginning in 1924 and completed in 1965. It is missing one planned, but never built, element, a Building "D" that would match the southern portion of the current American Legion headquarters. The complex is otherwise complete as designed with very little change or intrusion.

An element of the Walker and Weeks plan that must be emphasized is the manner in which it incorporated two existing impressive Neoclassical buildings by other architects: the Public Library at the north end of the Plaza and the U.S. Courthouse and Post Office south of the War Memorial Building site-to conclude their plan's vistas. The recently redesigned University Park, between the War Memorial site and the Federal Building, was

⁵⁵ *Indianapolis News*, July 29, 1920, p. 1.

⁵⁶ Henry F. and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey and Ingalls, Inc., 1970), 624-625, 640.

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also worked into their plan. (The overall design is most clearly seen in their plans. See illustrations accompanying this nomination.)⁵⁷ As an historical magazine noted:

The architecture of the buildings in the plaza group has been made to conform in general to the style of the federal building and public library, so that in the entire group Indianapolis will have a civic center with unity of design, and a certain harmony of purpose.⁵⁸

Precedent of the Soldiers and Sailors Monument for the Plaza

Although thirty-three years separated the two laws that committed the State of Indiana to building the Soldiers and Sailors Monument and the World War Memorial Plaza, these two memorials have much in common. The Soldiers and Sailors Monument commemorating Indiana's Civil War veterans served as the precedent for the Plaza in honoring the state's servicemen of the First World War. The planners and supporters of the Plaza were very conscious of the Monument and its central place in the physical, cultural, and political landscapes of both Indianapolis and Indiana. Both the Monument and the Plaza are official state memorials constructed on a monumental scale in the center of the capital of the state.

Responding to the lobbying efforts of veterans groups, the Indiana General Assembly passed legislation committing the state to build both memorials. The Monument served as the precedent during the lobbying efforts of veterans and civic leaders for building the War Memorial Plaza. The resulting legislation for the Memorial Plaza passed by the Indiana General Assembly specified funding and a location based on the precedents already established by the Monument. The Memorial Plaza, like the Monument, was to be constructed on land already owned by the state of Indiana in the center of Indianapolis. In the case of the Monument, the specified site had been the repurposed circular plot of land where the Governor's House once stood. Part of the site for the Memorial Plaza was specified in the Indiana World War Memorial Law of 1920 as three downtown blocks already owned by the State. These squares contained two parks and the Indiana School for the Blind. Because the proposed plaza called for five blocks, the Memorial Law invited the City of Indianapolis and Marion County to acquire and donate the balance of two blocks needed to complete the Memorial Plaza site.

The Memorial Law also created a governance structure modeled on that of the Monument to oversee the design competition, construction, and management of the Memorial Plaza. Veterans participated in the administration of both the Monument and the Memorial. The Monument's Board of Commissioners was composed entirely of Civil War veterans, and the Memorial Plaza's original Board of Trustees was composed of two World War I veterans and several civilians who had played active roles in that war's effort. In addition, the Plaza Board of Trustees included a Civil War veteran, a further element of continuity between the two memorials. The participation of veterans was clearly important to both boards.⁵⁹

The Indiana World War Memorial Law also addressed an issue that had concerned the Monument's board. The issue was control of the heights of buildings fronting the Monument on Monument Circle. In 1905, in response to overtures from the Monument board, the Indianapolis City Council passed an ordinance restricting the height of buildings fronting on the Circle to 86 feet. Following the precedent on Monument Circle, the War Memorial Law empowered the Board of Trustees "to limit the kind, character and height of buildings located or erected

⁵⁷ The most impressive view is that appearing in *The Indiana World War Memorial, Indianapolis, Indiana*, a pamphlet prepared for the Indiana War Memorials Commission. These views explicitly include the Public Library and Federal Building as the terminals of the vistas.

⁵⁸ Stephen C. Noland, "Indiana's War Memorial," *National Republic* 15 (September 1927), 7.

⁵⁹ Eventually both boards were merged as the Indiana War Memorials Commission to oversee both the Monument and the Plaza.

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thereafter, within three hundred (300) feet of the outside boundaries of such memorial place.”⁶⁰ This amendment empowered the Board to shape the appearance of the buildings framing the Plaza, a lesson learned from the Monument in the context of the growing height of commercial buildings on the Circle. The city ordinance was amended in 1922 to allow Circle buildings to rise to 150 feet with conditions. The experience of preserving the solemn nature of the Monument through height limits inspired similar restrictions along the perimeters of the Plaza.

Additional evidence of the clear influence of the Monument as a precedent for the Plaza is found in the 1922 “Program: Competition for the Selection of an Architect to Design and Supervise the Construction of the Indiana World War Memorial,” prepared by the Board of Trustees and issued to interested, qualified architects. This document and the accompanying “Exhibit G,” a photograph of the Monument, clearly express the importance of the Monument. Competitors were cautioned “... not to overlook the fact that Indianapolis is already the location of one great monument, and that whatever results in the new Memorial should be wholly in harmony therewith, and in no sense a competitor thereof.”⁶¹ It further informed all competitors that “... this project must be essentially monumental as any other than a monumental result would discount the patriotism, intelligence, and sentiment of the people of Indiana.”⁶² This language clearly expresses the importance of the Monument and that it established a standard of monumentality to inspire and define Indianapolis as a patriotic community and that the new memorial should not diminish or mar the character or status of the Monument. The Monument set the standard for the proper and fitting way to remember the sacrifices of Indiana in war.

Local newspaper articles expressed the concerns of the Memorial Plaza’s Board of Trustees and the community for the new memorial to follow the example of the Monument. Articles emphasized the latter’s role as the city’s and state’s first great monument. A 1921 article stated that the new war memorial “... would serve to beautify Indianapolis and give the city the additional asset of being known as the American patriotic center.” It continued to reaffirm that the “... Monument is famous. It would tower above the plaza, although slightly removed from its direct path.”⁶³ These articles assured the public that the Monument, the state’s first great memorial, would not be overshadowed by the new memorial, but retain its commanding position on the Circle.

The Indianapolis Chamber of Commerce, an important force for civic improvement, supported the public plaza idea even before the First World War and fully endorsed and lobbied for the American Legion locating its headquarters in Indianapolis. The chamber enthusiastically supported the idea of the Memorial Plaza to create a headquarters, a City Beautiful open space, and a fitting memorial that “... will attract the people of the world.”⁶⁴ At the 1924 ground-breaking ceremony for the American Legion’s original National Headquarters, former Chamber President Charles F. Coffin stated that the War Memorial Plaza would “... become a shrine of national patriotism and a monument of Indiana’s patriotism in the world war. It will not detract from that memorial shaft down on the Circle, unmatched in the world, but will add to it.”⁶⁵

Walker and Weeks’s winning design did not challenge the Monument, but paid deference to it. Their design took into consideration the much larger scale of a memorial covering five city blocks and placed the centerpiece, the monumental Memorial Building, two and a half blocks from the Monument. The latter

⁶⁰ Chapter 50, sec. 6, *Laws of the State of Indiana, 1920* (Indianapolis: Wm. B. Burford, 1920), 179.

⁶¹ Board of Trustees of the Indiana World War Memorial, *Program: Competition for the Selection of an Architect to Design and Supervise the Construction of the Indiana World War Memorial* ([Indianapolis]: Board of Trustees of Indiana World War Memorial, 1922), 11.

⁶² *Ibid.*, 12.

⁶³ William Herschell, “Substantial Old Homes Lie in the Path of the Proposed Memorial Plaza,” *Indianapolis News*, March 12, 1921, p. 15.

⁶⁴ Lester C. Nagley, “Indiana Keeps Her Faith with World War Heroes,” *Activities*, July 1924, p. 6.

⁶⁵ *Ibid.*

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continued to dominate Monument Circle and be a focal point for the center of downtown. Using limestone, following the precedent of the Monument, Walker and Weeks designed a memorial plaza in the City Beautiful style with serene buildings, fountains, gardens, sculptures, all of which is laid out horizontally with a couple of vertical accents. The predominant horizontal character does not rival, detract, or mimic the verticality of the Monument.

SIGNIFICANCE OF THE AMERICAN LEGION

FOR GOD AND COUNTRY, WE ASSOCIATE OURSELVES TOGETHER FOR THE FOLLOWING PURPOSES: To uphold and defend the Constitution of the United States of America; to maintain law and order; to foster and perpetuate a one hundred percent Americanism; to preserve the memories and incidents of our associations in the Great Wars; to inculcate a sense of individual obligation to the community, state and nation; to combat the autocracy of both the classes and the masses; to make right the master of might; to promote peace and good will on earth; to safeguard and transmit to posterity the principles of justice, freedom, and democracy; to consecrate and sanctify our comradeship by our devotion to mutual helpfulness.

Preamble to the Constitution of the American Legion

This statement of the Legion's principles, which remains today virtually as drafted in 1919 by World War I veterans, could be used to develop a lengthy discussion of the organization's history. But it is not so much an organization as a movement, operating through 15,000 community-based "posts."

Throughout its existence, the Legion has not only been an outstanding advocate for its members and veterans generally in matters that concerned their health, welfare, and government recognition and benefits, but has also concerned itself with the welfare of all those in the military service. The key point that came to distinguish the Legion from earlier veterans organizations, such as the Grand Army of the Republic and the United Confederate Veterans, the associations of the Union and Confederate Civil War veterans, respectively, was the Legion's decision, made early during World War II, to embrace all veterans of those wars in their membership.

Subsequently, the admittance to membership in the Legion of veterans of later wars has insured that the Legion will be a continuing organization.⁶⁶ That decision was also expressed and solidified by one of the Legion's most signal accomplishments, the Servicemen's Readjustment Act ("G.I. Bill") of 1944, which the Legion drafted and shepherded through Congress (see below).⁶⁷ Even the Legion's critics must acknowledge the significance of the G.I. Bill and other measures the Legion has taken as advocates for, and providers of, assistance and recreation to veterans, their families, and the public. Examples include the Legion's donations, in the late 1940s, to research on rheumatic heart disease and its extensive sports programs for children, such as the American Legion Junior Baseball, in which noted player Bob Feller and 65% of all major league players were involved.⁶⁸

The strength of the Legion (currently 2.4 million members) as the nation's largest veteran's organization, as well as its lobbying skills, has made it a force to be reckoned with on Capitol Hill and in the White House from its earliest days. Indeed, the Legion's record of early legislative accomplishments included successful efforts to override economy-motivated vetoes by Presidents Coolidge, Hoover, and, even, Franklin D. Roosevelt.⁶⁹ Later presidents, recognizing the Legion's clout, have treated it with the respect, if not affection, that comes from

⁶⁶ Thomas A. Rumer, *The American Legion: An Official History, 1919-1989* (New York: M. Evans & Co., 1990), 276-283.

⁶⁷ *Ibid.*, 243-248. Also see Ken Scharnberg, "The Writing of the GI Bill," *The American Legion* 136, 6 (June 1994): 34-36, 56-59.

⁶⁸ Rumer, 205-210, 298-301.

⁶⁹ *Ibid.*, 149-155, 191, and 215.

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close association. All presidents from Truman through George H.W. Bush were members, and President Clinton cited his participation in Boys Nation, the Legion's civics training institute for young men.

The Legion has often been moved to undertake projects related to, or take positions on, public issues. The Legion drafted, in 1923, a "Flag Code" that was adopted by Congress in 1942, and more recently campaigned for a constitutional amendment to ban desecration of the U.S. flag.⁷⁰ Although its politics have been explicitly nonpartisan, they have hardly been radical but have often been controversial, even in the early days. The founding St. Louis caucus of 1919 dealt with the exclusion of a radical veterans group.⁷¹ The eve of World War II brought major debates in the Legion's national conventions over the virtues of neutrality, Lend-Lease, and the like.⁷² Throughout such episodes, frequently incurring criticism, the Legion's leaders have stoutly proclaimed their adherence to its founding principles.

The G.I. Bill of Rights

The American Legion's role in winning adoption of the G.I. Bill of Rights (Servicemen's Readjustment Act of 1944) adds to the historical significance of the Indiana World War Memorial Plaza. The G.I. Bill had a far-reaching effect in shaping post-war America and was one of the greatest accomplishments of the Legion. The War Memorial Plaza, containing the National Headquarters of the Legion, is the site most closely associated with the American Legion in the United States.

Building "B" was the first building/structure built in the Plaza. It was designed and built as the National Headquarters of the American Legion, which occupied it from 1925 to 1950. Much of the work of the Legion at the national level took place here except during Legion's annual national conventions at locations around the country and specific issues involving federal action at the Legion's Washington D.C. Headquarters.

Since its founding in 1919, the Legion had been involved in lobbying for legislation on behalf of veterans. In 1943 the Legion began preparing for the post-Second World War era. Disabled veterans were returning stateside and being discharged. The Legion believed that the care for the disabled was inadequate and wanted a better situation for the millions who would return once the war ended.⁷³

At its National Executive Committee Meeting, November 18-19, 1943, in the National Headquarters, the Legion took action to address the needs of the post-war era. The Legion's newly elected National Commander, Warren Atherton, appointed a special subcommittee to advocate the consolidation of all government functions concerning veterans under the control of the Veteran's Administration and to introduce and advocate veteran's legislation.⁷⁴

This special committee met December 15, 1943, and continued meeting into the next year. By January 6, the committee had a draft of a bill that the Legion dubbed the "G.I. Bill of Rights." Former National Commander Harry Colmery, a lawyer from Kansas, drafted it on stationery of the Mayflower Hotel in Washington where he was staying during the extended committee meeting. Colmery's bill was an "omnibus bill incorporating many topics, many aspects of the veteran's problems"⁷⁵

⁷⁰ Ray Mahon, "The Legion and the Flag," *The American Legion* 136, 6 (June 1994): 18, 50.

⁷¹ Rumer, 44-45.

⁷² *Ibid.*, 224-241.

⁷³ Raymond Moley, Jr., *The American Legion Story* (New York: Duell, Sloan & Pearce, 1966), 272; R.B. Pitkin, "How the First G.I. Bill Was Written," *The American Legion Magazine*, 86 (January 1969): 24-28, 51-53.

⁷⁴ *Digest of Minutes, National Executive Committee Meeting November 18-19, 1943* (Indianapolis: The American Legion, 1944), 39-40.

⁷⁵ Pitkin, 24-28, 51-53.

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The Legion's proposed G.I. Bill addressed ten issues: education opportunity; vocational and on-the-job training; unemployment compensation; loans for the purchase of homes, farms, and small businesses; review of discharge status; adequate hospitalization; prompt disability claim settlement; muster-out pay; an employment or placement service; and the concentration of veteran services under the purview of the Veteran Administration.⁷⁶

The Legion acted quickly and the bill was introduced to the House on January 10 and in the Senate the next day. The Legion immediately mounted a petition drive and an aggressive publicity campaign in the press, on radio, and in two-minute movie shorts shown in cinemas. As a result of the Legion's concerted efforts in a five-month period, the G.I. Bill was approved by the U.S. Senate on June 12, by the House of Representatives the next day, and was signed by President Franklin D. Roosevelt on June 22, 1944. It was in place ten months before the war ended in Europe, fourteen months before the Japanese surrender, and the great demobilization that followed.⁷⁷

The G.I. Bill offered the 15.4 million veterans 48 months of paid training covering tuition, books and living allowances. Just over half of the veterans received education or training paid by the G.I. Bill and 2.2 million attended colleges and universities. The law also provided authority for 2,360,603 federally-guaranteed home loans as well as loans for farms and businesses. This fundamentally changed the landscape of post-war America by dramatically expanding higher education, spawning residential suburban neighborhoods, and stimulating the demand for consumer goods produced in American factories.⁷⁸

Senator Robert Dole, a Second World War veteran and a recipient of G.I. Bill assistance wrote that "It didn't make any difference what my parents' income was... I still got the benefit and I think that is something that was there for everybody. The G.I. Bill changed America, it may have changed the world...the G.I. Bill paid off many, many times what it cost." The opportunities offered to servicemen through the G.I. Bill changed the social and economic landscape of America."⁷⁹

SIGNIFICANCE IN ARCHITECTURE AND CITY PLANNING

The Indiana War Memorials Historic District incorporates two memorials from two different eras that commemorate the sacrifices of veterans in two different wars. The Soldiers and Sailors Monument is sited on a commanding location on a circular plot of land at the very center of the city. This circular lot was the centerpiece of the original Mile Square Plan of Indianapolis, which was created in 1821 by surveyors Alexander Ralston and Elias P. Fordham. The original plat contained 101 city squares arranged in a grid, but with the Baroque elements of a circular street framing a circular plot of land at the very center of the Mile Square grid. A block away from the Circle Street was the starting point of four radiating diagonal streets directed to the northwest, northeast, southeast and southwest. The plan called for the circular lot in the center framed by Circle Street to be the site of the Governor's House.⁸⁰ The house was built in 1823, but razed thirty years later. The fallow land in the center of the growing town served as a pasture and rubbish dump but then, after the Civil War, as Circle Park.⁸¹ In 1887 Circle Park was designated as the site for the proposed Civil War monument. The Soldiers and Sailors Monument is the focal point of the city because of its central location, great height,

⁷⁶ Ibid.

⁷⁷ Rumer, 248.

⁷⁸ Milton Greenberg, *The GI Bill: The Law That Changed America* (New York: Lickle Publishing Co., 1997), 108; Also see Chapter 9, "Making Modern America" in Michael J. Bennett, *When Dreams Come True: The G.I. Bill and the Making of Modern America* (Washington: Brassey's, 1996).

⁷⁹ Greenberg, 7-9.

⁸⁰ Dunn, 1: 29-30.

⁸¹ Ibid., 102-103; Ernestine Bradford Rose, *The Circle: The Center of Indianapolis* (Indianapolis: n.p., 1971), 10.

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sculpture, fountains, landscaped plots, and monumental steps. It remains virtually unchanged as a Neo-Baroque monument in a civic place with a scale appropriate for its size.

In the planning of the Memorial Plaza in the 1920s, the Monument served as the precedent for the Plaza.⁸² Both were commissioned by the Indiana General Assembly and constructed by the State following an open design competition. The Monument occupies the most prominent location in the city, at its center. The Plaza occupies an expansive location that commands attention along Meridian Street, the north-south axial street of the city. A 1921 article in the Indianapolis Chamber of Commerce magazine described Meridian Street as “what is to be the American Champs Elysees” with the completion of the Plaza.⁸³

Soon after the Monument was completed there was a perceived threat to its monumentality by the proliferation of skyscrapers, the first of which was constructed in the 1890s. In the early twentieth century new skyscrapers rapidly replaced the old, Victorian commercial buildings in the central business district, especially along Washington Street. There were fears that the Monument’s monumentality and commemorative nature would be crowded or obscured by skyscraper office buildings. In a pre-emptive move in 1905, the Indianapolis City Council adopted an ordinance limiting the height of buildings in Monument Circle to a maximum height of 86 feet.⁸⁴ Although it is a State property, the Monument was popularly viewed as a symbol of the city. As the central business district expanded and was rebuilt immediately after the First World War, pressure mounted to eliminate or liberalize height restrictions. Urban planner and landscape architect George E. Kessler was consulted in 1922 to develop a building height formula to allow buildings to rise to the height of 150 feet provided the upper stories (42 feet) were set back twelve feet from the façade line. Kessler’s recommendations were the basis for a 1922 ordinance that remains in effect, but applies only to the buildings fronting Monument Circle.⁸⁵

The World War Memorial Plaza and the existing Indianapolis Public Library and U.S. Courthouse and Post Office created a formal setting with Neoclassical designs that reflected the design concepts of the City Beautiful Movement of the early twentieth century. The City Beautiful Movement had its roots in the 1893 Columbian Exposition held in Chicago. That event focused attention on the grand Neoclassical architectural designs of McKim, Mead & White, Richard Morris Hunt, et al., and the planning concepts of Daniel H. Burnham. The “White City,” as the exposition site was called, exhibited elements of formality through monumental, classical designs. As the century drew to a close, these new planning ideas took firm hold.⁸⁶ This grandeur was translated, primarily by Burnham, into large scale urban designs in such cities as Chicago, San Francisco, Cleveland, and Washington, D.C. The premise of the City Beautiful Movement was to bring “order to the disquieting jungle of American towns, an order based on uniformity, on the classical style public architecture, on reverence for natural beauty.”⁸⁷

The War Memorial Plaza clearly exhibits the concepts of the City Beautiful Movement. The formality of the Plaza, the classically inspired architecture, and the monumentality of the main Memorial Building exemplify the essential concepts of City Beautiful design. The Plaza’s location between the Neoclassical Indianapolis Public Library on St. Clair Street and the U.S. Courthouse and Post Office immediately south of University Park, gives

⁸² *The Program: Competition for the Selection of an Architect to Design and Supervise the Construction of the Indiana World War Memorial* issued to design competitors included “Exhibit G,” a photograph of the Soldiers’ and Sailors’ Monument as well as photographs of the façade of the Public Library and the rear side of the U.S. Courthouse and Post Office. *The Program* is in the Indiana State Archives, Walker & Weeks World War I Memorial Collection, Box 128, Folder 613.

⁸³ *Activities*, 39 (February 1925): 6.

⁸⁴ “Ordinance to Protect Monument is Passed,” *Indianapolis News*, May 2, 1905, p.16, col.3.

⁸⁵ “Buildings on Circle May Go to 15 Stories,” *Indianapolis Star*, April 21, 1922, pp. 1, 4.

⁸⁶ Fairbanks, 3.

⁸⁷ Fairbanks, 3.

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the area a stylistic unity and monumentality of scale that establishes this ensemble as the most recognizable expression of Neoclassical architecture in Indianapolis.

The Legion buildings are significant representations of the Neoclassical style, while the main War Memorial Building is an excellent example of that same style. As a reflection of the significance of ancient classical forms, the Memorial is patterned after the tomb of King Mausolus at Halicarnassus. That great marble tomb, one of the seven wonders of the ancient world, consisted of a rectangular base upon which sat an Ionic colonnade. Because of its size and scale, the main Memorial is the most imposing Neoclassical structure in the city and is the visual focal point of the World War Memorial Plaza.

The symmetrical landscape plan of University Park, as redesigned in 1914-20, and the outstanding collection of sculptures in that park also reflect the City Beautiful Movement and prefigure their integration into the master scheme of the War Memorial Plaza. The sculpture was executed by some of the nation's most prominent artists of the early 1900s.

The park's redesign was the work of George Edward Kessler, the city's landscape architect after 1908. Born and trained in Germany, Kessler is recognized as a master landscape architect and city planner.⁸⁸ He is best remembered for his efforts in Kansas City, although his Indianapolis works, of which the redesign of University Park is but one, are significant examples of his work.⁸⁹

Visually, University Park forms an extension of the World War Memorial Plaza immediately to its north. The formal design of University Park is very compatible with the City Beautiful qualities exhibited in the later War Memorial Plaza, which was designed to incorporate the park.

The U.S. Courthouse and Post Office is an excellent example of the Neoclassical style popular for public buildings at the turn of the century. The design won the silver medal at the 1908 Louisiana Purchase Exposition (St. Louis World's Fair).⁹⁰ The original section of the building was designed by the Philadelphia architects John Hall Rankin and Thomas W. Kellogg and completed in 1905. Construction of the north third of the present building occurred in 1936-38. This addition extended the classical facade around the north side of the building and completed an appropriately classic elevation as the southern terminus for the Indiana War Memorial Plaza. Its interior decoration and trim is representative of opulent public architecture of the early twentieth century.

The Indianapolis Central Library, constructed between 1915 and 1917, is a classic work of superior distinction. It was designed by the eminent architect, Paul Cret, assisted by architect Clarence C. Zantinger.⁹¹ Cret also designed the Pan American Union Building in Washington, D.C., and a number of war memorials in France, the building exemplifies a sensitive use of the classical and classically inspired elements.

⁸⁸ See Mel Scott, *American City Planning Since 1890* (Berkeley, CA: University of California Press, 1969), 13; Richard Guy Wilson, *The American Renaissance 1876-1917* (New York: Pantheon Books, 1979), 87; and James O'Day, "George Edward Kessler and the Indianapolis Park System: A Study of its Historical development during the City Beautiful Era, 1895-1915" (Graduate Thesis, Ball State University, Muncie, Indiana, 1988), Chapters II and III.

⁸⁹ James O'Day, "George Edward Kessler and the Indianapolis Park System: A Study of its Historical Development during the City Beautiful Era, 1895-1915" (Graduate Thesis, Ball State University, Muncie, Indiana, 1988). A plan for University Park, bearing Kessler's name, appears in the *21st Annual Report of the Board of the Indianapolis Park Commissioners, 1915*. See also *24th Annual Report of the Board of the Indianapolis Park Commissioners, 1920*.

⁹⁰ Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects* (Boston: G.K. Hall and Co., 1985), 643.

⁹¹ Berry and Gadski, 68-77.

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The south facade, the main entrance to the building, is one of the most imaginative modern interpretations of the Greek Doric style which has been created in the early twentieth century. The exterior use of stone is finely proportioned and detailed.

Contemporary praise for the building was fulsome. Ralph Adams Cram, America's foremost Gothic Revival architect, commented in 1918 that the Indianapolis Central Library:

... is the best example of classic architecture in America.... The whole thing is not only Greek in form but penetratingly Greek in spirit... the most notable qualities in the exterior are scale and surface. It is not a large building, yet the scale is so delicately preserved that one does not think of dimensions.... Nothing is overdone or wasted, and the enormous success of the result follows from proportions that are fine and sensitive to the point of perfection... one of the most distinctive and admirable contributions to architecture that have been made in America.⁹²

A more recent scholarly comment noted that the interior of Central Library is a "Beaux Arts synthesis of up to date functional planning and appropriate civic impressiveness."⁹³

SIGNIFICANCE OF ART IN THE INDIANA WAR MEMORIALS HISTORIC DISTRICT

The Indiana War Memorials Historic District includes artwork that was created for the Memorial Plaza in the 1920s and later, but also artwork installed before the First World War. The pre-Plaza artwork is found on the Indiana Soldiers and Sailors Monument of 1888-1902 and in University Park.

Not only was the Monument itself a product of an international competition but there were also four competitions for individual sculptural pieces that were called for in Bruno Schmitz's winning design for the Monument. The Board of Commissioners for the Monument wanted a monument of national significance that would "become the recognized symbol of American patriotism and valor, and make Indianapolis the Mecca of Union Soldiers."⁹⁴ Schmitz' winning design satisfied the Board's quest for a unique monument framed by Circle Street (later Monument Circle) and towering over the city at 284 feet and six inches.

The design called for many elements of sculpture, which would express the themes of soldiers and sailors and war and peace. Six different sculptors had a hand in shaping the Monument. George T. Brewster designed the crowning statue of *Victory*, the *Date Astragal*, and the *Navy Astragal*. Nicolaus Geiger designed the *Army Astragal*. Herman P. Matzen modeled the major *War* and *Peace* sculptural groups, which were then executed in limestone by Rudolph Schwarz. Schwarz also designed and executed the two fountain cascade sculptural groups and the four sentry statues. The eight bronze candelabra located on the north and south approaches to the Monument and flanking the east and west ends of the fountains were designed by Schmitz and fabricated in Berlin. The four periphery bronzes depict the four eras of Indiana military history from the American Revolution to the Civil War. John H. Mahoney sculpted the statues of George Rogers Clark, William Henry Harrison and Indiana Governor James Whitcomb in the 1890s. The bronze statue of Indiana Governor Oliver P. Morton is the work of Franklin Simmons and predates the Monument. It had been placed in the very center of Circle Park in 1884, three years before the Monument project started.

⁹² Ralph Adams Cram, *Architectural Forum* (September 1918).

⁹³ "Paul Cret," *Macmillan Encyclopedia of Architects* 1 (New York: The Free Press, 1982): 476.

⁹⁴ Second Annual Report of the Board of Commissioners of the State Soldiers' and Sailors' Monument, for the Year 1889 (Indianapolis: Wm B. Burford, 1890), 5.

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Rudolph Schwarz (1865-1912) was recommended by Schmitz to sculpt the limestone *War* and *Peace* groups. Schwarz trained at the famous *Kunstakademie* in his native Vienna and had worked with Schmitz in Germany. Schwarz remained in Indianapolis after the Monument commission and was a respected sculptor and designer of county Civil War monuments in stone and bronze throughout Indiana. He also taught sculpture at the local John Herron Institute of Art.⁹⁵

Herman P. Matzen (1861-1938) sculpted the models for the *War* and *Peace* groups. A native of Denmark, he was educated at the German-American Seminary in Detroit and the Royal Academies in Munich and Berlin. He taught at the Cleveland School of Art and produced numerous sculptures in and around Cleveland, such as the Richard Wagner Monument.⁹⁶

Nicolaus Geiger (1849-1897) was the German sculptor of the Army Astragal. He studied painting and sculpture at the Royal Academy in Munich. His highest-profile work is the figure of Friedrich Barbarossa on the Kyffhäuser monument, which was the work of Schmitz.⁹⁷

American sculptors contributing to the monument include George T. Brewster, Franklin Simmons, and John Mahoney. Brewster (1862-1943) sculpted *Victory*, and the Date Astragal and the Navy Astragal. Born in Massachusetts, Brewster was a student of Augustin-Alexandre Dumont at the *École des Beaux-Arts*. His numerous works include the statue of *Hope* at the Rhode Island State House⁹⁸

Franklin Simmons (1842-1913) sculpted the 1884 bronze statue of Oliver P. Morton. Simmons was an important American sculptor of the nineteenth century. Born in Maine, he studied and worked in Rome and sculpted many portraits of Civil War figures. Three of his sculptures are in the National Statuary Hall of the U.S. Capitol, including that of Roger Williams executed in 1872.⁹⁹

John H. Mahoney (1855-1919) was born in Wales, but immigrated with his Irish parents to Indianapolis in 1869. He was a local stonecutter before studying in Rome in 1879-1880. His works in stone and bronze are found mainly in the Midwest, such as the 1891 Henry Bergh statue in Milwaukee.¹⁰⁰

The Commissioners and Regents wanted to commemorate the sacrifices of that generation of Indiana men in the war to preserve the Union and abolish slavery in a striking and dignified manner. They achieved it through the Monument with its towering height, central location in the city and state, and the abundance of realistic sculpted narratives of Indiana soldiers and sailors in war and peace.

When University Park was incorporated into Walker and Weeks' overall design for the War Memorial Plaza, it already included major pieces by several of America's best known sculptors—Charles Niehaus, Lorado Taft, Karl Bitter, and A. Stirling Calder. To this Henry Hering added all the new projects within the War Memorial Plaza,

⁹⁵ Mary Q Burnet, *Art and Artists of Indiana* (New York: The Century Co., 1921) 319-327; Theodore Stempfel, *Artist's Life: Rudolf Schwarz and Karl Bitter* (Indianapolis: Max Kade German-American Center & Indiana German Heritage Society, 2002), 7-10, 14, 35-36.

⁹⁶ "Herman P. Matzen, Sculptor, 76, Dead," Obituary, *New York Times*, April 24, 1938; Mary S. Haverstock, Jeanette M. Vance & Brian Meggitt, *Artists in Ohio 1787-1900: A Biographical Dictionary* (Kent, OH: Kent State University Press, 2000), 583.

⁹⁷ *Allegemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart* (Leipzig: E.A. Seemann Verlag, 1978), 13: 344.

⁹⁸ Glenn B. Opitz, ed., *Dictionary of American Sculptors: 18th Century to the Present*. Poughkeepsie, NY: Apollo Books, 1984), 47-48; *Who Was Who in America* (Chicago: A.N. Marquis Co., 1950), 2:79.

⁹⁹ James G. Wilson & John Fiske, eds. *Appleton's Cyclopedia of American Biography* (New York: D. Appleton & Co., 1888), 5: 532; Mantle Fielding, *Dictionary of American Painters, Sculptors and Engravers*. (Philadelphia: privately printed, n.d.) 333.

¹⁰⁰ Burnet, 327-330; George S. Cottman, "John Mahoney: An Indianapolis Sculptor," *Indiana Magazine of History*, 25 (September 1929): 190-192.

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including the stone figures on the main Memorial, the panels on the obelisk, *Pro Patria* on the south steps of the World War Memorial Building, and the *Lincoln Seated* statue in the park itself.¹⁰¹

Hering had studied at Cooper Union and at the *École de Beaux-Arts* and the Colarossi Academy in Paris. He worked for Philip Martiny and then studied under Augustus St. Gaudens from 1900 to 1907. Hering's works include the Robert Collyer Memorial for the Church of the Messiah, New York; and a Civil War Memorial at Woolsey Hall, Yale University. Collaborations with architects led to his best recognized commissions: symbolic statues for Federal Reserve Banks in Dallas; Kansas City; Chicago; Pittsburgh; Cleveland, where he also worked with Walker and Weeks; and in Indianapolis.

It is also critical to note Hering's predecessors in University Park, for, like the architects, he was adding to an already impressive collection of public sculpture. French-trained Lorado Taft, then an up-and-coming sculptor of 27 years of age, had been selected in 1887 for the Colfax statue because of his *General Lafayette* for the Randolph County, Indiana, Soldiers Monument. His distinguished later career was noted mainly for his work in his native Illinois, such as the *Fountain of Time* in Chicago and *Alma Mater* at the University of Illinois, but he also designed the Columbus Fountain in Washington, D.C.¹⁰²

Charles Niehaus, a former student of the Munich Academy, was best known for his sculptures of public figures in Washington, D.C., including John Paul Jones and Dr. Hahnemann, and his James Garfield in Cincinnati. His 1908 Harrison statue is of Neoclassical style.¹⁰³ Henry Bacon designed the pedestal and plaza of the Harrison statue. Bacon is best known as the architect of the Lincoln Memorial in Washington, D.C., but he did numerous other buildings and a total of some 50 memorials and monuments with various sculptors, including the plaza design for the Depew Fountain.¹⁰⁴

The original design of the Depew Fountain was by the prolific Karl Bitter, a native of Vienna, who had become a well-known sculptor under the patronage of Richard Morris Hunt. Bitter worked on reliefs for the Pennsylvania Station in Philadelphia, the Metropolitan Museum of Art in New York, the doors of Trinity Church in New York, and indeed "a swarm of decorative sculptures in the Viennese manner."¹⁰⁵ When he died in 1915, he had completed only a small model of the Depew Fountain.

A. Stirling Calder, who trained in Philadelphia and Paris, finished Bitter's design.¹⁰⁶ His Ericsson Memorial, a gift to Iceland from the American people, is said to be his best work, but Calder considered the Depew Fountain his best.¹⁰⁷ (Calder was the father of Alexander Calder, inventor of the mobile.)

¹⁰¹ *Indianapolis Times*, October 8, 1917.

¹⁰² *Ibid.*; Lewis W. Williams, II, "Lorado Zadoc Taft," *Dictionary of American Biography* Supplement 2: 647-648.

¹⁰³ Leila Mechlin, "Charles Henry Niehaus," *Dictionary of American Biography* Supplement 1: 574-576.

¹⁰⁴ *Who Was Who 1897-1942* (Chicago: The A.N. Marquis Co., 1943), 1. C.H.W., "Henry Bacon," *Dictionary of American Biography* 1: 477-478.

¹⁰⁵ A.A. "Karl T.F. Bitter," *Dictionary of American Biography* 2: 303-305.

¹⁰⁶ Geib, *Indianapolis: Hoosiers' Circle City*, 62.

¹⁰⁷ Kostof, 183; H. Harvard Arnason, "Alexander Stirling Calder," *Dictionary of American Biography* Supplement 3: 123-125.

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COMPARATIVE ANALYSIS**Grand Army of the Republic (G.A.R.) Soldiers and Sailors Monuments and the Indiana Soldiers and Sailors Monument¹⁰⁸*****Introduction***

In the years after the Civil War, numerous war memorials were erected in parks, cemeteries, courthouse squares, and battlefields across America. The motivations for these memorials, often called Soldiers and Sailors or Army and Navy Monuments in the northern states, were both pragmatic and noble.¹⁰⁹ The Grand Army of the Republic (G.A.R.) erected monuments to express their loyalty to their comrades and as a reminder to the general public of the sacrifices of Union soldiers and sailors during the Civil War. The memorials were tangible symbols of the gratitude and patriotism of a community's citizens; the installation of a memorial in a community provided evidence of its moral and honorable dedication to the memory of the fallen.¹¹⁰ Monument committees formed throughout the U.S. – acquiring sites, raising money, selecting designs, and planning ceremonies for their local Civil War memorials.

There are more than 200 Civil War memorials standing in the United States today. Of those, fewer than fifteen soldiers and sailors monuments commissioned by the G.A.R. have been listed in the National Register of Historic Places – one being the Soldiers and Sailors Monument in Indianapolis (Indiana Monument). None of these monuments has been individually designated as a National Historic Landmark. Located in Union states, a number of the G.A.R.-sponsored soldiers and sailors monuments are of small stature and design and stand in quaint parks or cemeteries, while a few others, such as the Indiana Monument were designed on a monumental scale for placement in prominent, conspicuous urban sites. Although the G.A.R.-sponsored soldiers and sailors monuments have the same commemorative purpose, they vary in design style, height, and location within cities. All but one of the seven major soldiers and sailors monuments discussed below were sponsored by the G.A.R., and all merit being compared to the Indiana Monument with regard to overall monumental design, location within the city, and significance of the artists, foundries, and sculptors involved in the commission. Nevertheless, none of the seven exerted the same degree of influence on its city's urban design or exhibits the same monumental scale as the Indiana Monument. In addition, unlike the Indiana Monument, none was the sole work in the United States of a prominent monument architect of the time and the height and scale of the Indiana Monument exceeds those of all seven of the other comparable Civil War monuments. Of the eight monuments compared, the Indiana Monument alone combines both a major work of monumental architecture, with sculpture in Indiana limestone and real bronze, and an integrated sculptural interpretation of the meaning of the war for its Union veterans. The memorials sponsored or proposed by the G.A.R. are found throughout the Union states – the most impressive undoubtedly being the Indiana Monument,

The Monuments of the Grand Army of the Republic (G.A.R.)

The Grand Army of the Republic (G.A.R.) was founded in 1866 in Decatur, Illinois. Members of the G.A.R. were honorably discharged veterans of the Union Army, Navy, Marine Corps, or the Revenue Cutter Service, who had served between 1861 and 1865. It was the main fraternal organization of the former members of the Union military, and it became a rallying point for veteran sentiment as well as a voice for the collective demands and desires of veterans.¹¹¹ At the community level, each local G.A.R. chapter was called a 'Post,'

¹⁰⁸ This section was prepared by Melissa Vandelac and edited by William Selm and James Glass. In 2010, for the Midwest Regional Office of the National Park Service, Ms. Vandelac developed a comprehensive list of all Soldiers and Sailors monuments in the U.S. and provided an analysis of the more architecturally significant properties

¹⁰⁹ Peggy McDowell, "Martin Milmore's Soldiers' and Sailors' Monument on the Boston Common: Formulating Conventionalism in Design and Symbolism." *The Journal of American Culture*. 11 (Spring 1988), 63.

¹¹⁰ Ibid.

¹¹¹ Sons of Union Veterans of the Civil War, "Brief History of the Grand Army of the Republic,"

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with a specific number and a separate name. The main tasks of the G.A.R. were to found soldiers' homes, to provide relief work, and to introduce pension legislation. The G.A.R. also began the official celebration of Memorial Day. The three main principles of the G.A.R. were fraternity, charity, and loyalty. 'Loyalty' was fostered by erecting memorials to fallen comrades. G.A.R. loyalty was expressed through a wide range of monuments, memorials, busts, statues, tablets, urns, and mounted trophy cannon of varying sizes and materials in courthouse squares, cemeteries, parks, battlefields and public buildings.

The Monumental Bronze Company

After the Civil War, G.A.R. posts commissioned or promoted memorials by the hundreds. In response to the high demand for monuments, foundry companies, specifically the Monumental Bronze Company of Bridgeport, Connecticut, promoted new affordable material options and prefabricated statues and monuments. For an additional charge a catalog statue could be customized with the likeness of a local soldier or sailor. The company marketed "white bronze" products, cast from pure zinc, as superior in durability and affordability to stone. The term "white bronze" was used to make the new material sound more appealing to customers. While many "white bronze" monuments appear in excellent condition today, the material over time proved to be vulnerable to creeping, seam separation, and breakage.¹¹²

The "white bronze" monuments sold for prices much less than comparable bronze or stone monuments, and the shipping costs were significantly reduced because of the material's lighter weight. The company established subsidiaries in Detroit (Detroit Bronze Company), Chicago (American Bronze Company), Des Moines, Iowa (Western White Bronze Company), Philadelphia (Philadelphia White Bronze Company), St. Thomas, Ontario, Canada (St. Thomas White Bronze Company), and New Orleans (New Orleans White Bronze Works) to expand its business.¹¹³ These subsidiaries acted as finishing stations while all the original casting took place in Bridgeport.

Over time factors involving increased taxes, poor marketing and distribution, and a lower demand for monuments, as well as the realization that "white bronze" was indeed not superior to stone, lead to a decrease in profits, and the company dissolved in March 1939.¹¹⁴ By the time of its dissolution, the Monumental Bronze Company had manufactured hundreds of "white bronze" memorials that were erected in cemeteries, parks, and town squares in over 30 U.S. states.¹¹⁵

Soldiers and Sailors Monument (Boston, Massachusetts)

Although there is no evidence linking the Soldiers and Sailors Monument in Boston, Massachusetts, to the G.A.R., it merits comparison to the Indiana Monument because of its inclusion as a contributing structure to a National Historic Landmark (NHL) District – Boston Common. The memorial was originally listed as a contributing feature in the Boston Common National Register of Historic Places nomination in 1972 and in the 1987 nomination for the Boston Common NHL District. The seventy-two-foot monument sits atop Flagstaff Hill in Boston Common, the oldest public park in the United States. As with Indianapolis' Monument Circle, the Boston monument's location had been used for a variety of purposes – livestock pasture, military camps, hangings, protests, community gatherings, a football playing field, and is today home to numerous other monuments. Construction began on the monument, also referred to as the Army and Navy Monument, in 1874.

<http://www.suvvw.org/G.A.R..htm>.

¹¹² The Monumental Bronze Company also manufactured monuments that were erected in the Southern States, e.g. The Confederacy Monument in Portsmouth, Virginia, was erected by the Ladies Memorial Aid Association of Portsmouth, Virginia (founded in 1886). http://www.waymarking.com/waymarks/WM5WA8_Confederate_Monument_Portsmouth_Virginia.

¹¹³ Samuel Orcutt, *A History of the Old Town of Stratford and the City of Bridgeport* (New Haven, CT: Tuttle, Morehouse & Taylor, 1886), 2: 813-814.

¹¹⁴ Barbara Rotundo, "Monumental Bronze: A Representative American Company," *Cemeteries and Gravemarkers: Voices of American Culture* (Ann Arbor, MI: UMI Research Press, 1989), 263-291.

¹¹⁵ "Statues the World Over Keep Alive Name of Closed Monumental Firm," *Bridgeport Post*, March 11, 1939.

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The large-scale memorial (72 feet high) was completed three years later, the work of Ames Manufacturing Company foundry, sculptor Martin Milmore, and designer Joseph Milmore. It boasts the Neoclassical design style in contrast to the neo-Baroque Indiana Monument. The Boston monument is at a significantly smaller scale and of a different stone material from that of the Indiana Monument.

The Boston monument represents a standard Civil War memorial design of the 1870s and 1880s: a central column supporting a female figure representing Peace, Victory, Liberty, Union or a “genius loci,” and a base adorned with either four figures depicting the branches of the military service or allegories of virtues, victory, or defeat.¹¹⁶ The statue, *Genius of America*, is similar in placement to the placement of *Victory* atop the Indiana Monument. Since its dedication, the Soldiers and Sailors Monument has been included in many of Boston’s military celebrations and has acquired meaning for veterans of subsequent wars as well.¹¹⁷ Although included in a NHL district for its large-scale and Classical Revival design, it does not exhibit the same monumental civic design that is displayed by the Indiana Monument. Also in contrast, the Boston monument does not retain its integrity as repeated vandalism forced the removal of the four bronze statues on its corner pedestals to prevent their further deterioration.

Soldiers and Sailors Lilly Post Civil War Monument (Syracuse, New York)

This G.A.R. Soldiers and Sailors Monument is significantly smaller than the Indiana Monument. Only thirty-five feet in height, it was commissioned in 1885 by the G.A.R. Lilly Post 66, Syracuse. In contrast to the limestone and bronze materials that make up the Indiana Monument, the Syracuse monument is made of zinc, the so-called “white bronze.” It was fabricated by the Monumental Bronze Company the popular Civil War monument foundry. Completed in 1887, it stands on the north side of Clinton Square, an economic and social center of downtown Syracuse, to honor the Syracuse and Onondaga County Civil War veterans. Clinton Square has become a public gathering space since a section of Erie Boulevard was closed and a large reflecting pool and outdoor performance area was created. The monument has an ornate shaft and base, and a full-height Union soldier appears on top. Portrait reliefs of Lincoln, Grant, Hancock, and Garfield decorate the base of the shaft. It represents a variation of the popular Civil War monument design, that is, a column with four figures at the base. More figures were added later to the monument – an eagle, cannon, cannonballs, a soldier on horseback, and anchor reliefs. While the Syracuse monument is an excellent example of memorial statuary from a prominent foundry company, it cannot compare to the monumental design, scale, and artistry of the Indiana Monument.

Soldiers and Sailors Monument (Portsmouth, New Hampshire)

Commissioned by the local G.A.R. Storer Post 1, Portsmouth, this monument was dedicated in 1888, the year construction began on the Indiana Monument. The dedication featured a large parade in which battle-scarred Portsmouth veterans participated. As with the Syracuse monument, the Portsmouth monument’s manufacturer was the Monumental Bronze Company. The design came from the company’s catalog and also appeared on a business card the company distributed. Because white bronze, proved to be a poor material for monuments, in 1955, the City of Portsmouth removed the monument’s tall central column as the base had begun to crack and bow from its weight. Today, a much shorter monument, it now stands twenty-seven feet tall and is located in Goodwin Park. The monument sits in the center of the park, recognizing its importance, with paths radiating diagonally to the four corners of the park and one running perpendicular to the street behind it. There are many figures and plaques on the monument, as on the Indiana Monument, including a full-length zinc figure representing Liberty (or America) at the top of the tall pedestal. Again, while this monument is an excellent

¹¹⁶ Peggy McDowell and Richard Meyer. *The Revival Styles in American Memorial Art* (Bowling Green, OH: Bowling Green State University Popular Press, 1994), 80.

¹¹⁷ Jonathan Beagle, *Boston: A Pictorial Celebration* (New York: Sterling Publishing Company, Inc., 2006), 31-32.

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example of a prominent founding company's work, it cannot compare to the Indiana Monument's monumental design, medium, integrity, and scale.

Soldiers and Sailors Memorial Arch (Brooklyn, New York)

Prominently located in the Grand Army Plaza, this eighty-foot tall by eighty-foot wide Memorial Arch, frames the main entrance of Prospect Park. The Grand Army Plaza, formerly Prospect Park Plaza, is an 11-acre plaza enclosed by a series of concentric rings and radial roads. The Plaza was designed in 1867 by Frederick Law Olmstead and Calvert Vaux as a simple entrance to their Prospect Park from the south.

The Memorial Arch's design was selected through a competition, as was the Indiana Monument. In August 1889, a jury of two experts (William R. Ware and Charles B. Atwood), appointed by the Soldiers and Sailors Monument Commission, selected John H. Duncan's design from a field of thirty-six entries that had been submitted the previous year. Ware and Atwood praised Duncan's design as "the only design of all those submitted which is at the same time suitable, in its general conception and character, to the position and purpose in view, and also shows such technical and artistic merit as to redeem it from the commonplace."¹¹⁸

Construction began in October 1889, the same year the cornerstone of the Indiana Monument was laid, but the Memorial Arch was completed and dedicated in 1892, ten years before the Indiana Monument. G.A.R. members, led by Mayor Chapin, sought subscriptions for the Memorial Arch's construction.

At the jury's suggestion, the monument's height was reduced to 80 feet to reduce the cost of masonry and bring the monument into contextual scale (original drawings showed a monument about a hundred feet high with the original width). The jury's suggestion came after discovering it would still be the second largest memorial arch of its kind, regardless if it were 100 or 80 feet tall. The Memorial Arch is faced with both white and dark polished granite. The bronze statuary (the work of Frederick MacMonnies) on the arch was added in 1901 (the year the Indiana Monument was completed) at the behest of the architectural firm of McKim, Mead, and White to formalize the plaza as per the City Beautiful ideals. Many figures and reliefs are present on and inside the arch, and four columns with perched eagles on top, can be seen on each side of the arch.

The City of New York designated the Memorial Arch a historic landmark in 1973 and declared the entire Grand Army Plaza a historic landmark two years later in 1975. In 1989, it was noted as "[...] the finest triumphal arch of modern times, second only to the Arc de Triomphe in Paris."¹¹⁹ In 2008, a competition was held to integrate the plaza with Prospect Park and to make it more pedestrian accessible. It resulted in the city's installation of sidewalks and planters around the plaza. Just as the Indiana Monument is located on Monument Circle, at the center of its city, Memorial Arch is on one of the busiest traffic circles in New York City. Although the Memorial Arch is similar to the Indiana Monument by having a grand concept, and like the latter possesses a prominent location and similar bronze statuary, it differs in its shape and architectural language. The Brooklyn work derives its inspiration from European antecedents in the Roman/Neoclassical tradition, such as the triumphal arches of Imperial Rome. The Indiana Monument derives its inspiration from Imperial Roman, Baroque, and 18th century French obelisks and memorial columns. While the Indiana Monument is the only surviving work outside of Europe by architect Bruno Schmitz, the Memorial Arch is one of numerous architectural works by Duncan, which includes the monumental Grant's Tomb. Finally, the height of the

¹¹⁸ "The Lucky Man: A New Yorker Gets the Soldiers Monument Work." *The Brooklyn Daily Eagle*, August 6, 1889. <http://eagle.brooklynpubliclibrary.org/Default/Skins/BEagle/Client.asp?Skin=BEagle&AW=1280348935812&AppName=2&GZ=T>. Retrieved July 28, 2010.

¹¹⁹ Edmund Vincent Gillion and Henry Hope Reed, *Beaux Arts Architecture in New York: A Photographic Guide* (New York: Dover Publications Inc., 1989), 80.

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Indiana Monument is considerably higher at 284½ feet than the Brooklyn Memorial Arch and hence has had a greater visual impact on its setting.

Soldiers and Sailors Monument (South Bend, Indiana)

Commissioned by G.A.R. Norman Eddy Post 579, South Bend, Indiana, in 1902, the dedication year of the Indiana Monument, the South Bend Monument shares the same sculptor with the Indiana Monument. Sculptor Rudolph Schwarz was the principal stone sculptor of the Indiana Monument in Indianapolis and was known for at least thirty other works throughout Indiana, as well as a few out-of-state commissions.¹²⁰ This monument is sixty-five feet tall topped by a bronze statue of a color-bearer. Four bronze figures representing the four armed services guard the granite base, and as is the Indianapolis Monument, the base is accessed by a series of steps, although of much smaller scale. In his 1907 book *A History of St. Joseph County, Indiana, Volume 2*, local historian Timothy Howard stated that the monument is “[...] one of the finest memorials of the kind to be found in the country, and Indiana has none other to compare with it except perhaps the state soldiers’ monument at Indianapolis, which is really no better, only that it is on a more elaborate scale.”¹²¹ A space was to be left around the base of the monument, three feet in width, for planting and cultivation of flowering plants by the Woman’s Relief Corps, to keep the base of the monument in “[...] a living, perpetual bud and bloom.”¹²²

Originally located just to the north of the St. Joseph County courthouse, the monument was disassembled in 1967 to accommodate construction of a new city-county building. Amid protests by veteran and citizen groups, the monument was placed in storage until it could be installed at its current site. When it was first erected in 1902, the statue of the color bearer faced south, where the battlefields lie. Upon its reinstallation in 1972, the monument pointed northward – which is still a sore point for historical purists.¹²³ Although it had the same sculptor as the Indiana Monument, the South Bend monument differs significantly in its smaller stature, lack of integrity, and less prominent site.

Soldiers and Sailors Civil War Monument (Wichita, Kansas)

Located on the south lawn of the Sedgwick County Courthouse, this Soldiers and Sailors Monument was listed in the National Register of Historic Places for its architectural and artistic merit as an example of a Classical Revival monument that embodies the characteristics of commemorative monument building that occurred between the end of the Civil War and the beginning of the First World War.¹²⁴ Dedicated in 1913, this monument differs from the Indiana Monument, which was dedicated eleven years earlier, in content, site, form, style, and means of funding. Similar to the Indiana Monument, the Wichita monument had many nationally recognized entities involved in its design and construction: the Woodbury Granite Company, the W. H. Mullins Manufacturing Company, architect Ernest M. Viquesney, sculptor Frederick C. Hibbard, and landscape architect Christian Jansen. Two Wichita G.A.R. posts and their women’s auxiliary organizations were major supporters of the monument’s construction.

This Wichita monument is an elaborate eighteen-foot square building, fifty feet in height, topped with a female figure representing Liberty (or Peace) – a stock figure in the Mullins Company sculptural repertoire. Originally, the statue faced north, appearing to turn her back to the South, but was turned to face south five months before its dedication. It is unique among the Civil War monuments in the State of Kansas, and is likened to the Indiana Monument, because it combines sculpture with architecture. The interior of the monument, accessed by three

¹²⁰ “Rudolf Schwarz,” David J. Bodenhamer and Robert Graham Barrows, eds., *The Encyclopedia of Indianapolis* (Indianapolis: Indiana University Press, 1994), 1279.

¹²¹ Timothy Edward Howard, *A History of St. Joseph County, Indiana, Volume 2* (Chicago: Lewis Publishing Co., 1907), 752.

¹²² *Ibid.*, 753.

¹²³ John Palmer, *South Bend in Vintage Postcards* (Mt. Pleasant, SC: Arcadia Publishing, 2005), 43.

¹²⁴ Dora Timmerman, “Sedgwick County Memorial Hall and Soldiers and Sailors Monument,” National Register of Historic Places Nomination Form, 1998.

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granite steps and a pair of decorated bronze doors, was designed as a small museum to honor Union soldiers. On the roof of each elevation of the museum are four bronze statues, representing the four branches of the Union military. Although similar in its combination of sculpture and architecture, the Wichita monument is much smaller, has many fewer sculptural elements, and is sited in a less visually prominent site than the Indiana Monument.

Soldiers and Sailors Monument (Hutchinson, Kansas)

Dedicated seventeen years after the Indiana Monument, this Soldiers and Sailors Monument was listed in the National Register of Historic Places in 2002 for its historical association as a G.A.R. commemorative Civil War monument. As was the Indiana Monument, the Hutchinson monument's design was selected through a competition established by a monument committee, composed of representatives of nearby G.A.R. and Women's Relief Corps (W.R.C.) posts. Hutchinson Monument Works (also known as Grimes and Jones), in association with Hugh A. Price, a well-known designer of military monuments, submitted the winning design. Funds for the memorial were raised in a similar manner to the Wichita monument – by a county-wide tax. It is an example of a multi-figure monument, of which only three were erected in Kansas (the two others stand in Wichita and Kinsley). This type of monument consists of a center shaft, a pedestal, or a column crowned with a symbolic figure that overlooks four figures representing the four branches of the Union military at the base.¹²⁵ Located in Lincoln Park, this monument includes a forty-one foot, Neo-Classically-styled, white granite monument and two bronze Confederate trophy cannon. A granite figure of Abraham Lincoln stands on a pedestal atop the four-sided, tapered granite shaft, which rests on a triple stepped granite base. Figures of three soldiers and one sailor stand on pedestals at the base of the structure. Today, the monument stands in a much smaller Lincoln Park.

Although similar in form to the Indiana Monument, this Soldiers and Sailors monument is of a shorter height, made of granite, and located in an inaccessible site. It, like the six mentioned above, does not stand as tall in a central, civic location, was not as influential in its city's design, and was not designed by an architect of the stature of Bruno Schmitz, as was the Indiana Monument.

Conclusion

Compared to the other seven monuments, as well as the other Civil War memorials, the Soldiers and Sailors Monument communicates more powerfully and in many more ways the central importance of Union veterans in the searing conflict of the Civil War in the eyes of most Northerners. Its presence in Indianapolis was instrumental in the selection of the Indiana state capital for major Civil War veteran reunions and six G.A.R. National Encampments, and for attracting the visits of countless Americans from across the country.¹²⁶ The State Soldiers and Sailors Monument redefined Monument Circle and had a greater impact on the urban design of its city than any of the other major Civil War monuments or memorials. Today, the Soldiers and Sailors Monument in Indianapolis, has changed little since its completion, and stands as the product of a commission for an original "American Monument," free from the iconography of antiquity, which combines sculpture and architecture to express the sacrifices and idealism of that generation of Indiana men who served in the warships and battlefields of the Civil War.

¹²⁵ Tim Johnson, "Soldiers and Sailors Monument, Hutchinson, Kansas," National Register of Historic Places Nomination Form, 2002.

¹²⁶ Indianapolis hosted a total of eight G.A.R. National Encampments, including the first one in 1866 and the last one, the 54th, in 1949. The 27th Encampment in 1893 was held while the Indiana Monument was under construction. These encampments functioned as conventions and reunions.

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*Comparative Analysis**Indiana World War Memorial Plaza, Indianapolis and the Liberty Memorial, Kansas City Missouri*

The First World War, as had the Civil War two generations before, induced a wave of memorial building. The Civil War was the first event in American history to be universally commemorated throughout the country, or at least in the 36 states at the time of the war. The First World War was the second great national event to be commemorated at the national, state, and local levels. Americans were aware of the enormity of the World War and the important role of their soldiers, sailors, and marines in ending the horrible global conflict, bringing peace to the world, and ultimately making the United States a world power. Memorial stadiums, auditoriums, bridges, parks, groves, statues, and tablets quickly sprang up in cities and towns throughout the country in the decade after the Armistice. Although the battlefields and battlefield cemeteries were far away in France and Belgium, Americans wanted to remember in their home communities the sacrifices and valor of soldiers, sailors, and marines, while returning to 1920s normalcy. Many communities also wanted to be recognized as centers of patriotism and be noticed for the size and beauty of their memorials, as Indiana had done with its Civil War monument.

America's two major memorials commemorating the First World War, the Indiana World War Memorial Plaza and the Liberty Memorial in Kansas City, Missouri, are both National Historic Landmarks. These two memorials, both in the Midwest, share many characteristics and background, but they also have some basic differences. Both of these large expansive memorials were products of the heightened sense of patriotism generated by the First World War and both were initiated soon after the 1918 Armistice. Both are monumental, designed to inspire awe and respect in all who view them. They combine architecture, sculpture, and landscape expressing Beaux Arts planning principles embodied in the City Beautiful Movement.

The two memorials also have inherent differences. Interest in Kansas City for a war memorial was first expressed publicly two days before the 1918 Armistice. The civic Liberty Memorial Association was quickly formed, raised funds, conducted a design competition, and oversaw the construction of the memorial in a park setting. It was designed in 1921 and constructed between 1923 and 1938. The Liberty Memorial incorporates a formally landscaped mall leading to a terraced platform dominated by a tower and two flanking identical buildings. The Kansas City Memorial was a civic project undertaken by a private association, in cooperation with municipal government, to honor the fallen and veterans of the city.

"The dream of a state plaza" was under discussion by Indianapolis civic leaders in the decade before the United States entered the First World War.¹²⁷ Noted urban planner and landscape architect, George E. Kessler, proposed a Beaux Arts state plaza in 1910, west of the Indiana State House. It would have taken up four city squares with state office buildings, gardens, monuments, and a lagoon.¹²⁸ The high cost of land acquisition thwarted the state house plaza in 1912.¹²⁹ Civic leaders also contemplated in the years before World War I a "great state plaza... reaching from the U.S. Courthouse and Post Office north to the Indianapolis Public Library, between Meridian and Pennsylvania Streets."¹³⁰ No action was taken, and the war interrupted the discussions. In 1919 the State of Indiana committed itself to building a World War memorial and the national headquarters for the newly established American Legion, using the same site earlier proposed for the "great state plaza" idea. Another motivation for building the memorial along Meridian Street was a desire to relocate the 1852 Indiana School for the Blind and build a new facility on a larger property outside of the downtown. The school was located two blocks south of the library on state property.¹³¹ Patriotic war fervor, the commitment to the

¹²⁷ "Club Approves Bylaw Changes," *Indianapolis Star*, February 13, 1912, p. 5

¹²⁸ "A Need and an Idea," *Forward*, (Dec. 1910), 143-147.

¹²⁹ "Price Estimate on Plaza Sites Expected Soon" *Indianapolis Star*, June 2, 1912, p. B29.

¹³⁰ "Memorial Talk Revives State Plaza Project," *Indianapolis Star*, January 31, 1919, pp. 1 & 9, c. 5.

¹³¹ *Ibid.*

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American Legion, and the movement to relocate the Blind School all came together to realize the grand state plaza idea, but for a new purpose. It was to be located on the city's axial Meridian Street, which divides Indianapolis east and west. The World War Memorial Plaza project realized on a monumental scale the City Beautiful concept that had been envisioned by Indianapolis leaders to improve the city's aesthetics and public amenities.

The Indiana General Assembly passed the Indiana World War Memorial Law in a special legislative session in 1920. The Law authorized a memorial, a design competition, and a governing body to oversee the planning, construction, and management of the memorial. It also appropriated funds. The Board of Trustees was charged with the task of building and maintaining "a suitable structure or structures to commemorate the valor and sacrifice of soldiers, sailors and marines of the United States." The Law also empowered the Board to regulate the "kind, character and height of buildings located or erected thereafter within three hundred (300) feet of the outside boundaries of such memorial place."¹³²

The vision was not just for a memorial, but for a grand memorial plaza of five city squares. Another motive for building the plaza along North Meridian Street was the fact that the State of Indiana already owned three of the five city squares needed for the Plaza. The City of Indianapolis and Marion County bought the remaining two squares (5 and 16) to complete the ensemble. In stages, over a 35-year period, the squares were cleared of the school, two churches, apartment and commercial buildings, houses, and a park in preparation for construction and completion of the Plaza.

The planners and leaders of both memorials in Indianapolis and Kansas City sought national attention through the design competition, ceremonies, and ultimately, the monumentality of the memorials. The Plaza was planned to be the site of the National Headquarters of the American Legion. The Liberty Memorial achieved national distinction in 2006 when it opened its doors as the National World War One Museum the same year National Historic Landmark status was achieved. Both memorials are the work of distinguished architectural firms that competed in national design competitions. Walker and Weeks of Cleveland designed the Plaza; Harold Van Buren Magonigle designed the Liberty Memorial. Both national design competitions were organized by architect Thomas Kimball, who had served as president of the American Institute of Architects. The dedication ceremonies for both memorials featured the participation of two of the top military leaders of the World War: Marshal Ferdinand Foch, France's Supreme Allied Commander, and General John J. Pershing, Commander of the American Expeditionary Force. The crowd at the Liberty Memorial groundbreaking ceremony on November 1, 1921 was swollen by the thousands of veterans in Kansas City attending the third annual National Convention of the American Legion.

There are similarities in the design and appearance of the two memorials. Both feature the use of Indiana limestone to face all buildings and structures. Both utilize a long, axial grassy mall. The Liberty Memorial has an uninterrupted mall leading to a sunken garden at the foot of the raised terrace. The American Legion Mall in the northern section of the Plaza also incorporates a sunken garden at the foot of the terrace that contains the Cenotaph. Both memorials, products of Beaux Arts planning, are ruled by the north-south axis, although the Liberty Memorial is oriented northeast by southwest. The central, north-south axial line of the Plaza drives its design. The axis of the Plaza begins at the mullion of the center entrance in the center intercolumniation of the library's colonnade, runs through the flagpole at the north end of the American Legion Mall, through the center of the Cenotaph, through the Obelisk, through the center of the Memorial Building, through the center of the Depew Fountain and the Benjamin Harrison statue, and finally concludes in the center of the U.S. Courthouse and Post Office.

¹³² *Laws of the State of Indiana, 1920* (Indianapolis: Wm. B. Burford, 1920), 174-189.

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The axis of Liberty Memorial governs the tower and the mall that stretches southwest from it. The Memorial's mall has no strong southern terminus, but is open-ended except for the perpendicular line of the parkway. In contrast, the Plaza is clearly and strongly defined at the north and south ends by the limestone Neoclassical Indianapolis Public Library and the U.S. Courthouse and Post Office. The Plaza was carefully designed with a beginning and an end, giving it clear definition with each unit of the Plaza defined by the city squares on which it is sited.

The Plaza harmonizes with the gridiron layout of north-south and east-west streets in Indianapolis' 1821 Mile Square plan. The north-south Meridian Street, the Plaza running along its west side, functions as the city's principal avenue. The gridiron system is respected and utilized with pleasing results. The major memorial features are given clear definition and unity along the Plaza as one proceeds from the north or the south on both Meridian Street and along Pennsylvania Street, the eastern border. The Indianapolis World War Memorial project took advantage of the presence of two major Neoclassical landmarks, the 1915-17 Indianapolis Public Library, at St. Clair Street and Meridian, and the U.S. Courthouse and Post Office at Ohio and Meridian. The two buildings function as the termini for the grand Plaza, completing a pleasing and harmoniously defined space in the Beaux Arts tradition. Instead of placing the Plaza in an existing park, as did the sponsors of the Liberty Memorial in the large Penn Valley Park, or locating it on land outside of the central business district, Indianapolis' city leaders chose to follow the precedent of the Indiana Soldiers and Sailors Monument. They placed the World War Memorial Plaza on one of the most prominent and visible sites in the city, between Meridian and Pennsylvania Streets.

This was another rationale for selecting the site of the Plaza, to make the memorial and its gardens "accessible to the greatest number of citizens and visitors [so] that it will be an inspiration of patriotism for all time."¹³³ In the center of the city the Plaza was within blocks of the interurban and streetcar terminal. In contrast, the Liberty Memorial was sited in a park south of Kansas City's central business district, oriented to the Beaux Arts Union Station of 1914, which does not function to define the space.

The Plaza is a triumph of circumstances and deliberate design.¹³⁴ Walker and Weeks harmoniously unified existing Neoclassical public buildings with their Neoclassical memorial building, gardens, monuments, and the Neoclassical American Legion headquarter buildings. The Plaza continues to have "power, distinction and impact." As does the Liberty Memorial, the Plaza inspires awe in citizens and visitors by its location, design, and purpose, but the Plaza is fully integrated with the fabric of the central business district of Indianapolis. It is an excellent example of the City Beautiful movement and Beaux Arts design.

CONCLUSION

The Indiana World War Memorial Plaza District includes two great monuments from two eras. The Soldiers and Sailors Monument occupies the very center of the city that is the state capital located in the center of the state. It was built to honor the Indiana dead and veterans of the Civil War. The Monument is the single most impressive of all of the monuments and memorials built in Northern states to commemorate the sacrifices of Union veterans, by virtue of its scale, its dominance of the public place in which it is situated, and the comprehensiveness of its sculptural program in portraying the many facets of participation by soldiers and sailors in the war and its victorious conclusion.

Though designed to honor the veterans of World War I, the Indiana World War Memorial Plaza is today dedicated to all men and women of Indiana who have served in all conflicts since 1918. The Plaza unites the buildings that have served as the Indiana and National Headquarters of the American Legion, devoted to serving

¹³³ "Plaza Project Proceeds," *Activities*, (December 1921): 6.

¹³⁴ Cyndney E. Millstein, "Liberty Memorial," National Historic Landmark Nomination (Washington, DC: U.S. Department of the Interior, National Park Service, 2006), 44.

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the survivors of war, and the Cenotaph in the Sunken Garden, a tribute to the war dead. It then ties these elements to the main Memorial by means of a grand axial design balanced around the Obelisk symbolizing the nation's hopes for peace. University Park opens another grand vista, to the south. The Indianapolis Public Library and the U.S. Courthouse and Post Office close the vistas to the north and south, harking back symbolically to the main inscription on the War Memorial Building, with its emphasis on patriotic education and the service of justice.

The Indiana World War Memorial Plaza clearly expresses the urban planning ideals of the early twentieth century and contains the city's most significant grouping of Neoclassical architecture. Its concept explicitly recognized and incorporated two fine pre-existing Neoclassical buildings and the redesigned University Park and its sculptures of high artistic quality by significant American artists. The final grand design, by two major early twentieth century architects and an important sculptor, carries out its idealistic theme in one of America's most impressive public settings and one of the Nation's outstanding war memorials. That this complex housed the largest veterans' organization and its continuing work and that the whole complex had its genesis in the founding days of that organization are also especially appropriate.

This boundary increase expands the original NHL for the Memorial Plaza to include the Indiana Soldiers and Sailors Monument, which became a precedent for the Indiana World War Memorial Plaza. The Plaza followed the pattern established by the Monument with respect to conception, design, location, and significance for veterans. Both memorials have an association with a veteran's group whose formation was the result of a conflict involving the United States, the Grand Army of the Republic from the Civil War and the American Legion from the First World War.

Similar to the Plaza, the Monument is significant as the most elaborate and prominent memorial to the sacrifices of Union veterans of the United States Civil War. It is also significant for the extraordinary quality of its Neo-Baroque architectural design and incorporation of a multiple major works of memorial sculpture, all placed for maximum visual impact in the central public place of Indianapolis. Although the Indiana Soldiers and Sailors Monument and the Indiana World War Memorial Plaza are slightly discontinuous, they are located within one and a half blocks of each other occupying central and commanding locations in downtown Indianapolis.

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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. NR 89001404; Designated September 25, 1989
- 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):

10. GEOGRAPHICAL DATA

Acreeage of Property: 32.38 acres (total Indiana War Memorials Historic District)
 30.25 acres (Indiana World War Memorial Plaza)
 2.13 acres (Indiana Soldiers and Sailors Monument)

UTM References:

A. Indiana World War Memorial Plaza: (NAD 83 UTM)

	Zone	Easting	Northing
A	16	572139	4403592
B	16	572290	4403584
C	16	572279	4402550
D	16	572116	4402554
E	16	572119	4402392

B. Soldiers and Sailors Monument: (NAD 83 UTM)

	Zone	Easting	Northing
	16	572119	4402392

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Verbal Boundary Description:**A. Indiana World War Memorial Plaza:**

Beginning at the northeast corner of the intersection of North Meridian and East Ohio Streets, proceed north along the east curb of North Meridian Street. Turn eastward on the south curb of East 9th Street and proceed approximately 235 feet, then turn south approximately 62.5 feet along the west property line of Lot 11 of Out Lot 172, then turn eastward approximately 210 feet along the south property line of said lot to the west curb of North Pennsylvania Street. Proceed southward along North Pennsylvania Street to the north curb of East Ohio Street and proceed westward to North Meridian Street, the starting point.

B. Soldiers and Sailors Monument:

Beginning at a point approximately 26 feet south of the southern edge of the lowest limestone step of the stairway leading to the Monument from the south and continuing east in a circular line, around the entire Monument, and back to the starting point.

Boundary Justification:

- A. The Indiana World War Memorial Plaza boundaries are delineated by the major thoroughfares, which form the borders of the green spaces, monument areas, and the bounding buildings to the north and south. These are the historical boundaries of the Plaza as planned by Walker and Weeks in 1923. The one exception to these straightforward boundaries is the “notch” cut out of the Northeast corner of the District where 9th Street and Pennsylvania Street intersect. This notch includes the Ambassador Apartment Building which has no association with the World War Memorial Plaza nor the overall Indiana War Memorials Historic District.
- B. The Soldiers and Sailors Monument boundaries follow the outermost limits of the 1888-1902 setting of the Monument, as completed in 1902.

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11. FORM PREPARED BY**1994 Original Nomination:**

Name/Title: Suzanne T. Rollins, Preservation Historian, Historic Landmarks Foundation of Indiana (Indiana War Memorial Plaza National Register nomination, 1987)
Katherine Martin, Historic Landmarks Foundation of Indiana (University Park National Register nomination, 1988)
Lawrence Downey, Associate Director, Indianapolis-Marion County Public Library (Central Library National Register nomination, 1975)
Bruce E. Goetzman, Architect, Cincinnati, Ohio (U.S. Courthouse and Post Office National Register nomination, 1973).

1994 nomination edited by James H. Charleton, Historian, National Park Service (with additional material included)

Date: June 24, 1994

2014-15 Boundary Change to Include Soldiers and Sailors Monuments and Revisions to Existing Indiana War Memorials Historic District Nomination:

Name/Title: James A. Glass, Principal, Historic Preservation & Heritage Consulting LLC;

Address: 730 N. Bancroft Street, Indianapolis, IN 46201

Telephone: (317) 356-7980; (317) 385-9115

Name/Title: William L. Selm, Architectural Historian.

Address: 401 E. 41st Street, Indianapolis, IN 46205

Telephone: (317) 283-7820

Name/Title: Melissa Vandelac, NCPE Intern, Midwest Regional Office, National Park Service (first draft of "Comparative Analysis: Grand Army of the Republic Soldiers and Sailors Monuments and the Soldiers and Sailors Monument, Indianapolis, Indiana")

Edited by: Patty Henry and Roger Reed
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National Historic Landmarks Program
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