THE INDIANA STATE LIBRARY:
A TESTAMENT OF HISTORY THRU ARCHITECTURE

A THESIS

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III. INTRODUCTION

Several buildings in Indianapolis received national attention for their architecture in the early part of the twentieth century, such as the Indianapolis Public Library and Circle Tower. The Indiana State Library and Historical Building, merely mentioned in publications, is a highly significant building in Indianapolis both as a public civic structure and for its architecture. The goal of this research was to discover the regional story of Indiana and its founding within the architecture and ornamentation of the building.

The research focuses only on the original structure completed in 1934. The thesis will not be discussing the history of the agency or later additions and restoration of the building. For the purposes of this thesis, the limits of my research involve only the history and significance of the original structure and its ornamentation.

The following pages analyze the research found pertaining to the construction and ornamentation of the Indiana State Library and Historical Building. I will briefly discuss the legislation that passed in order to fund the construction of the State Library and the Commission that was set up to make the necessary decisions before and during construction. The plan of the Library was chosen as a
result of a competition in 1931 where thirty-eight architects designs were judged by a panel of architects and librarians under the direction of a well-known Indianapolis architect, and the technical advisor to the library committee, Arthur Bohn. The architects, Pierre and Wright, who were awarded the contract, are examined, as well as other contributions they made to the city and state.

The classically-proportioned four story building with stylized Art Deco detailing is the most well known work of Pierre and Wright. During construction, every effort was made to employ Indiana materials and labor “and because of civic pride, there was a perfect collaboration of architects and artists, contractors and craftsmen and suppliers of materials.”¹ The materials are significant not only in construction but in the representation of the state and are discussed therein.

The style of architecture is important in the larger context of what was happening during the time period the structure was built. In addition, a great deal of consideration is given to the ornamentation of the building, including the exterior sculptures, interior symbols, stained glass windows, and murals. A short history is given on the artists and their involvement in the project.

Finally, the conclusion will review some issues and problems that affected the course of research and analyze the achievement of the initial goals. In this, I will discuss aspects of my research methodology that gave the most desired results as well as information that I was unable to locate. Recommendations based on what

¹ “Library Dedication.” Indianapolis News, December 6, 1934. Available at the Indiana State Library, Indianapolis, IN.
was learned and areas of further study to broaden the collective understanding of the Indiana State Library and Historical Building will also be given.
I. METHODOLOGY

During my first year as a graduate student, a professor of mine, Dr. Carol Flores inquired as to if I might be interested in a thesis on the Indiana State Library and Historical Building. The director of the Library, Roberta Brooker, had contacted Dr. Flores in Ball State University’s College of Architecture and Planning to inquire if a student might conduct some research on the building in preparation for the 75th anniversary. I met with Roberta Brooker to discuss the goals she wished to accomplish through research to determine my level of interest in the project.

The research of the Indiana State Library and Historical Building aimed at examining the regional story of Indiana depicted in its architecture and ornamentation. Focusing on the building itself, I hoped to discover the motivation behind the symbols used within the building by investigating the construction process of the building, from the competition for the design to the completion of the building.

After interviewing Ms. Brooker, I began to look for published sources on the building. After finding very little, I reviewed collections held by the Indiana State Library and the Indiana State Archives. In an attempt to find original drawings, I went to the Drawings and Documents Archive at Ball State University. Additionally,
I examined and photographed existing features of the State Library. Through these means, I synthesized my findings into my thesis.
II. LITERATURE REVIEW

After examining published sources on the Indiana State Library and Historical Building, it became apparent that little research had been completed on the building. *Rediscovering Art Deco U.S.A.*, discusses significant Art Deco structures in Indianapolis but no research of the State Library building is examined. Author and historian Glory June gives a cursory look at the Indiana State Library and Historical Building in the Indiana Architectural Foundation publication *Art Deco in Indianapolis*. A booklet printed about the Library for its dedication in 1934 is the only known printed document regarding its architecture and is written mostly in regards to the and history of the agency. However, no known publications have given the Indiana State Library and Historical Building an exclusive and complete architectural history.

Collections at the Indiana State Library and the Indiana State Archives hold information regarding the Library building but lack any cohesive order and have never been compiled into an overall history. Indiana State Archives maintains the principal collection regarding the architecture and symbolism of the State Library. Within the collection are bids and contracts for the building, a few remaining meeting minutes of the Building Commission, and a file on the symbolism and ornamentation of the building. Some undated memos present an account of the
stained glass windows and the murals, some of the building’s most prominent features.

The Indiana State Library maintains a collection from the building’s architect, Edward D. Pierre, that contains correspondence pertaining to the construction of the building as well as preliminary drawings. The letters between Pierre and the artist J. Scott Williams offered insight into the process of the stained glass windows and the murals along with the relationship the two developed. However, much of the collection is not on the subject of the Library but rather Pierre’s later work. Newspaper articles held in the microfilm collection at the Indiana State Library supply accounts of important events such as the cornerstone laying and the dedication.

Ball State University’s drawings and documents archives consist of a large number of drawings and original blueprints of the building. The drawings provide some understanding how Pierre’s plans and designs may have developed. In addition, the development of the designs display the effort that Pierre put into the project.
IV. A BRIEF HISTORY

Prior to the opening of the Indiana State Library and Historical Building in 1934, the collection resided in the basement of the Indiana Statehouse. In 1929, the Indiana General Assembly determined more suitable quarters should be provided because of a lack of adequate space, facilities, and a growing number of patrons. It is interesting to note that the Indiana State Library and Historical Building was built during the Great Depression using funds from a tax levied upon the people of Indiana. Though surprising in light of the financial situation of the country, the State of Indiana, and Hoosiers themselves, the act passed before the infamous day in October of 1929. Had the act not been passed in March of 1929, approving then Governor Harry G. Leslie to appoint a State Library and Historical Building Commission, it is plausible that the Indiana State Library and Historical Building might not have been built until sometime after World War II.

Though the entirety of the Library’s construction took place during the Great Depression, research did not give any indication or reason to believe the Indiana State Library and Historical Building took part in any program set up by the government during this time.²

² Commission meeting minutes from April 3, 19334 references Hoosier artist, William Forsyth, presenting the Library with two paintings as part of the Civil Works Administration Project.
The act provided a tax levy that raised nearly $1,000,000 for the building and equipment. The levy provided a half-cent tax in 1929 and 1930 and a one-cent tax to be collected in 1931. The law said: “The site so selected [by the Commission] may be on land already own[ed] by the state, or, if no such site is suitable or available, the Commission may acquire a site, either by purchase, gift or condemnation...”

In December of 1929, the governor appointed the building commission to manage and oversee all decisions in the construction of the Library. The following were named the members of the Commission: William L. Taylor and Charles N. Thompson, both attorneys in Indianapolis; Elizabeth Claypool Earl of Muncie and Bess M. Sheenan of Gary. Also on the board were the members of the Indiana Library and Historical Board; Arthur R. Baxter of Indianapolis, Charles T. Sansberry of Anders, James R. McCann of Lebanon, Senator C. Herman Pell of Carbon, and Representative George L. Saunders of Bluffton, who was coauthor of the bill proposing the levy.

Members of the Commission were to serve without compensation for a four-year term with the caveat that the governor could assign new members if a current

During the time of research the location of these paintings are on the fourth floor of the Indiana State Library outside the Directors office. Research does not give any indication of further involvement with the Works Progress Administration.

3 “$507,325 is Expected for State Library: One-Cent Levy Will be Used for New Building.” Indianapolis News, 8 April 1932. Located in the microfilm collection at the Indiana State Library, Indianapolis, IN.

4 “State Library Site.” Indianapolis News, 23 July 1930. Located in the microfilm collection at the Indiana State Library, Indianapolis, IN.

5 “Nine to Buy State Library Site Named.” Indianapolis Star, 20 December 1929. Located in the microfilm collection at the Indiana State Library, Indianapolis, IN.
member was unable to fulfill his or her duties. In 1930, the Commission appointed Arthur Bohn, Indianapolis architect, to serve as the architectural advisor and to plan an architectural competition select plans for the building.6

Based on documents, letters, and meeting minutes found at the Indiana State Archives, it can be concluded that the Commission was very diplomatic and made decisions democratically. No member had a louder voice than another and each motion was voted on. It seems there was very little disturbances within the Commission aside from the death of Elizabeth Claypool Earl and the resignation of Arthur R. Baxter.

Helen M. Davidson of Evansville was appointed to take the place of Elizabeth Claypool Earl after her death in the early part of 1932.7 Arthur R. Baxter, president of the Library and Historical Board resigned under the new governor, Paul V. McNutt in July of 1933. Baxter felt that some of the rooms of the Library, at that point very near completion, had been “commandeered” for other state departments and could not come to terms with the “plain misappropriation.”8 To succeed Baxter, Herbert P. Kenney of New Albany was elected chairman of the Building Commission.

6 “Bohn to Advise State on New Library Plans.” Indianapolis Star, 17 April 1930. Located in the microfilm collection at the Indiana State Library, Indianapolis, IN.
7 “Dr. Victor, Mrs. Davidson Get Leslie Appointments.” Indianapolis Star, 9 February 1932. Located in the microfilm collection at the Indiana State Library, Indianapolis, IN.
8 “Baxter Resents M’Nutt Action: Building Commission Head Resigns When Rooms are ‘Commandeered.’” Indianapolis Star, 25 July 1933. Located in the microfilm collection at the Indiana State Library, Indianapolis, IN.
Formerly a member of the House of Representatives, he was, at the time of his election, an assistant public counselor for the public service commission.⁹

⁹ “Kenney Succeeds Baxter as Building Board Head.” *Indianapolis Star*, 29 July 1933. Located in the microfilm collection at the Indiana State Library, Indianapolis, IN.
In February of 1931, the Commission began to make plans involving the architectural competition for the Indiana State Library and Historical Building. The Commission sought the advice of several experts in their field for the competition. A letter from the Building Commission to E. H. Anderson, director of the New York Public Library is as follows:

You will be interested to know that we are making progress with our library building arrangements and have about concluded agreement on a quarter block site across from the State House. Consequently, we are ready to go ahead with our program for an architectural competition. Our Commission has great faith in your advice and of course I should only be too glad if you can take a little time to make any suggestions. We have a local man for our architectural advisor, the president of the A.I.A. chapter here. What the Commission would like is any suggestions that you might feel free to make regarding possible architects who might be invited to participate in the competition. We can invite, not to exceed five architects outside of the state and it is our idea to offer them about $2000 each. We propose a series of prizes for the best design submitted by Indiana architects. I may say also that there is an inclination on the part of the Commission to limit the outside number to three or even two. We shall be very grateful for any help you may give us.10

No letters were found during research in response to the inquiry but later mention is made of recommendations. A competition program was composed stating the

10 Undated letter, Box: State Library Building Commission, Indiana State Archives, Indianapolis, IN.
regulations.\textsuperscript{11} “The competition shall be open to any architect who is a resident of the state of Indiana who may desire to submit designs ... the Commission may invite not more than five architects of known national reputations to submit designs and be included in the competition.”\textsuperscript{12}

Competing architects were to have their designs submitted by October 5 of 1931. In order to stimulate competition, seven financial awards were to be distributed among architects whose design was not awarded the commission. The submitted designs were to be judged and the winning design be selected by a jury composed of two nationally known architects and one librarian. The judge’s names were withheld until after the winning design was announced.

No instruction was given regarding architectural style, “giving complete freedom in designing the structure.”\textsuperscript{13} The building was to be designed where function was of utmost importance. “The structure, while attractively designed, must first serve utilitarian purposes.”\textsuperscript{14} It had been previously determined that Indiana Limestone would be used in construction and according to the Indianapolis News:

\begin{flushleft}
\textsuperscript{11} A copy of the Competition Program can be found File: Competition, Box: Plans, Specifications, Bids and Contracts, Indiana State Archives, Indianapolis, IN.
\textsuperscript{12} “State Library Site.” Indianapolis News, 25 February 1931. Located in the microfilm collection at the Indiana State Library, Indianapolis, IN.
\textsuperscript{13} “State Library Plans.” Indianapolis Star, 16 July 1931. Located in the microfilm collection at the Indiana State Library, Indianapolis, IN.
\textsuperscript{14} Ibid.
\end{flushleft}
The specifications, listed in the program of competition, provided that the building shall not contain more than a maximum of 1,380,000 cubic feet. They do not say, however, how many stories the building shall have or what its shape shall be. Space is to be provided for stacks, reading rooms, the Indiana history room, archives room and other rooms. Space will be provided for a room to contain the William Henry Smith Memorial Library ...

The judges consisted of: Edgerton Swartout, of New York, architect of the National Elks Memorial at Chicago, the Missouri State Capital, the Federal Building at Denver, and the Yale Museum of Fine Arts; Raymond H. Hood, also of New York, who designed the Chicago Tribune Tower, the Daily News building in New York, and was one of the chief architects of the 1893 World Fair at Chicago; and Milton F. Ferguson, librarian of the Brooklyn Public Library in New York and formerly the librarian for the State Library of California.

Thirty-eight sets of drawings were submitted and none were eliminated for a violation of the mandatory conditions of the program. Each of the drawings was displayed in the House of Representatives chamber for public viewing where the designs were randomly listed by number. Arthur Bohn, as well as members of the Commission, “expressed their satisfaction with excellence of many of the designs submitted.” The following is a list of competing architects with the number their designs received for judging purposes:

16 Ibid.
17 Ibid.
Prize Winners:
  9. Pierre & Wright, Indianapolis
  25. Paul Cret, Philadelphia
  4. Walter Scholer, Lafayette
  11. Joe. H. Wildermuth, Gary
  37. Harrison & Turnock, Indianapolis
  17. Lee Burns & Edward James, Indianapolis
  6. McGuire & Shook, Indianapolis

Other Entries:
  1. Herbert W. & Howard F. Foltz, Indianapolis
  2. Walter Scholer, Lafayette
  3. George F. Schreiber, Indianapolis
  5. W. E. Russ, Indianapolis
  7. Bishop Knowlton & Carson, Indianapolis
  8. Robert Frost Dagget, Indianapolis
  10. Joe H. Wildermuth, Gary
  12. Leslie F. Ayres, Indianapolis
  13. Miller & Yeager, Terre Haute
  14. Donald Graham, Indianapolis
  15. Vincent F. Fagan, South Bend
  16. Gerald C. Brubaker, Elkhart
  18. F. W. Kervick, South Bend
  19. F. W. Kervick, South Bend
  20. George H. Richter, Indianapolis
  21. Rubush & Hunter, Indianapolis
  22. George & Zimmerman, Indianapolis
  23. Willard Murdock Ellwood, South Bend
  24. Bacon & Tislow, Indianapolis
  26. John Lloyd Wright, Michigan City
  27. Parker & Faulstich, Indianapolis
  28. John Lloyd Wright, Michigan City
  29. Sutton & Routt, Vincennes
  30. Sutton & Routt, Vincennes
  31. H. S. Garns, Indianapolis
  32. Richard G. Foltz, Indianapolis
  33. Lewis H. Stuges, Indianapolis
  34. Frank B. Hunter, Indianapolis
  35. Frank E. Fowler, Evansville
  36. C. E. Werking, Richmond
  38. Harry Philip Bartlett, Indianapolis.18

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18 Undated typed paper, File: Competition, Box: State Library Building Commission, Indiana State Archives, Indianapolis, IN.
Some of the designs were likened to the somewhat new Indianapolis Public Library, designed by Paul Cret. As described by the Indianapolis News, “some of the designs cling to the older and more ornate types, with Corinthian columns and elaborate carvings, many are plain and chaste, depending on simplicity of line rather than on ornamentation for their beauty.” A letter dated October 8, 1931 from the judges to the Building Commission stated, “the winner, has undoubtedly the best plan submitted from a practical and artistic standpoint. It offers possibility of monumental treatment of the interior and has an appropriate and satisfactory solution for the exterior both in its relation to the capital and the possible development around the capital.”

The jury announced its selection on Friday the 9th of October. The winning design was submitted by Indianapolis architects Pierre & Wright. The plans, simple and with little ornament or embellishment, were to be used for the building and the firm received the first prize of $2,000. Walter Scholer of Lafayette received $1,500 for the second prize. Third prize went to Joe E. Wildermuth of Gary, who was given $1,000. Additionally, three honorable mention prizes of $500 each went to Harrison & Turnock, Lee Burns & Edward James, and McGuire & Shook, all Indianapolis firms.

19 Ibid.
20 Letter, File: Competition, Box: State Library Building Commission, Indiana State Archives, Indianapolis, IN.
The author was unable to discover any of the drawings of competing designs. According to the program of the competition, all drawings were returned to the designer.

1. The winning design by architects Pierre and Wright.
VI. THE ARCHITECTS

The architects Edward Pierre and George C. Wright of Indianapolis placed first in the design competition for the Indiana State Library and Historical Building. The firm of Pierre and Wright was one of the most significant architectural firms during the second quarter of the twentieth century and produced a lasting impact on the city of Indianapolis and its built environment. Therefore, the Indiana State Library and Historical Building is significant in part because of its association with the architectural firm Pierre and Wright.

The architectural partnership of Pierre and Wright, which began in August of 1925, led to a number of notable commissions and eventually led to leadership roles within Indianapolis’ architecture community. The firm designed some of the city’s best twentieth century architecture that ranged from neighborhood Indianapolis Fire Departments to residential homes and even some public works projects during the Depression.

In 1925, the design for the Williams Creek Estates model homes was their first project to bring media attention to this newly-formed partnership. Pierre stated that over 200,000 people saw the five houses and the firm was given major
publicity in the *Indianapolis News* for six months. This commission resulted in exposure that would bring prominent clients seeking their professional services and expertise in the next two decades.

The firm competed in several popular architectural competitions and was awarded several commissions as they offered a wide variety of architectural styles and partnered with contractors who offered high quality workmanship. Some of these competitions and prizes included: fourth place in the 1926 Chicago Tribune Small House design competition, to which over 1,000 designs were submitted; second place in the 1926 State Life Insurance Building for their home office in New York, New York; fourth place in the George Rogers Clark Memorial competition held in 1930 in Vincennes, Indiana; first place award for the 1932 Indiana State Library and Historical Building competitions; the 1937 United States Post Office and Court House in Evansville; first and second place from designs submitted for the prominent Arsenal Technical High School’s Milo Stuart Memorial Building in 1938 in Indianapolis; as well as designs for various Indianapolis Home Show houses.

Among their accomplishments are a variety of commercial buildings including the drive-in Kroger grocery store at the intersection of 46th and College

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22 A list of commissions compiled by Edward D. Pierre. The list is dated July 17, 1939 for commissions #321 through #870. Located at the Indiana State Library, Edward D. Pierre Collection, Manuscripts Division.
Avenue, considered by some, a new building type in the American streetscape because it was surrounded by automobile parking.

The largest commercial structure designed by Pierre and Wright was the 1928 Old Trails Insurance Building at West Washington Street and Senate Ave. As declared by the Indianapolis News, the building was “modern in every detail” and was a symbol of “new business era in the West Washington Street commercial district.”

Prominent modern architect Eliel Saarinen presented an award to Pierre and Wright for best apartment building, Oxford Gables and best commercial structure, located at 27th and Meridian.

During the Great Depression, George C. Wright was appointed by President Franklin Roosevelt to serve as the Chief Architect of the Federal Housing Administration in Indiana. Wright served in this position from 1937 to 1940. This appointment may have helped the firm to financially survive the depression.

In 1940, Eliel Saarinen obtained the services of Pierre and Wright as associate architects for the Tabernacle Church of Christ, later known as First Christian Church, in Columbus, Indiana. Saarinen needed a licensed Indiana architect for the project and chose them to supervise construction of the building.

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23 “Old Trails Dedicates a Modern Building to the New Shopping Center of Indianapolis.” Indianapolis News, October 31, 1928.

24 "Local Architects Win Gold Medal and Certificates at Annual Exhibition." Indianapolis Star, February 12, 1928.

Apparently, Saarinen regarded Pierre and Wright to be “the best Architectural Firm in Indianapolis.”

It seems that during their nineteen years in partnership, Pierre managed the clientele and design side of the firm while Wright supervised the business aspects and construction. The firm dissolved in 1944 for unknown reasons. However, both continued in their architectural pursuits and both were awarded fellowships in the American Institute of Architects, “Wright for his service to the Institute plus his work in legislative affairs, revisions in the state building code, and reform of schoolhouse and tenement laws, Pierre for his contributions for the advancement of architectural design and for the assistance he offered to young architects.”

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27 Ibid.
VII. CONSTRUCTION

The legislative act that passed in order to construct the Indiana State Library and Historical Building authorized the Building Commission to clear any site owned by the state, or acquired by purchase or gift, and to make any necessary improvements in order “to produce an integrated and artistic setting.” Proposed sites included the Memorial Plaza, the Statehouse grounds, and Military Park.

The initial proposed site of the Indiana State Library and Historical Building was on the northeast corner of the World War Memorial Plaza. Had this suggestion come to fruition, the 1929 levy, which would raise $1,000,000 for the Indiana State Library and Historical Building, could have been used for the building itself. Proponents of the plan argued that the fund should not cover the cost of acquiring a site. Opponents of the plaza plan asserted that the plaza is a memorial and therefore should not be the site of any building not directly associated with the memorial.

In the later part of 1929, the Statehouse grounds were considered an option for the location of the State Library and Historical Building. At one time, it was proposed to be an addition onto the Statehouse. State officials proposed the projected building to include quarters for the Supreme and Appellate courts, the

28 Ibid.
29 “State Library Site.” The Indianapolis Star, 17 July 1930. Located in the microfilm collection at the Indiana State Library, Indianapolis, IN.
court clerk and the law library. Expanding the use of the building to include more
than the state library and historical division would have necessitated an amendment
to the law passed in favor of building the State Library. L. O. Chasey, secretary to
Governor Harry G. Leslie, advocated that this wing conform to the general
architectural scheme of the Statehouse.30 James M. Ogden, attorney general at the
time, said that he would favor a wing addition provided it would not disfigure the
Statehouse. “A wing would be less expensive and more convenient than a site
removed from the Statehouse,” he said.31

By the middle of 1930, Governor Harry G. Leslie adamantly opposed the
location of the Library to be on the Statehouse grounds. In July of 1930, the
Indianapolis News quoted the governor, who said, “as long as he had anything to do
about it there will be no library building constructed within the Statehouse block.”32
Apparently, he believed it would “mar the beauty of the Capital building.”33 L. R.
Bailey, state librarian and secretary of the Library Building Commission announced
that the Commission would respect any objection or suggestion made by the
governor and added, “he believed the majority of the members of the Commission
also are opposed to the construction of the building on the block.”34

30 “Suggest Change in Library Law: State Officials Would have Courts in New Buildings –
Sites Discussed.” Indianapolis Star, 12 January 1930. Located in the microfilm collection at the
Indiana State Library, Indianapolis, IN.
31 Ibid.
32 “Statehouse Block as Library Site Opposed: Military Park, Plot Near Memorial
Considered.” Indianapolis News, 16 July, 1930. Located in the microfilm collection at the Indiana
State Library, Indianapolis, IN.
33 Ibid.
34 Ibid.
Military Park, the largest unoccupied state-owned land in the city, was an additional site considered for the building. A probable influence in the recommendation of Military Park was the fact that it was already land that was state-owned and would eliminate the cost of purchasing a site for the building. If ground was to be bought, the money paid for it would have had to come from the $1,000,000 appropriation. Research did not reveal any arguments against this site or why it was not chosen.

The Commission favored an annex along Senate Avenue. Roy P. Wisehart, state superintendent of public instruction, suggested a group of governmental buildings with the Statehouse as the nucleus.

“The closer the new Library is to the Statehouse, the better. It would take a long time to divorce the public’s mind from the idea of associating the State Library with the Statehouse,” asserted Luther F. Symons, state bank commissioner.

The Commission chose the corner of Senate Avenue and Ohio Street for the site of the Library. The Commission had hoped to obtain a larger site but felt that it would be

2. The proposed site of the Indiana State Library and Historical Building.

35 “Suggest Change in Library Law: State Officials Would have Courts in New Buildings – Sites Discussed.”
cost prohibitive. The site was part of the William P. Jungclaus estate and consisted of several lots facing Senate Street.\textsuperscript{36} An issue arose concerning the title of the property and therefore the Commission instituted condemnation proceedings.\textsuperscript{37} Under terms of the will of William P. Jungclaus, the property could not be disposed of for ten years. Therefore, the condemnation proceedings were necessary for the State to acquire the site.\textsuperscript{38}

3. The proposed site of the Indiana State Library and Historical Building. Facing south on Senate Avenue; Ohio Street crossing in foreground. Image courtesy of the Indiana State Library.


\textsuperscript{37} “State Library Site.” \textit{Indianapolis News}, 25 February 1931. Located in the microfilm collection at the Indiana State Library, Indianapolis, IN.

\textsuperscript{38} “Appraisers for State Library Site Named.” \textit{Indianapolis Star}, 6 June 1931, located in the microfilm collection at the Indiana State Library, Indianapolis, IN.
Construction was planned to begin in the spring of 1932 with the hopes of completing the building by the summer of fall of 1933.\textsuperscript{39} Prior to construction, the site had to be cleared; including the razing of two homes and three businesses.\textsuperscript{40} The New Wrecking Company of Indianapolis received the contract to clear the site. In total, nine other bids were received. According to the contract, the site clearing was to be completed before March 1 of 1932.\textsuperscript{41}

On October 19\textsuperscript{th} of 1932, chairman of the Library Building Commission, Arthur R. Baxter, gave a brief address and said a prayer for the safety of the workmen before the cornerstone of the Library was laid.\textsuperscript{42} The Masonic Grand Lodge of Indiana conducted the ceremony.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image.png}
\caption{Construction begins on the Indiana State Library and Historical Building. Image courtesy of the Indiana State Library.}
\end{figure}

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\textsuperscript{39} “Indianapolis Men Get Library Prize: Pierre & Wright, Architects, Submit Winning Design for State Building.”
\textsuperscript{40} “Preliminary Library Plans are Accepted.” \textit{Indianapolis Star}, 19 November 1931, located in the microfilm collection at the Indiana State Library, Indianapolis, IN.
\textsuperscript{41} “Will Clear ground for Indiana Library: New Wrecking Company of Indianapolis, gets Contract.” \textit{Indianapolis News}, 18 December 1931, located in the microfilm collection at the Indiana State Library, Indianapolis, IN.
\textsuperscript{42} “Lay Library’s Corner Stone: Leslie, Indiana Officials and Masons Take Part in State Building Ceremony.” \textit{Indianapolis Star}, 20, October 1932, located in the microfilm collection at the Indiana State Library, Indianapolis, IN.
\end{flushright}
used in laying the stone and was conducted by the officers of the Grand Lodge of Indiana under the presidency of Frank. K. Laird. In attendance were the members of the Commission and invited guests with several hundred others.

After Laird had declared the stone, “well and truly laid,” Arthur R. Baxter, president of the Building Commission, introduced Governor Harry G. Leslie with the following words:

We have just laid the corner stone of the State Library and Historical Building. No great building, and especially a building paid for by the taxation of the people, should be erected without a high and worthy purpose. This building has such a purpose. It is to fittingly house the books and records of these two important departments of government, and in such fashion as to make them easily accessible and valuable to the public. The record and study of history, and of Indiana history, constitute our surest guide for all future action. The knowledge of achievements in war and in peace of our leaders of the past constitute the inspiration to our youth for individual achievements and worthwhile accomplishments ... it is well for us that some devoted servants of the people, represented by the staff of the historical department, preserve the landmarks of the past in order that we may have proper appreciation of the values of the present and a proper perspective for the future. This building will encourage all of the people to give greater attention to the all important subject of history ... [and] will house rare and valuable books.43

Governor Leslie’s address was paraphrased in the Indianapolis Star:

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43 “Corner Stone Laying of State Library and Historical Building,” Library Occurrent, Date Unknown, File: Governor, Box: State Library Building Commission, Indiana State Archives, Indianapolis, IN.
Into this building is going more than stone, mortar and structural steel. The toil and labor of a taxpaying public, the ambitions of public officials, the desires and longings of those who know the value to our state of the accumulated wisdom of its leaders, the livelihood of artisan and engineer are all part of its construction. As we look into the future, let us hope that this is the beginning of a growth that shall reach into every home.44

Within the cornerstone, a bronze box was placed with memorials of the period at which the building was erected, “so that in the lapse of ages the fury of the elements or the slow but certain ravages of time; should its foundations be laid bare, yet the enduring record may be found by some succeeding generation to bear testimony to the energy, industry, and culture of our time ... Articles placed in the box included records of the Building Commission, some of the statues of the state laws relating to the Library, a copy of Governor Leslie’s address, some Masonic records, the latest Indiana yearbooks, copies of the three Indianapolis newspapers, and similar documents.”45

The contract between the Building Commission and the architects generally gave responsibility for construction to the architects.46 Based on

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44 Ibid.
45 Ibid.
letters to contractors in the Edward Pierre Collection at the Indiana State Library and written correspondence to the Building Commission, it seems of the architects, it was Pierre who took greater responsibility in the decision making process. The Commission approved all designs and contracts; however, correspondence indicates that Pierre’s recommendations were given preference.

Existing Commission meeting minutes suggest that the decisions were made in a diplomatic method.47 It seems members could present ideas, thoughts, or concerns and as with many commissions, motions were carried or denied through the voting of the members.

The following is a list of Contractors and sub-contractors on the Indiana State Library and Historical Building.

6. During construction. Image courtesy of Documents and Drawings Archive, College of Architecture and Planning, Ball State University.

46 Architects Contract, Box: Plans, Specifications, Bids and Contracts, Indiana State Archives, Indianapolis, IN.
47 File: Minutes of Commission Meetings, Box: Building Commission, Indiana State Archives, Indianapolis, IN.
<table>
<thead>
<tr>
<th></th>
<th>Company Name</th>
<th>City/Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>American Tent and Awning Co.</td>
<td>Indianapolis</td>
</tr>
<tr>
<td>2</td>
<td>Art Metal Construction Co.</td>
<td>Chicago, IL</td>
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<tr>
<td>3</td>
<td>Henry Behrens</td>
<td>Indianapolis</td>
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<tr>
<td>4</td>
<td>Engineering Metal Products Co.</td>
<td>Indianapolis</td>
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<tr>
<td>5</td>
<td>Freyn Brothers, Inc.</td>
<td>Indianapolis</td>
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<tr>
<td>6</td>
<td>Messrs. Harder and Wolter</td>
<td>Indianapolis</td>
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<tr>
<td>7</td>
<td>Leon Hermant</td>
<td>Chicago, IL</td>
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<tr>
<td>8</td>
<td>Indianapolis Office Furniture Co.</td>
<td>Indianapolis</td>
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<td>9</td>
<td>Shelbyville Desk Company</td>
<td>Shelbyville, IN</td>
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<td>10</td>
<td>Aetna Cabinet Company</td>
<td>Indianapolis</td>
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<td>11</td>
<td>Remington Rand, Inc.</td>
<td>Indianapolis</td>
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<td>12</td>
<td>Johnson Chair Company</td>
<td>Chicago, IL</td>
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<td>13</td>
<td>Michaels Art Bronze Co.</td>
<td>Covington, KY</td>
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<td>14</td>
<td>Schick-Johnson company</td>
<td>Chicago, IL</td>
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<td>15</td>
<td>G. Ittenbach Company</td>
<td>Indianapolis</td>
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<td>16</td>
<td>Wm. P. Junglause company</td>
<td>Indianapolis</td>
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<td>17</td>
<td>Lyon Metal Products Company</td>
<td>Indianapolis</td>
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<td>18</td>
<td>E. F. Marbuger and Son</td>
<td>Indianapolis</td>
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<td>19</td>
<td>The Otis Elevator Company, Inc.</td>
<td>Indianapolis</td>
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<td>20</td>
<td>The Patterson Shade company</td>
<td>Indianapolis</td>
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<tr>
<td>21</td>
<td>G. H. Schanbacher and Son</td>
<td>Springfield, IL</td>
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<td>22</td>
<td>C. L. Smith Electric Co.</td>
<td>Indianapolis</td>
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<td>23</td>
<td>J. Scott Williams</td>
<td>New York, NY</td>
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<tr>
<td>24</td>
<td>Pierson-Lewis Hardware Co.</td>
<td>Indianapolis</td>
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<td>25</td>
<td>Walter G. Warren Company</td>
<td>Chicago, IL</td>
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<td>26</td>
<td>Edward F. Ducx Stone Compnay</td>
<td>Indianapolis, IN</td>
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<td>27</td>
<td>George J. Mayer Company</td>
<td>Indianapolis</td>
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<td>28</td>
<td>Mitchel and Halbach</td>
<td>Chicago, IL</td>
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<td>29</td>
<td>Donald B. Johnston</td>
<td>Indianapolis</td>
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<td>30</td>
<td>Donald O. Ruh</td>
<td>Indianapolis</td>
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<td>31</td>
<td>Wege Marble and Tile Co.</td>
<td>Indianapolis</td>
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<tr>
<td>32</td>
<td>Ralph R. Reeder and Sons</td>
<td>Indianapolis</td>
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<td>33</td>
<td>Capitol Glass Complany</td>
<td>Indianapolis</td>
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<tr>
<td>34</td>
<td>Hugh J. Baker Company</td>
<td>Indianapolis</td>
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<tr>
<td>35</td>
<td>Santarossa mosaic and Tile Co.</td>
<td>Indianapolis</td>
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<tr>
<td>36</td>
<td>Tuttle and Bailey, Inc.</td>
<td>Chicago, IL</td>
</tr>
<tr>
<td>37</td>
<td>Bevington-Williams, Inc</td>
<td>Indianapolis</td>
</tr>
<tr>
<td>38</td>
<td>Bedford Cut Stone Co.</td>
<td>Bedford, IN</td>
</tr>
<tr>
<td>39</td>
<td>Newcastle Products, Inc</td>
<td>Newcastle, IN</td>
</tr>
<tr>
<td>40</td>
<td>James C. Rybolt</td>
<td>Indianapolis</td>
</tr>
<tr>
<td>41</td>
<td>William Hermann and son</td>
<td>Indianapolis</td>
</tr>
<tr>
<td>42</td>
<td>Charles McGarvey</td>
<td>Indianapolis</td>
</tr>
<tr>
<td>43</td>
<td>Vandeveer and Reed</td>
<td>Bedford, IN</td>
</tr>
</tbody>
</table>
Dedication of the Indiana State Library and Historical Building took place on December 7, 1934. The Building Commission planned for months for the dedication. A pamphlet was published with information regarding the agency and photographs of the new building and sent with invitations to institutions across the country. A file found at the Indiana State Archives contains near a hundred letters with
congratulations and adoration of the Indiana State Library and Historical Building from Universities of Alabama, Illinois, New York, Missouri, Michigan, Nebraska, and Washington; institutions such as the Newberry Library in Chicago, the California State Library, the State Library Commission of North Dakota, the Public Library of Washington D.C. and the Library of Congress.  

The building, deemed a “sumptuous temple of learning,” was built with function as its inspiration. Although it houses rare documents, maps, and books, it was not built just for what it will house, but for the people of the state. The building is dedicated “In memory of the pioneers of Indiana, who in laying a foundation of a state amid primitive surroundings, had the wisdom and foresight to provide for the self instruction of its citizens by establishing a State Library.”

8. The completed Indiana State Library and Historical Building. Image courtesy of the Indiana State Library.

48 File: Dedication, Box: Plans, Specifications, Bids and Contracts, Indiana State Archives, Indianapolis, IN.

49 Indiana’s New State Historical library is Finest of its Kind in United States: Elaborately Equipped Building is a Great Treasure House of Knowledge.”

50 Ibid.
VIII. MATERIALS

In construction of the Indiana State Library and Historical Building, Indiana materials were used as far as circumstances permitted. The exterior base course is hard St. Paul limestone from Greensburg, Indiana while the predominant material is Bedford Oolitic limestone, which during the early part of the twentieth century was one of the preeminent construction materials in the United States. A report compiled by the Department of Geology and Natural Resources showed that by 1900, Indiana limestone had been used in 23 states, one territory, and one foreign country and was known as one of the best building stones. Support for this claim was based on the stone's softness and being easily worked while it boasts immense strength and durability. "It is more easily cut and carved than any other well known building stone in this country, and it will retain the carving in good preservation longer than any other stone of equal softness." Although there is no known documentation as to the rational behind the Building Commission and the architects choosing Indiana limestone, it can be surmised that it was chosen as a result of its origins and for the reasons discussed below.

52 Ibid., 291.
According to a publication by the Indiana Limestone Quarrymen’s Association located in Bedford, Indiana, it was around the time of the Civil War when architectural material was published in regards to the excellence of Indiana limestone and therefore came to the attention of the public. By the early twentieth century, a substantial proportion of monumental buildings in the United States and even around the world were built using Indiana limestone.

Indiana limestone is of undeniable quality and its unique uniformity offers ease during construction. Quantities of perfectly homogenous fine grain stone could be found in many quarries. The uniformity in tone, color, and texture in which many buildings were built have been said to “rob the stone of its distinction and increase the temptation to use factory-made substitutes in its place.”

Limestone is a long-lasting building material that can be cut in almost any size, resists fire, and can easily be carved into an everlasting sculpture. The characteristics that distinguish Indiana limestone are its beauty and texture as well as its variety of shade and its strength.

Three main varieties of limestone can be found in the quarries of Indiana: Buff, Gray, and variegated. However, for the purposed of this research and the construction material of the Indiana State Library and Historical Building, Buff Indiana limestone will be the focus. It was widely used for its unique quality of slightly changing color when exposed to air as it comes from the quarry. The buff color quickly changes to a beautiful yellowish gray, which thereafter maintains the

color without further change. This variety of limestone is located in the upper part of the quarry. “In the color of buff stone, there is an indescribably softness, a wonderful depth of tone which belongs to Indiana Limestone alone.”

The composition of Indiana limestone is called Oolitic from the Greek, meaning egg and stone, because of the numerous little segments of which it is composed, suggesting the eggs of fish. The limestone was formed during the time in history when Indiana was covered by an ocean that teemed with hundreds of species of small animals, many covered by shells. By and by the ocean floor was covered with these shells and formed a massive bed of carbonate of lime. “Indiana Limestone consists wholly of these shells cemented together with a film of pure calcium carbonate. ... It is because Indiana limestone is composed of practically pure shell lime with only an infinitesimal proportion of silica, magnesia, and oxide of iron that it is so inert chemically as to resist perfectly the corrosive gases in our smoky city air.”

Several factors make Indiana limestone unique when compared to other limestone in the world. Its strength is of special note as its average crushing strength in a two-inch cube is over 10,000 pounds per square inch. The common size of unit for construction is much larger and therefore, it is even stronger. The weight supported by the limestone that comes from Portland, England is only about 278 pounds per square inch. With this strength as well as its aesthetic qualities,

54 Ibid., 11.
55 Ibid., 15.
56 Ibid., 23.
Indiana limestone was chosen for such structures as the Washington Monument and the Brooklyn Bridge.

A seemingly surprising characteristic of Indiana limestone is its elasticity. As stated by The Indiana Limestone Quarrymen's Association:

A bar of Indiana limestone three or four feet long can be noticeably bent or deflected by the application of sufficient pressure, and when released, will instantly spring back to its original straightness. When struck with a hammer it gives out a clear, metallic bell note almost like that of a bar of steel. This means that Indiana Limestone is the most clastic of all kindred substances.57

This characteristic is significant during heat and humidity changes and speaks of the adaptability of the limestone.

In an era where fires could be devastating not only to a structure but to an entire city, fire resistance of construction materials was of high concern. This is especially true for a library building. The contents of the building would be rare manuscripts and irreplaceable documents, maps, and photographs. Limestone has been tested to withstand both heat and fire, followed by being soaked with water with no ill effects.

57 Ibid., 27.
IX. ARCHITECTURAL STYLE

The Indiana State Library and Historical Building\textsuperscript{58} is both Neoclassical and Art Deco in form and detailing. As notable Art Deco historian, Bevis Hillier observed:

Another significant development involved an increased emphasis on the neo-classical element present in the eclectic aftermath of 1925, and the creation of an austere, stylized classicism. Examples of this style built in America during the 1930s, such as the Veterans Hospital in San Francisco, the Municipal building in Hamilton, OH, and the string of courthouses across the country, have been labeled Public Works Administration Art Deco, because the style became almost ubiquitous with the radical program of the public building which the Roosevelt administration embarked on in 1933 in an attempt to bring the country out of recession.\textsuperscript{59}

Although the exhibition in Paris in 1925 has been said to formally mark the commencement of the Art Deco design movement, the style has been underway for nearly a decade both in the United States and abroad. In fact, Art Deco architecture flourished in American cities and small towns alike throughout the 1920s and 1930s. Perhaps the most important influence of all was the Machine Age itself. As

\textsuperscript{58} There has been speculation that the Indiana State Library and Historical Building was a Works Progress Administration project. Though these claims are unsubstantiated and construction of the library began before the advent of the program in 1933, the styling is similar to many projects of the decade.

electricity and modern machinery began to revolutionize American life and its landscape, art and design evolved with a streamlined look and utilized the materials of factories. “From trains to smokestacks, electric advertisements to the wheels of industry, new design reflected an upbeat, exciting future.”60

Europe and the United States had differing influences and therefore design tastes within the same movement. The American emphasis was on the “sleek effects of aerodynamic and industrial imagery.”61 Art Deco has certain reassuring, rhythmic, and recurring elements: the cloaking of facades with balanced, streamlined bands, the use of smooth metal and machined surfaces, and interplay between light and dark, a partnership between art and engineering in each project.62

Possibly, the dominant identifying factor in Art Deco is the prevalence of a stylized regional motif in architecture and ornament. These particular elements have been paralleled to an increasing sense of nationalism in the 1920s and 1930s.63 The emphasis was placed on function and natural materials with an integration of ornament revealing a regional narrative. “Motifs in the Mid-west were often derived

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61 Ibid.
from industry, especially automotive, although the region’s economy also had a strong agricultural component.”

Art Deco was a style that united architecture and fine decorative arts in ornamentation and interior decoration. Upon examination of the Indiana State Library and Historical Building, it is not difficult to understand why it is described as one of Indianapolis’ great Art Deco buildings in *Rediscovering Art Deco U.S.A.*

The ornament of the Indiana State Library and Historic Building add an intimate nostalgic commentary, but the greatest impact is the overall form, its pattern of mass and voids. These elements are reminiscent of stripped classicism. In the 1930s, this distinct American modern style emerged using neo-classical balance, symmetry and hierarchical forms as its inspiration. The form and massing can easily be identified as neo-classical but without the ornamental language of classicism.

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*The Machine Age in America: 1918-1941* characterizes the stripped classicism as the dominant image of the Public Works Administration building program. At the same time, Hillier discusses the integration of the attributes Art Deco and neoclassism, “While Art Deco was a reaction against historicism, it nevertheless acknowledged historical influence, a feature it shared with contemporary neoclassicism.”

X. EXTERIOR SCULPTURE

Harmonious with the neo-classical style, the Indiana State Library and Historical building is balanced in massing and symmetrical in plan with Art Deco detailing and ornamentation. An owl, representing learning and knowledge, supporting an open book, tops an ornamented surround at the front entrance.

Carved on the doorway is “INDIANA STATE LIBRARY AND HISTORICAL BUILDING.”

Decorative wrought iron bars, designed by Pierre protect four small windows that flank the entrance. Two large limestone urns with decorative carved bison heads reside between the first and second window on either side of the doorway, representative of the Indiana State Seal. Above the windows on the ground story are figures carved in stone, symbolizing the advance of civilization. From south to north, the Indian with the peace pipe, the trapper, the priest, the woodsman or pioneer, the plainsmen, and invention is represented by the moving picture machine, the arts by the designer with his instruments, and transportation by the airplane.
12. The Indian with the peace pipe.

13. The trapper.

14. The priest.

15. The woodsman or pioneer.

16. The plainsman.

17. Invention is represented by the moving picture machine.

18. The designer with his instruments.

19. Transportation is represented by the airplane.
Above each of these carvings is stringcourse decorated in a typical Art Deco manner. Nine deeply recessed tall windows fill the spaces of the second floor and third floor and draw the eye past the simple cornice towards the fourth floor and the small square windows. The smaller first floor windows along with the large windows occupying the second and third floor were originally leaded glass, as can be seen in historic photos. The fourth floor windows are historic wooden double casement windows with eight fixed lights.

The top story is adorned with ten bas-relief carvings, five feet by eight feet, telling the story of the development of Indiana.68 The southernmost carving shows the explorer Robert La Salle at the portage of the St. Joseph and Kankakee Rivers with

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68 An undated document lists suggestions for exterior carvings: Explorer-discover, pathfinder; Soldier-conqueror; pioneer-settler, trail maker; law maker-constitution, legislation, courts; farmer-agriculture, fruits of the field; miner- coal, stone, natural resource; builder- canals, roads, bridges, buildings; manufacturer-wagons, autos, motors, machinery; artist-literature, painting sculpture, architecture, music; educator-schools, university, college, academy, library, museum. Found in the file “Design, décor, symbols, I.S.L.” Box: Plans, specifications, bids and contracts. Indiana State Library and Historical Building Collection. Available at the Indiana State Archives, Indianapolis, IN.
an Indian, and in sequence follow the Soldier capturing Vincennes, the Pioneer, depicted by a family with a woman and child in a covered wagon, the Farmer with workhorses or mules, the Legislator, showing four men signing of the state constitution, the Miner, the Constructor, Manufacturer, possibly representative of the Industrial age, Education, with students receiving diplomas, and the Aspiring Student, which is symbolized by figures climbing a steep slope toward a great light which shines above them. In an undated document found at the Indiana State Archives, a description of this relief states, “that although great advances have been made since the days of the Indian whose head lies half concealed beneath their marching feet, greater heights are still ahead.”

This relief, and much of the ornamentation of the Indiana State Library and Historical Building, seems to exemplify the ideology of Manifest Destiny. The physical and cultural struggles between the Native Americans and the Europeans were considered successes only as the West opened for further settlement and development. The urge of Europeans to spread across the continent and the glorification of their hard work stereotyped the needs and desires of the Native Americans as preventing progress. Many unpublished sources found during research referred to the Native Americans, seemingly unaware, in racist terms, such as “the red man.” Additionally, despite the fact that African American’s contribute to

69 Undated documents appearing to be a draft of a later booklet entitled “Indiana State Library and Historical Building” printed in 1934. Found in the file “Design, décor, symbols, I.S.L.” Box: Plans, specifications, bids and contracts. Indiana State Library and Historical Building Collection. Available at the Indiana State Archives, Indianapolis, IN.

much of Indiana’s founding history, there is no reference in any of the art or
ornamentation in the Indiana State Library and Historical Building.

22. The explorer
Robert La
Salle at the
portage of
the St. Joseph
and
Kankakee
Rivers.

23. The soldier
capturing
Vincennes.
24. The pioneer. Note the covered wagon with woman and child.

25. The farmer.

27. The miner.
28. The constructor.

29. The manufacturer.
30. Education.

31. The aspiring student. Note the Native American face being "trampled in bottom left."
As described by a booklet entitled “Indiana State Library and Historical Building” printed in 1934;

The manner of execution of the exterior carving is quite interesting. The surface of the figures is flush with the face of the building and the relief in all cases being obtained by cutting deep into the surrounding stone. The convention carving in the round is missing, the surfaces of the figures are flat and the edges are square cut. The depth of the relief and the sharpness of the outlines make it possible to read the story told by the various groups at a considerable distance.\(^\text{71}\)

The decorative cornice is original in style with a flower and owl motif adorning each elevation with larger owls on the corners. The windows on both north and south elevations also possess the decorative wrought iron bars and the smaller reliefs above them, are repeated on the north and south elevations. Additional carvings on the south return of the building, at the same height and in size to correspond with the groups on the east façade, are single figures symbolizing science, history, invention and religion; on the similar return at the north are philosophy, art, charity, and justice.\(^\text{72}\)

\(^\text{71}\) Booklet entitled “Indiana State Library and Historical Building.” Indianapolis, IN. 1934. Available in the vertical files “Indiana State Library” at the Indiana State Library, Indianapolis, IN.

\(^\text{72}\) The east elevation no longer remains as it was torn down for the 1976 addition. No photographs could be located during research to study the ornamentation of the elevation.
The Commission members took special attention to detail. Letters to both the artist and Pierre reveal the importance the Commission felt was due to historical accuracy. One letter, dated December of 1932, discusses changing the type of revolver portrayed in a relief to ensure accuracy with the time period.\footnote{Arthur Baxter to Edward Pierre, December 27, 1932, Design, Décor, Symbols, I.S.L., Plans, specifications, bids and contracts. Indiana State Library and Historical Building Collection. Available at the Indiana State Archives, Indianapolis, IN.}
XI. LEON HERMANT, SCULPTURES

Leon Hermant, of Chicago, completed the architectural sculpture. He is most known for his work on the University of Illinois at Urbana-Champaign. Hermant came to the States to work at the French pavilion at the 1904 St. Louis exposition. After fighting for his native France in World War I, he returned to Chicago to settle permanently. President Taft apparently commented on his professionalism as he was “exceptionally prepared for important work.”

XII. INTERIOR MATERIAL

Though Sienna Sandstone, from Bedford, Indiana was considered for the interior, the chosen stone, which is a notable feature of the building, is Monte Cassino sandstone from St. Meinrad in Perry County, quarried in the Abbey lands there. The building was the first to use the stone outside of the monastery and abbey lands in southern Indiana.

Two Benedictine monks from Switzerland arrived in southern Indiana in the middle of the nineteenth century and established the Saint Meinrad Archabbey. A nearby hill, named Monte Cassino, after an abbey in Italy where St. Benedict originated European monasticism, became a favorite hiking and picnicking spot. Sandstone of excellent quality was discovered on the site in 1867. “When the sandstone was excavated for use in erecting monastery and school buildings, Saint Meinrad’s superior ordered the first stones to be set aside for a permanent chapel at Monte Cassino.”

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76 “Library Dedication.” Indianapolis News, 6 December 1934, located in the microfilm collection at the Indiana State Library, Indianapolis, IN.

By the 1950s, the Monastery began to advertise the quality of their sandstone for its beauty, quality, and economy. Known for its lively tan and cream tones mottled with darker colors, the Monastery boasted it as “answer[ing] a need long felt by artists and architects for a natural, [for an] unadulterated stone surface softer than marble while warmer and less monotonous than limestone. Warmth, life, pleasing harmonious variety, all contribute to make St. Meinrad Sandstone a most desirable wall decoration for churches and other buildings.”78 The Indiana State Library and Historical Building was used in an advertisement for the sandstone in a pamphlet in 1950 that proclaimed the sandstone would “solve your problem of interior decoration once for all times” and that there was a “no more pleasing setting for murals.”79

The walls of the lobby, great hall, and exhibit hall are of the sandstone with floors of pink Tennessee marble and banded with green and black marble; then set with bronze quoins. Indiana walnut is used almost entirely for trim, paneling and furniture. It came mostly from Bartholomew County and was milled in Indianapolis. The Shelbyville furniture company made the general furniture, such as tables and desks. The service rooms and book stacks, including the two reference rooms, are lined with vitreous tile80 from Clay County. The floors were originally covered with rubber tile in two tones of green.

79 Ibid.
80 Tile that will absorb more than 0.5% of water by weight, but less than 3.0%.
The interior contains symbolism similar in theme to the exterior. Much of the symbolism relies heavily on the statehood of Indiana but also brings in the utilitarian use as a library and center of learning and wisdom. The original entrance doors, which are no longer used, were heavily molded oak. Carved symbols for the attributes of knowledge resided in deeply recessed panels. The door on the north held aspiration, information, learning, and wisdom, while the southern door were

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81 An undated document lists suggestions for interior symbols: bison, bear, beaver, mastodon, hog, mink, squirrel, rabbit, wolf, prairie chicken, wild pigeon, wild duck, blue heron, raccoon, wild turkey, beach and nut, oak/acorn, sycamore, pine cones, tulip tree, Wahoo shrub, redbud, dogwood, pawpaw, persimmon, grape, black walnut, haw tree, zinnia, rose, dahlia, cone flower, peony, shooting star, iris, corn, wheat, bittersweet, cornucopia fruits, apples, tomatoes, onions, mission house, trading post, fur hunter, courier du bois, fort and stockade, tepee, Indian chief, French explorer, coonskin cap, rangers, top hat old style, tree chopper, canal and boat, river and flatbed, early railroad, Conestoga wagon, oxen, canoe and portage, river steamer, horse and buggy, stagecoach, motor car, airplane, interurban car, corn crib, silo, tavern, red school house, country church, mill and wheel dam, mills-industrial, brick kiln, log cabin-Lincoln, Lanier home-type, quarries, coal mining, Corydon courthouse, 3 state houses, Vincennes territorial house, Harrison house, circuit rider, stump speaker and torchlight recession, Quaker and friends meeting house, pioneer woman, state flag, author, paper maker, engraver, illuminator, printer, binder, bookseller, librarian, reader, open book, retort, palette, lyre, dividers, scales, transit, roman axe, microscope, caduceus, chained book, parchment and seal, abacus, horn book, scroll and pen, graduates cap, wheel of progress, agriculture-sickles, printing-winged press, owl, comedy tragedy, light; torch, roman lamp, whale oil, candle kerosene, gas, electricity, beacon, lamp of knowledge, passing of the torch, map symbols; compass, binnacle, sea monster, winds, mermaid, anchor, dolphin, globe, trireme, Santa Maria, clipper ship, ocean liner. File: Design, décor, symbols, I.S.L. Box: Plans, specifications, bids and contracts. Indiana State Library and Historical Building Collection. Available at the Indiana State Archives, Indianapolis, IN.
inspiration, sanctuary, strength, and truth. The elaborate bronze door surround, which can still be seen, comprises of oak leaves and acorns weaving an organic pattern the entire circumference and a bison head above.

In the lobby, four carved panels are featured in the openings on the doorways leading downstairs, representing the four ages of the world: bronze, iron, stone, and the golden age. From south to north; the stone age is represented by a roaring lion; the iron age, a wolf on shield; two crossed cannons symbolize the bronze age, and the golden age, a plow, beehive, and fruit tree.

The north and south walls of the lobby originally contained carved inscriptions commemorating those who built both the State and the Library.\(^82\) The north wall read, “IN MEMORY OF THE PIONEERS OF INDIANA, WHO IN LAYING THE FOUNDATIONS OF A STATE AMID PRIMITIVE SURROUNDINGS, HAD THE WISDOM AND FORESIGHT TO PROVIDE FOR THE SELF-INSTRUCTION OF ITS CITIZENS BY ESTABLISHING A STATE LIBRARY.” Carved on the south wall is, “THE STATE LIBRARY WAS ESTABLISHED BY THE GENERAL ASSEMBLY IN 1825: THE PUBLIC LIBRARY COMMISSION ESTABLISHED IN 1899 WAS UNITED WITH IT IN 1925. THE HISTORICAL BUREAU WAS CREATED IN 1925 AS THE INDIANA HISTORICAL COMMISSION.”

The floor of the lobby is of Tennessee marble with a black border and is divided into blocks with heavy polished bronze bands. At the intersections of the

\(^82\) During the 2002 renovation, these inscriptions were moved to the east wall of the lobby.
bands are bronze inserts of international coins. The ceiling is an arrangement of shallow panels of broad and low reliefs, the soffits simply decorated but with a free use of gold.

From the lobby, one ascends a broad marble staircase to the great hall and the principal floor. Two reliefs embellish the staircase walls on the south and north stair panel, carvings of two women with books below a great tree, symbolizing reading and writing. Directly in front of the summit of the stairs is the main

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83 Research was not able to discover the motivation behind using the international coins as the motif for decoration.
circulation desk. This is the heart of the building. This room holds the catalog collection that flanks the reference desk. The wood of the desk, shelves, and drawers is walnut originating in Bartholomew County, Indiana. A bronze owl, the symbol of learning or wisdom, rests on each book case pilaster and over the doors behind the desk. Directly behind the circulation desk and the original walnut card catalog, five large windows admitting plenty of soft, diffused light illuminate the great hall, forty-two feet high. In the center of each window is a medallion comprised of antique stained glass. From south to north, the subjects are: ancient learning and oral tradition depicted by a group of scholars; monks of the thirteenth century copying and making illuminated manuscripts in the monastery; the Constitutional Convention of 1816 with early Indiana Statesmen, generals and an Indian chief; Gutenberg showing the first printed book in 1454; picture writing by an early American Indian. Later, these will be described in more detail.

Marble floors with bronze inserts similar to those described for the lobby are used in both the great hall and the exhibition hall. There are twelve different designs for these inserts, representing the coins of nations, Portugal, Holland-1790, Prussia-1801, Italy-1800, Poland, Germany-1877, Spain-1677, France-1741, Great Britain, and the United States.

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84 A pilaster is a decorative feature that imitates columns but is not a supporting structure. In this case they are rectangular in form with a bronze base, walnut shaft, and bronze capital with ornamented owl.

85 Italics represent the name given to each window by the text in the window.
36. The Great Hall. Photo courtesy of the Indiana State Library.
On the east wall large openings showcase a set of marble stairs north and south side of the exhibit hall. A carving showing the printing press is above the north stairs while legend, the telling of story by word of mouth, resides above the south stairs case. On the buff stone walls are carved thirty six names of the greatest leaders of thought throughout the centuries in religion, history, drama, philosophy, law, science, poetry, discovery, art, invention, music, and statesmanship. On the west wall, from south to north, are religion; Moses, Confucius, St. Paul, history; Gibbons, Thucydides, Bancroft, drama; Homer, Shakespeare, Dante, philosophy; Kant, Aristotle, Bacon, law; Sol, Blackstone, Justinian, and science; Newton, Copernicus, and Darwin. On the opposite wall from north to south, reads poetry; Riley, Tennyson, Horace, discovery; Fulton, Columbus, Wright, art; Raphael, St. Gaudens, Whistler, invention; Watt, Gutenberg, Edison, music; Bach, Beethoven, Wagner, and statesmanship; Clark, Washington, and Lincoln.

Three monumental chandeliers of dull bronze in modern design supplement the soft light of the stained glass windows. Though unsubstantiated, it can be speculated these designs were influenced by Pierre as a result of his high involvement in the décor choices. A letter to Pierre and Wright from James M. Ogden, the Attorney General, dated December 5, 1932 indicates that a competition should have taken place for the contract of lighting fixtures. A competition is suggested because the cost would be over $10,000.86 However, it appears that bids were given by a number of companies and research could not distinguish whom or

86 Undated letter to Pierre from James M. Ogden, Box: Plans, Specifications, Bids and Contracts, Indiana State Archives, Indianapolis, IN.
what company finally designed and constructed the fixtures. Drawings found in the Pierre collection at the Indiana State Library and Ball State University’s drawings and documents archive indicates that it may have been Pierre who designed the grand brass fixtures in the great hall and lobby.\textsuperscript{87}

37. The hall connecting the Great Hall to the Exhibit Hall. The light fixture is of simple design, resembling cornhusks. Note the brass elevator doors and the carving of an eagle with a shield, top right.

\textsuperscript{87} Sketches of light fixtures. Indiana State Library Collection, Drawings and Documents Archive, Ball State University, College of Architecture and Planning, Muncie, IN.
The bronze appears in three finished, polished, satin, and antique, all harmoniously combined. In addition, the design resembles a stalk of corn, which is a motif echoed throughout the Library in the central stained glass window, murals, and decorative iron work as a symbol of the agricultural success of the state. Certainly one of the most noticeable elements of the Art Deco interior is the metalwork of the fixtures, staircases, and balcony areas. The metalwork brings another dimension to the interior space already filled with art glass, murals, and carvings.

Stone Lunettes, representing the lamp of learning lead, to the vaulted ceiling of the great hall that is decoratively paneled. “To avoid conflict with the strong color in the [stained] glass [windows], the decoration on the ceiling is subdued; gray blue, dull red, gold, and black applied over a background which is in tone with the walls bring the room into an unbroken harmony.”

In the fourth story of the north, south, and east walls are openings in deep jams with original decorative wrought iron balcony railings. The balconies

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88 Booklet entitled “Indiana State Library and Historical Building,” Indianapolis, IN. 1934, 20. Available in the vertical files “Indiana State Library” at the Indiana State Library, Indianapolis, IN.
offer a view to the activities in the great hall and "further serve to break the unusual height of the walls with deep shadows."\textsuperscript{89}

An eagle with a shield is carved on each side of the great columns leading to the exhibit hall. Profusely ornamented smaller paneled units adorn the exhibit hall’s ceiling, twenty-two feet in height. “In these panels the constellations – Jupiter, Vega, Orion, Arcturus, and Venus are shown in low relief.”\textsuperscript{90}

The colors in the ceiling of the great hall are repeated here but with gold used more brilliantly.

The reading and reference rooms’ ceilings are decorated in color applied directly to the exposed concrete. Heavy beams, positioned at intervals throughout the reading rooms, have been painted with designs and include many distinctive printers marks from both the United States and Europe. The following printers marks appear in the reading room:\textsuperscript{91} Fust and Schaeffer, Caxton, Aldus, Jensen, Grafton, Hugh Singleton, John Walthoe, Julian Notary, Roberts Copeland, Jacques Roffet, St. Albans printer, Andrew

\textsuperscript{89} \textit{Ibid.}

\textsuperscript{90} \textit{Ibid.}

\textsuperscript{91} The author has assigned the historic names to the rooms. The reading and reference room is the room north of the Great Hall.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{reading_room.png}
\caption{The reading and reference room to the south of the Great Hall. Photo courtesy of the Indiana State Library.}
\end{figure}

\textsuperscript{92} The room to the south of the Great Hall.
41. The ceiling in the north room, the Indiana room. Photo courtesy of the Indiana State Library.
XIV. STAINED GLASS WINDOWS

In an undated and unsigned report found at the Indiana State Library entitled “Glass: Concerning the five Windows in the Indiana State Library and Historical Building,” a narrative describes how the designer came to complete the windows for the lobby of the Indiana State Library and Historical Building. On the basis of how the account was written, it seems J. Scott Williams, the designer of the stained glass windows, wrote the narrative.

Apparently, in the summer of 1932, architect Edward Pierre sent a letter appealing to Williams for his expertise. Pierre chronicled that Mr. Bailey, the Director of the Library, had seen some windows that Williams had designed, some years earlier for the Main Reading Room of the Library of the University of Illinois. With the letter, Pierre sent a set of blue prints of submitted designs that did not appeal to either Bailey or Pierre. Williams determined that the price stated for the work was so low, only a design of poor quality would be submitted.

A lengthy discussion between Williams, the architect, and the subcontractor then commenced in regards to the type of glass used and the details of the installation. In September of 1932, Williams made the decision to go to Indianapolis to further discuss the issue and resolved to work on the glass panels. From there, Williams made the short trip to Chicago and began studying the history of Indiana.
It was during this trip he made some preliminary sketches for the windows and one of the murals. The whereabouts of these sketches are unknown at this time. However, it can be speculated that they were thrown out as Williams learned more about Indiana, as he was quite insistent the images were historically accurate.

Williams returned to Indiana after his visit to Chicago. At this time, Pierre introduced him to Mr. Osler, the head draftsman for the Indiana State Library and Historical Building and Williams had his first glimpse at full blueprints of the building. As written in what seems to be Williams’ account of this moment;

Here I insert what a designer meets when he examines a blue print of a building not yet constructed. He builds the building in his mind, enters through the main door, looks up a flight of stairs from his position in the small entrance hall, observes a main window position 72 feet away. He observes a drop court wall 20 feet behind the window position, the top of the wall that is shown as helping to encase the book stack rooms. The dividing line between the sky above and the wall below becomes the critical factor. That line must be gotten rid of, both front entrance hall angle and any position up the flight of stairs and when standing in the 30 foot wide main room. The blue print reveals all these difficulties.93

It is evident that Williams was not only experienced in this kind of work but also extremely thorough. Other designers attempted to solve a problem regarding the fenestration94 around the window, but Williams was the first to succeed. The fenestration around the windows, although difficult to work with stained glass, was

93 "Glass: Concerning the Five Windows in the Indiana State Library and Historical Building" author unknown, date unknown. Manuscripts Division. Indiana State Library. Indianapolis, IN.

94 Fenestration is the arrangement and design of the windows in a building. This context refers to the design of the window specifically.
the architectural fenestration that had been used on the main exterior elevations of the building.

Williams was completely confident in his abilities to design art glass as well as a successful integration of the architectural materials. He was convinced the other designs that had been submitted were of poor quality and had missed much. Once he was assured he was not in competition with other designs that had been submitted, he told Pierre, “Your problem can be solved and as you have confessed you do not know much about glass, do you mind if I explain to you what they [other designs] missed, tear them apart and in general discuss glass?” This marked the beginning of the friendship that developed between the two men.

In a previous commission at the Gilman Hall Library of Johns Hopkins University of Baltimore, Williams had confronted a similar dilemma with designing around and fitting the architectural fenestration. Allegedly, the trustees put the problem into the hands of Williams, “[they] showed me their pocketbook and appealed to me to do the rest.”

During the maturation of Williams sketching process, he decided that the medallion effect in the four windows supporting the main center window would be too small for the center and largest window. This was discussed and agreed

96 Ibid.
97 A medallion is an ornamental motif, more or less centralized and isolated. In this case, the subject of each window is isolated to the center of each window, somewhat oval in form.
upon by Pierre and the final product has roughly four times the color area, which Pierre had originally thought it might have.  

Finally, the subject matter of the four side windows were submitted to Mr. Bailey and these were chosen by him from eight preliminary sketch ideas that Williams had submitted for Bailey’s and Pierre’s inspection. The Commission decided that the four flanking windows would express the building’s function as a library and the center and most momentous window convey the building’s historical function. Suggestions for the windows included: oral tradition; picture writing, depicting an Indian deerskin; ancient writing, illustrating a clay tablet: Aztec stone, with roman tablets; scribe and illuminator, portraying medieval times; and the printing press.

The center window’s subject matter, showing the making of the Constitution of the State of Indiana, was suggested by Bailey and the Building Commission. Williams added Anthony Wayne and William Henry Harrison and decided to use the Indian silhouette as a fitting symbol for the naming of the state and the importance of each in the development of the state in terms of agriculture. The corn motif was used for similar reasons and as an icon representing the power and abundance of this Indian plant.

98 Ibid.
During the latter stages of this process, two difficulties arose. The first was with the Commercial Glass Company, who said the original sizes of the figures needed to be diminished. This particular problem gave Williams some anxiety and he contemplated resigning from the commission. Pierre pleaded with Williams to keep his promise and see it through and soon after, Williams relented, as he understood projects such as the State Library were set to a certain order and not as flexible as other projects.

42. Three of the stained glass window in the Great Hall of the Indiana State Library and Historical Building. Designed by artist J. Scott Williams. Photo courtesy of the Indiana State Library.
The second quandary revolved around Williams’ design of the center window. Initially, a series of reliefs\textsuperscript{100} were planned for the great hall and across from the stained glass windows.\textsuperscript{101} Some of the subject matter from William’s design had been intended for these reliefs. Williams was prepared to alter his design but it was decided by Osler, Pierre, and Williams to instead abstain from including the reliefs as the windows would be the prominent decoration in the room and transmit light in an attractive pattern. So the reliefs disappeared as well as an elaborate molding at the cornice line with architectural embellishments below. The molding was replaced by the names now observed on the upper parts of the wall.

To coordinate with the powerful center window, the archway over the door leading to the stacks was redesigned and made larger.

Williams made reference to Osler’s eagerness to collaborate with him in order to ensure a harmonious culmination between art and architecture. This understanding was equated to the Architectural League of New York where intimate association of the personnel that work on complex architectural problems meet together in a “broad and friendly understanding.”\textsuperscript{102} These professionals include architects, engineers, and technicians. This likeness portrays Williams respect and

\begin{enumerate}
\item\textsuperscript{100} A relief is a sculptured artwork where a modeled form is raised, or, in a sunken-relief, lowered, from a plane from which the main elements of the composition project
\item\textsuperscript{101} An undated document lists suggestions for interior carvings: LaSalle-the portage; Wayne- the fort builder; Harrison-the peacemaker; Clark-the warrior; Lincoln-the pioneer settler. Found in the file “Design, décor, symbols, I.S.L.” Box: Plans, specifications, bids and contracts. Indiana State Library and Historical Building Collection. Available at the Indiana State Archives, Indianapolis, IN.
\item\textsuperscript{102} “Glass: Concerning the Five Windows in the Indiana State Library and Historical Building,” 4.
\end{enumerate}
high regard for the firm of Pierre and Wright and his associations there. Williams was quick to give praise of both Pierre and Osler when an opportunity presented.

Before final drawings for the windows were submitted, Williams conducted extensive research from costumed models and nude studies of Native Americans in order to assure an accurate portrayal when complete. At this point, sketches were enlarged to full size cartoons on cloth. Upon completion, Williams made another trip to Indianapolis where the cartoons were displayed on scaffolding to the architects, contractors, and Library and historical officials for inspection and approval. Williams' recollection of that moment was that "everyone looked wise and did not say much."104

Arrangements were then made with the glass fabricator, at the Henderson Brothers of New York who, according to Williams, was a commercial glass man but both friendly and tolerant of good work, and an honest Scotchman. The documentation on the glass seemingly written by Williams also states that Henderson invented some special lead, zinc or other metal came used in the glass trade and had a genius for devising special metal drawing dies.108

103 A cartoon is a drawing made as a detailed model, often full-scale, of a mural or architectural embellishment.
104 Ibid.
105 No first name was given.
106 J. Scott Williams, “Glass and Mural Panels for the Indiana State Library and Historical Bureau.” undated. Indiana State Library 1939, Indiana clipping file, Indiana State Library, Indianapolis, IN.
107 A came is a slender grooved lead bar used to hold together the panes in stained glass or latticework windows.
108 J. Scott Williams, “Glass and Mural Panels for the Indiana State Library and Historical Bureau.”
At this point, Williams’ craftsman Stephen Carl Bobolseay could begin his work. His first step was to take the full size cartoon and trace it using the center as his baseline. From the tracing, pattern areas were numbered, starting from the upper left corner and finishing at the lower right. Over 200 numbers filled the various shapes and sizes of the now picture puzzle. In essence, a life size “color by number” was created.

A much stronger version was then made using a stiff paper with a carbon sheet and the traced pattern. The second tracing process is called pressing through. The craftsman or the master cutter who has charge of the glass then cuts out the “puzzle.” The cutter must cut the paper according to specifications and in accordance with the cames.

After a sequence of glasswork, the designer then chooses the color and thickness in proportion to the effect he wishes to obtain from the glass and its light scattering capacity. For Williams, the coat of William Henry Harrison was problematic due to shade of blue of the 1812 period, as portrayed in the center panel. Consequently, Williams was forced to compromise and took the best available, given the limited options. The Native American posed a unique problem to Williams as he had designed a lighter tone near the top and a deeper tone toward the bottom of the figure.

The glasscutter used each “puzzle” piece as his pattern to cut the selected color and replaced the paper with the glass piece until all the paper had disappeared.
and a fabric of raw glass pattern was shown in its place. The whereabouts of the original pattern is unknown at this time.

During fabrication, Bobolseay and Williams worked closely to obtain the desired effects. Two types of glass were used for the stained glass windows of the Indiana State Library and Historical Building, body or pot glass and flash glasses. The coloring matter is through the whole body of the glass in body or pot glass whereas flash glass means the glass is clear with a skin of color on one side. This may vary in thickness depending on the maker or type of coloring matter. The flash part has such metals as gold, exuding a fine ruby red, selenium, an orange red, and cobalt, a fine blue.109

In early 1934, Bobolseay, Williams’ craftsman, went on strike. It was for reasons not relating to the work he had with Williams and in order to get the windows finished, Williams promised Bobolseay a bonus upon completion. The result was as Williams hoped and the window was eventually concluded. Williams gave some of the responsibility of Bobolseay’s strike to the Depression, which was overly present, especially in the world of the craftsmen. Glasscutters and craftsmen alike were required to accept smaller compensation in order to keep work.

Meanwhile, Williams received an impatient letter from the architect asking about the glass and Williams felt that his contract for the murals, which had not yet been issued, was in jeopardy. This was partly due to his trouble securing a completion bond for a mural contract, as bonds were difficult for artists to obtain, as

they are considered risky. The letter, the trouble with his craftsman, and the anxiety regarding the bond seemed to propel Williams into a slight depression as he writes, “I was slowly coming to the conclusion that nobody loved me.”

The glass was completed, as promised, by the end of February of 1934 and Henderson sent his son to New York to collect the windows. While driving through Pennsylvania near Pittsburg, slippery roads caused the auto to skid into the ditch. Two small pieces of glass were broken and Williams replaced them and mailed them by overnight delivery. A fine of $300 was designated to Henderson because of a confusion of Union wages. The glass then went into final position to allow for the woodwork to go into the room.

Again, Williams traveled to Indianapolis. The day was overcast and dull and was not at all pleased with the outcome of the glass. He overheard Bailey, the chairman of the Building Commission, say, “Oh that glass won’t do, it will have to come out” when he looked at the glass. Though that day a Building Commission meeting was held, Williams did not attend and noted that he did not meet any of the Commission members.

Pierre had sent a sample of the St. Meinrad sandstone to Williams. Based on the sample, Williams wanted a certain color of glass and ordered 300 square feet to be made through Hoosey Convex Glass Co. Instead of the 300 square feet, they mistakenly blew it to 1000 square feet, which resulted in about one third the weight,

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110 Ibid.
111 “Glass: Concerning the Five Windows in the Indiana State Library and Historical Building,” 8.
color and brilliancy that Williams had ordered. Therefore, the glass was rejected. Later, Williams found German glass that was in his estimation, of good character although a stronger yellow than he had initially wanted. All the cases to be had were purchased and Williams and his craftsman used the best pieces in the center window and the strongest tints in the upper part of the windows. A red oxide, Williams described as a “deep fire” was ordered to offset the yellow. As a result of the size of muntins, only three pieces of glass could be cut from the large German type antique sheet. That being the case, one fourth of the glass could not be used and the margin of error was exceptionally slim.

In Williams memo on the glass, reference is made that three large supply house importers provided the glass, however, there is no indication of what companies this is in reference to. In addition to the German antique glass, a green English antique glass was also used.

Since the windows are never covered with shades, the designer had to take into account all the light variables throughout the year as well as the time and weather conditions of the day. Therefore, a compromise had to be made in order to provide an optimum appearance for the most amount of time possible. Once all the elements were installed, the Commission agreed that the windows were satisfactory and under optimum light and weather conditions, they are in fact, exemplary. This time was of special importance to Williams since if the glass was rejected, it was

112 A muntin is a strip of wood or metal separating and holding panes of glass in a window.
113 “Glass: Concerning the Five Windows in the Indiana State Library and Historical Building,” 8.
highly unlikely he would receive the commission for the murals. Later, Williams and Bailey had a laugh over the entire episode as Bailey explained that the Commission did not understand the effect that the finished product would do to the room.

Williams’ expertise is evident in the final product of the five windows and his execution of light reflection and scattering in a somewhat unusual room in terms of space and use. As discussed by Williams, “Churches, with usually small relative window areas means low interior light. This gives glass a rich effect. A library is a different problem.” The Library presented a unique problem because the room is relatively shallow, yet the most amount of light possible needed to be admitted.

The main figure areas have a piece of plate glass in back of them to take off any possible wind strain that might occur. This widened the one and one quarter inch member to nearly one and a half inches, considerable thickness to work with, artistically.

The center window arises from the clock above a doorway that previously led to a courtyard. A Native American man holding stalks of corn, implying the gift of corn from the Native Americans to the Europeans in the great Mississippi Valley, draws the eye towards the main theme in the window. The Constitutional Convention of 1816 is portrayed with Harrison and Wayne overlooking the constitution writers, Noah Noble, Jonathan Jennings, and Benjamin Parke. Above the figures resides a tree motif with an eagle and torch from the State seal.
43. The center and most prominent stained glass window in the Great Hall of the Indiana State Library and Historical Building. Designed by artist J. Scott Williams. Photo courtesy of the Indiana State Library.
The four other windows are literary in subject. Oral Tradition is used to convey the Arab storyteller, teacher, and historian and is the southernmost window. The costumes are representative of Biblical times and Arab tales. Just south of the central window, the Illuminated Manuscript of the thirteenth century is depicted in a window to recall when the medieval monks and scribes copied manuscripts by hand. The window on the far north end uses the primitive picture writing of the Native Americans to balance the primitive oral tradition of the old world. The theme of the window directly north of the central window is Gutenberg and the printing press with the first printed book of 1454.
45. The Illuminated Manuscript of the Thirteenth Century. Photo by T. H. Vavra.
46. Picture Writing and the American Indians. Photo by T. H. Vavra.
All the glass used in the windows was antique and was secured from England, France, Belgium, Czechoslovakia, Germany, and the United States. Names and locations of companies could not be found during the research but is based on an account by the artist, J. Scott Williams.
Williams favored the window depicting “Oral Tradition” for the “color and the Indian picture writing, for the general effect, and for its hidden symbolism.”\textsuperscript{114} This “hidden symbolism” was not discovered during research. Williams describes an understated element in the center window he designed, “Some day, say in the afternoon of a sunny day in summer time, if you look up at the clear areas you will notice an almost lavender effect in the glass. It is subtle, but it is there... This is all so subtle that one would hardly notice it, but we tried for it...”\textsuperscript{115}

\textsuperscript{114} “Glass: Concerning the Five Windows in the Indiana State Library and Historical Building,” 12.  
\textsuperscript{115} \textit{Ibid.}
XV. MURALS

The Building Commission also chose J. Scott Williams to paint four oil on canvas murals for the Indiana State Library and Historical Building.116 Two in the exhibit hall are titled the Winning of the State, on the north wall, and the Building of the State, on the south wall. One in the reading room117 is the Song of Labor, and the one in the history room118 has been called both The Song of the Indian Land and The Indian's Gift of Corn. The author will refer to this mural as The Song of the Indian Land.

Williams spent weeks researching in preparation of the production of the murals. To ensure a historically accurate representation of the historical events depicted in the murals, Williams collected documents, illustrations, and books from various parts of the country. Williams took it upon himself to be sure even the smallest detail was accurate. He used military publications from the nineteenth century to illustrate uniforms and regimentals, illustrated books of plants and flora were used in order to convey those that are indigenous to Indiana and the region,

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116 Initial ideas for murals subjects were: constitution making, Tippecanoe battle, lake Michigan and the Dunes, Ohio River and hills, or landscape subjects. An undated document lists suggestions for Murals. Found in the file “Design, décor, symbols, I.S.L.” Box: Plans, specifications, bids and contracts. Indiana State Library and Historical Building Collection. Available at the Indiana State Archives, Indianapolis, IN.

117 The room on the north side of the great hall.

118 The room to the south of the great hall.
and archeological records were employed to guarantee an accurate depiction of the prehistory of Indiana. Undated documents, found at the Indiana State Archives, name sources for each of the four murals.\textsuperscript{119}

The two murals in the Central Exhibition Hall are roughly 19 feet wide by eight feet four inches high. The central subject of \textit{The Winning of the State} is the surrender of Lieutenant Governor Henry Hamilton to George Rogers Clark at Fort

\textsuperscript{119} Undated documents with mural titles and sources listed below, Box: Plans, Specifications, Bids and Contracts, Indiana State Archives, Indianapolis, IN.
Sackville, Vincennes. The left side of the panel uses the treaty of Greenville between General Anthony Wayne and Chief Little Turtle as the theme. The subject of the right panel is William Henry Harrison at council with Tecumseh in one of the series of treaties that resulted in opening the state to complete settlement.

Williams could not locate a portrait of Clark as a young man. Therefore, Williams used a portrait of Clark as an old man and painted what his concept of what Clark must have looked like at the time Clark was in Indiana. Additionally, obtaining books with illustrations of military uniforms was one area of specific difficulty. Sources were eventually found from such places as Yale University Library, Liverpool in England, and New York.

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121 Box: Plans, Specifications, Bids and Contracts.
The Building of the State portrays the growth and development of the state. The artist used achievement based on intellectual and spiritual qualities for his central panel. Lawmaking and the administration of law and justice are represented by figures of Isaac Blackford, Joseph Holman and Governor Morton, while David Maxwell and James Whitcomb Riley are introduced to represent education and literature. Two symbolic forms represent the same ideas. The end panels show the application of intellect and include the seven chief industries of the natural resources of the state. Williams describe these figures from west to east and the motivation to include them in an undated memo he wrote entitled “Glass and Mural Panels for the Indiana State Library and Historical Building”:

Isaac Blackford - early legal reporting and judicial decisions; two symbolic figures, Justice and the Legislature or Intelligent Enactments of Law; next, Joseph Holman – representing the Constitutional reading; next, Governor Morton of the Civil War period for his decisions that affected the Building of the State; next, symbolic figure with a book and group of two children for primary education; above, Maxwell, the father of the University idea in Indiana; next, figure with a cap and gown for the colleges and universities; next, James Whitcomb Riley for Literature, followed by a college youth.

The wing panel sections take the industrial and physical side of State development – the left facing Quarrying, Mining, and Timber or lumber cutting. The right panel section – farming, mill products (food) next package goods, manufacturing and next meat products. Last, heavy steel products.

Williams reflected the mood and styling of The Building of the State to correspond with the center window in the Main Hall. "The interlacing pattern of the white garments of symbolic figures is suggestive of the glass treatment in the windows."

In addition, Williams declared that he knew of no other building in the country in which two forms of art employ such similar subject matter in their central theme. He claimed that glass work is “usually decorative or pattern support only, and not thematic in character.” Though this claim was unable to be verified during research, the coordination can be seen as Harrison and Wayne are depicted in the glass and repeated in The Winning of the State panel.

Additional symbols are echoed, such as the pose of Jennings, the primary figure in the central window, and the figure of Joseph Holman in the mural The

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124 Ibid., 3.
125 Ibid., 4.
*Building of the State* was also a member of the Constitutional Convention of 1816. The flag incorporated in the window is suggested in the mural by the torch and stars. Williams compared these similarities to themes repeated in a symphonic chorus started by string instruments, followed by woodwinds and then the horns and brass instruments.126

The theme of *The Winning of the State* again refers to the ideology of Manifest Destiny. Racist comparisons between whites and Native Americans permeate much of the ornamentation. For example, Native Americans were seen as the last obstacle to overcome in conquering and possessing the state. *The Building of that State* seems to illustrate that it was the white man who came to domesticate the wild frontier and its resources. Neither of these murals gives any indication of the brutal struggle that ensued between the whites and the Native Americans but further influenced the stereotype of Native Americans and whites.


126 Ibid., 2.
While the historical murals of the Exhibition Hall kept with the historical theme of the Library, the two other murals “are of romantic theme and treatment.”\(^{127}\) *The Song of Labor,* in the general reading room and “is poetic in theme, expressing the lyric conception of the day’s work and the fruits of the earth obtained thereby.”\(^{128}\) Two farm laborers and a team of horses are portrayed in a landscape of autumn tones of color. As an article in the *Indianapolis Star* articulates,

> The men made no impression at all, but the horses did. There were typical Indiana farm horses. Not purebreds. Not show horses of the draft type. They are so real that you can almost see the sweat and lather under the harness straps. They are trudging along quietly, just as Indiana farm horses do. They look like they wanted to get their harness off so that they can roll and then stick their noses into a measure of oats.\(^{129}\)

The agricultural motif depicts two decorative figures at each end of the mural symbolizing the fruits of the field. The theme revolves around these figures as two men return from the fields after a long day of labor. The time is autumn, near sun down.

This scene on the wall of the Indiana history room conveys the life of earlier days. The subject matter revolves around a Native American family involved in the activities common in the early evening. The scene shows a man returning from a hunt, a youth from his fishing, a young girl gathering a harvest of corn, and a woman grinding corn into meal. Meat cures on a rack in the background of a country scene along a stream that is bordered by grasslands and forests. The symbolism of the landscape can be inferred as Indiana to some extent as the gateway to vast agricultural lands with forests to the east and prairies to the west.
State archeologist Glenn A. Black provided much information for The Song of the Indian Land. Black is most well known for his dissection of the Angel Mounds site in Evansville, Indiana. However, at the time of the construction of the Indiana State Library and Historical Building, he was excavating a mound just three miles from the Library. A ceramic bowl was found in the excavation and Williams took the liberty to draw it in his mural.\textsuperscript{130} Based on other archeological finds, Williams illustrated the Native American men to have four copper bracelets on their arm.

According to the artist, very few aspects are not historically accurate to the time period. However, in certain cases, as with the clothing of the Native Americans and the height of the corn, he felt some artistic license was necessary for the greater

\textsuperscript{130} Box: Plans, Specifications, Bids and Contracts, Indiana State Archives, Indianapolis, IN.
good of the public. Modesty was considered essential over historical accuracy. The fear of offending the public of 1934 deemed necessary changes to the garments of the mound builders depicted in *The Song of the Indian Land*. Garments worn by Native Americans of a later date were used to dress those represented in the mural.

During the research Williams conducted, much of which was assisted by his wife,\textsuperscript{131} he learned the corn of prehistoric people was shorter than the corn grown in the twentieth century. However, he hesitated to differ too much from what residents would easily identify as corn in fear of being misunderstood. Goldenrod and white and purple aster were included in the mural since they are indigenous to the region. Williams had planned to include a number of other varieties that bloom in the season portrayed but learned during his research that Europeans brought them to the new land - after the time period depicted in the mural.

The murals were, for the most part, completed in a temporary studio in the Exhibition Hall of the Library. About 54 figures were used in the four panels with in-depth studies completed on over 60 figures. As discussed, every care was taken to portray historic accuracy with few liberties taken by the artist. Over 100 books and sources were examined and used for reference in an estimated four months of research gathered by Williams, with the help of some Library staff. From the artists first brush stroke, the four murals took just over six months to complete.

\textsuperscript{131} “History, Indiana’s Industries Worked Into State Library Murals: J. Scott Williams, A Globe Trotting Painter, Does Job.”
The Indiana State Library and Historical Building showcases a series of stained glass windows and four murals by J. Scott Williams of New York. The diverse projects Williams worked on are a testament to his expertise as an artist and significance within that community. As a member of the Architectural League of New York, he was committed to collaboration with architects, engineers, and other professionals to ensure the beauty and success of projects.

Born in England and educated at Art Institute of Chicago, Williams began his professional career in 1907 as an illustrator for books and magazines. Williams was president of the National Society of Mural Painters from 1937-1938.

“J. Scott Williams taught at the University of Wyoming (1946-1949) and exhibited fourteen times at the Art Institute of Chicago (1918-59). Examples of his murals, stained glass, and other works of art are in the Memphis Museum, the Indiana State Library, the Johns Hopkins University, and Yale University.”

During the commission for the Indiana State Library and Historical Building, Williams and Pierre developed a lasting friendship. It first began through correspondence regarding the stained glass windows for the lobby. Once Williams

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132 Obituary, St. Louis Dispatch Post, Nov. 1975, included in the Indiana Biographical Series, compiled by the Indiana State Library, vol. 82. Indiana State Library, Indianapolis, IN.
secured the commission for the four murals, the frequency of their correspondence increased. A number of these letters can be found in the Edward D. Pierre collection at the Indiana State Library. Williams worked with Pierre on several other Indiana commissions upon completion of the Library, including Fendrick’s Peasant Room Restaurant and two murals at Milo Stuart Memorial Hall at Arsenal Technical High School.133

133 “Two Murals Depict Tech History.” Indianapolis News, Jan. 10, 1949, p. 28, c. 1. Indiana State Library, Indianapolis, IN.
XVII. CONCLUSION

The 1929 act that levied a tax funded the entirety of the project. In total, the appropriation collected $988,618.42 and the cost of the land, construction of the building, and necessary equipment and furniture equaled $970,000.

The Indiana State Library and Historic building is a phenomenal resource architecturally and a cultural resource for Hoosiers young and old. The structure illustrates a popular style of the period constructed of quality materials and features art and ornamentation communicating the narrative of the building of the state. The booklet Indiana State Library and Historical Building summarizes the architectural achievements of the original building:

The plan and design for the Indiana State Library and Historical Building, guided by a fine imagination and drawn with a firm hand, avoids completely the confused expression so common to many similar buildings. Although the exterior is Greek in many of its details, and a classic simplicity and dignity pervade the entire structure, any evidence of a slavish copying of ancient forms is wholly missing. Its beauty is a matter of proportion rather than applied ornament.

From the great cove at the ground line, which sweeps the foundation up to the wall above, the building rises with a straight forwardness and purity of line which makes it a worthy contemporary of the growing list of fine public buildings which have been erected during the last decade.

The value of restraint in architectural design has been truly appreciated – restraint has indeed been deemed a paramount virtue, but at
no point has its practice resulted in bareness; incident and charm still remain.\textsuperscript{134}

The research of the Indiana State Library and Historical Building intended to examine the regional story of Indiana depicted in its architecture and ornamentation. This research had never before been completed and compiled into one comprehensive piece of work. The Indiana State Library and Historical Building may wish to use this research to expand the interpretation of the building.

Although the Indiana State Archives, the Indiana State Library, and the Drawings and Documents Archive at Ball State University all possess many records from the Library’s construction, few documents remain that give first hand accounts of the decision making process. As a result of the records being kept in three different places as well as not being kept in a chronological or coherent manner, it is a complicated story to try to put together.

I had hoped that the Building Commission meeting minutes would answer many of my questions, such as the purpose and symbolism of the international bronze coins set in the marble floor of the lobby, great hall, and exhibition hall. However, only a small number of the meeting minutes were found during research. A file named “Design, décor, symbols I.S.L.” at the Indiana State Archives, proved to contain some of the most valuable information during research, such as lists of possible symbols to include in the structure and explanations of some of the carvings, in particular, describing the carvings of the four ages throughout history.

\textsuperscript{134} Booklet entitled “Indiana State Library and Historical Building.”
Research was unable to retrieve any other designs entered into the competition, which would have been interesting for comparison. These along with other documents, could have been useful in comparisons as well as providing insight into the decision making process of the building.

Further research may continue to broaden the collective understanding of the Indiana State Library and Historical Building. Possible topics of further study include the additions and renovations as well as restoration work that has taken place on the stained glass windows and murals in the original building. In addition, it may be advisable to place all archival materials one location. This could conceivably, ease in any research completed in the future and assist in cataloguing the collection.
55. Historic floor plan of first floor of the Indiana State Museum and Historical Building.
56. Historic floor plan of the second floor.
57. Blue prints of east elevation.

58. Blue prints of north elevation.
59. Blue prints of limestone urns with carved bison, symbolic of the State Seal and the decorative wrought iron protecting the first floor windows.
60. Original plans for ornament flanking the grand marble staircase. A number of carvings planned for the interior were omitted as a result of incorporating the stained glass windows in the Great Hall.

61. Detail of ceiling in the Exhibit Hall. Notice the constellations.
62. The historic Lobby. The inscription on the far wall was moved to the east wall in a 2002 renovation. Photo courtesy of the Indiana State Library.
63. The Great Hall. Notice the walnut clock above the reference desk. Photo courtesy of the Indiana State Library.
64. The historic History Reference Room, also known as the Indiana Room. Photo courtesy of the Indiana State Library.
65. The historic Smith Memorial Library. Photo courtesy of the Indiana State Library.
66. The grand bronze chandelier in the Exhibit Hall. Stars can be found on the majority of the fixtures in the Indiana State Library and Historical Building. Photo by T. H. Vavra.
A deep balcony on the fourth floor with stylized wrought iron in a corn motif and the carved lamp of learning above; as can be seen from the Great Hall. Photo by T. H. Vavra.
68. A view of the Great Hall from the fourth floor looking north. Note the massive bronze chandeliers in a corn stalk motif. Photo by T. H. Vavra.
69. A sketch of an owl at the apex of a pilaster. Most likely, drawn by Pierre.

70. A walnut owl atop a pilaster at the entrance of the Great Hall from the Reference Rooms. Photo by T. H. Vavra.
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