

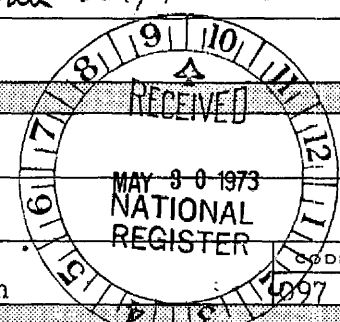
STATE: INDIANA
 COUNTY: MARION
 FOR NPS USE ONLY
 ENTRY NUMBER: _____ DATE: MAY 19 1973

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

1. NAME
 COMMON: INDIANAPOLIS PROPYLAEUM *Schmidt, John W., House*
 AND/OR HISTORIC: originally "The SCHMIDT-SCHAF HOUSE"

2. LOCATION
 STREET AND NUMBER: 1410 N. Delaware Street
 CITY OR TOWN: Indianapolis
 STATE: Indiana CODE: 46202 COUNTY: Marion CODE: 18



3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Buildings <input type="checkbox"/> Structure	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private Club <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered <input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input checked="" type="checkbox"/> Preservation work in progress	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No

PRESENT USE (Check One or More as Appropriate)

<input type="checkbox"/> Agricultural	<input type="checkbox"/> Government	<input type="checkbox"/> Park	<input type="checkbox"/> Transportation	<input type="checkbox"/> Comments
<input type="checkbox"/> Commercial	<input type="checkbox"/> Industrial	<input type="checkbox"/> Private Residence	<input type="checkbox"/> Other (Specify)	
<input checked="" type="checkbox"/> Educational	<input type="checkbox"/> Military	<input type="checkbox"/> Religious	Womans' Club, Civic	
<input type="checkbox"/> Entertainment	<input type="checkbox"/> Museum	<input type="checkbox"/> Scientific	Cultural & Social	

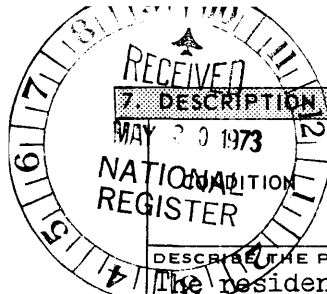
4. OWNER OF PROPERTY
 OWNER'S NAME: INDIANAPOLIS PROPYLAEUM
 STREET AND NUMBER: 1410 N. Delaware Street
 CITY OR TOWN: Indianapolis STATE: Indiana CODE: 46202

5. LOCATION OF LEGAL DESCRIPTION
 COURTHOUSE, REGISTRY OF DEEDS, ETC.: Marion County Recorder's Office (Deed Record 698 p. 76-77)
 STREET AND NUMBER: City-County Building, Room 721
 CITY OR TOWN: Indianapolis STATE: Indiana CODE: 46204

6. REPRESENTATION IN EXISTING SURVEYS
 TITLE OF SURVEY: Regional Center Plan Work Paper III/ Job 770
 Historic Preservation Survey #1 p. 8 & 9
 DATE OF SURVEY: Federal State County Local
 DEPOSITORY FOR SURVEY RECORDS: Dept. of Metropolitan Development
 STREET AND NUMBER: City-County Building
 CITY OR TOWN: Indianapolis STATE: Indiana CODE: 46204

SEE INSTRUCTIONS

STATE: INDIANA
 COUNTY: MARION
 ENTRY NUMBER: _____ DATE: MAY 19 1973
 FOR NPS USE ONLY



7. DESCRIPTION

<input type="checkbox"/> Excellent		<input checked="" type="checkbox"/> Good		<input type="checkbox"/> Fair		<input type="checkbox"/> Deteriorated		<input type="checkbox"/> Ruins		<input type="checkbox"/> Unexposed	
(Check One)						(Check One)					
<input checked="" type="checkbox"/> Altered				<input type="checkbox"/> Unaltered				<input type="checkbox"/> Moved		<input checked="" type="checkbox"/> Original Site	

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The residence and carriage house at 1410 N. Delaware Street were built by John W. Schmidt in 1890-91 of red brick with limestone trim and slate roofs, - in Neo Jacobean style. Wilbur D. Feat, in his "INDIANA HOUSES OF THE NINETEENTH CENTURY". 1962, p.155, photo p. 175, describes this period of residential architecture as used in the Indiana area in the late nineteenth century. (see copies attached) It is now owned by the Indianapolis Propylaeum. (see folder attached) The irregular, unsymmetrical but compact design of the house, the hip roof with projecting decorative terra cotta gables, and the decorative limestone bandings accentuate the style of architecture.

The residence contains four full floors. The full-sized basement has walls of natural limestone. It includes a suite of rooms with its own outside stairway, occupied by the Portfolio Club. Another outside stairway exits to the west from the other portion of the basement containing many spacious storage rooms.

The main floor has been altered slightly to accommodate the Propylaeum activities. The ample hallway becomes, in one portion, a two story room with an imposing carved oak staircase (see photo). The lovely original reception room with delicate Louis XVI plaster detail (see photo) is now used as a private dining room for the Club. The original music room with cove lighting and restrained plaster ornamentation is across the hall, and both rooms can be closed off with sliding doors. The original library with the bay window, and the adjoining billiard room have been opened up to form present Club rooms. The dining room, with a beamed ceiling and built-in sideboard with stained glass cupboards, has a Rookwood fireplace. A very large kitchen to the Northwest has two commodious pantries and leads to a back porch. The separated South west room was originally a playroom for the children, with its own lavatory and toy cupboard, and was later used as an office for the second owner. Four of the original fireplaces still exist.

On the second floor are 8 large bedrooms, and seven baths. Some of these rooms have fireplaces. Part of these rooms are used by members for permanent residence.

A back stairway from the first floor leads to the top floor which has some smaller rooms with a bath, used originally as servants' quarters. The main feature, though, is the lovely large ballroom, typical of the era, used for balls and parties for the young people, euchre parties, large family parties, and receptions, one wedding reception, in particular, for the Schaf daughter's wedding. After the Propylaeum occupancy, the ballroom was used for many years for dancing classes and many present Indianapolis adults can well remember their early training there in dancing and the social graces.

An extensive veranda with circular corner and limestone balustrade shelters the East front and a portion of the south side. A most unusual front entrance double door (see photo) with bronze tree design greets guests. The expected tower is a square one on the North toward the rear of the house, and the usual porte cochere is to the South side.

On the Southwest corner of the property is the two-story carriage house

SEE INSTRUCTIONS

Continuation of Section 7 - Description

which is of particularly nice design. It has been remodeled, and converted into one space for an artist's studio, and also three apartments.

The grounds - an acre and a quarter, - are fenced against Delaware Street to the East, and 14th Street to the South with a low wrought iron fence, and contain trees of various kinds and sizes, plantings and appropriate shrubs. Cement walkways, a paved drive way through the porte cochere and a large paved parking area to the North of the building (which does not show in photo) are included. The property extends 270'-10" on Delaware Street, and 202' on 14th Street. It includes lot #10 - 60 front feet - of Vajen's 3rd Addition, at the North, and 203' 10" from the Common Council & County Commissioners Subdivision (to the corner of 14th Street). It is all in the SW₄, Sect. 36, Twp. 16 N. Range 3 E, as shown on the City of Indianapolis Plat Book 75-4 (copy attached).



3. SIGNIFICANCE

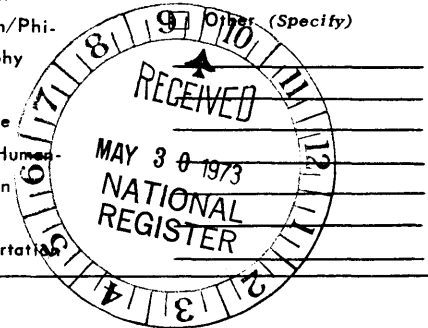
PERIOD (Check One or More as Appropriate)

- Pre-Columbian | 16th Century | 18th Century | 20th Century
 15th Century | 17th Century | 19th Century

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) _____ |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input checked="" type="checkbox"/> Social/Humanitarian | _____ |
| <input checked="" type="checkbox"/> Art | <input type="checkbox"/> Architecture | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Literature | <input type="checkbox"/> Transportation | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military | | |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | | |



STATEMENT OF SIGNIFICANCE

SEE INSTRUCTIONS

This application concerns the residence and carriage house, known formerly as the "Schmidt-Schaf House", at 1410 N. Delaware Street, Indianapolis, Indiana, which are the only outstanding examples of the semi-elaborate late 19th Century Neo-Jacoben style of architecture in our city. Section #7, Description, points out that these premises have been converted into a Club house for the Indianapolis Propylaeum. This organization purchased the property in 1923, and has preserved it to the best of their ability for these last fifty years. It is the present hope that preservation can be continued because of the historical significance as a representative of an era of art and architecture. This is important because of the rapidly dwindling number of prominent older homes in the community.

As a matter of record, the land on which these buildings were built is in part of the SW₄ of Section 36. Twp. 16 N, Range 3E, the West half of which was transferred from the U.S. in 1821, to John Carr and Samuel Booker, and the East half to John Lyon.

This residence and Carriage house were built in 1890-91 by John W. Schmidt, and the story of the Schmidt family is one of a typically successful German heritage. John W. Schmidt's father, Christian Frederick Schmidt had come from Germany mid-century, married in Cincinnati, then on to Indianapolis around 1858, where, in a German-born community on the near South-side, he began a brewery business. This C. F. Schmidt Brewing Company prospered and grew, and later, after his death in 1872 was merged with two other brewing Companies to become the Indianapolis Brewing Company. Very successful real estate holdings enlarged the estate he passed on to his family, including his widow Caroline Fieber Schmidt, and his sons, John W. and Edward.

In 1885, John W. Schmidt, born 1856, the older son, married Miss Lily Schudel (who had been adopted when she was 7 years old by his mother). He built her a beautiful home on a prominent corner, at that time, 397 S. Alabama (N. E. corner of McCarty Street) across the street from the brewery. This house was of red brick, limestone trim, very pretentious, and in a style and design quite similar to the subject of this application. (see attached photo).

However, times were changing! The South Side, across from the Brewery, became less desirable than the rapidly favored, popular and fashionable North Side of Indianapolis. So, to please his aspiring young wife, John

9. MAJOR BIBLIOGRAPHICAL REFERENCES

"Indiana Houses of the Nineteenth Century" p.155 & photo #175 (copies attached)
 - Wilbur D. Peat, 1962
 "Taking Inventory of Indiana History" p. 14 Indianapolis Star Magazine
 March 4, 1973
 "Art Guide to Indiana" p. 17 Bulletin of Extension Div., Indiana University
 (copy attached)
 "Art Work of Indianapolis", p.5 1908, Published by Gravure Illustration Co.
 "The Indianapolis Propylaeum, 1888-1938" p. 39-59 (61 page booklet)
 - Caroline Dunn and Charlotte Jones Dunn

10. GEOGRAPHICAL DATA

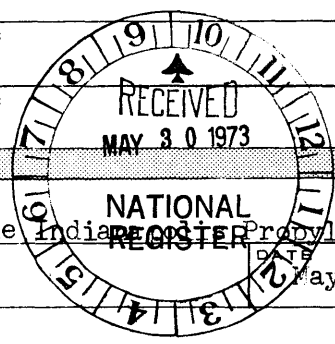
LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			OR	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		39° 47' 10.19"	86° 09' 16.43"	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

UTM
 16/57241
 4404180
 CD

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 1 1/4 (one and one-quarter)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
only in Indiana	18	only in Marion County	097
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE



SEE INSTRUCTIONS

11. FORM PREPARED BY

NAME AND TITLE:
 Miss Dorothy G. Helmer, Board member of the Indiana Propylaeum

ORGANIZATION:
 Care Indianapolis Propylaeum

STREET AND NUMBER:
 1410 N. Delaware Street

CITY OR TOWN:
 Indianapolis

STATE:
 Indiana 46202

CODE:
 18

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name: Joseph P. Cloud

Title: Indiana State Liaison Officer

Date: May 24, 1973

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

Robert M. Utley
 Chief, Office of Archeology and Historic Preservation

Date: 6/19/73

ATTEST:
W. M. Minter
 Keeper of The National Register

Date: 6 14 73

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	Indiana	
COUNTY	Marion	
FOR NPS USE ONLY		
ENTRY NUMBER	JUN 19 1973	DATE

(Number all entries)

Continuation of Section 8 - Significance

W. Schmidt in turn, five years later, in January and February, 1890, bought the city lots on the Northwest corner of Delaware Street and 5th Street (now 14th Street). By 1891, the Polk City Directory lists the Schmidts at that address. So, the house, in many ways duplicating their first house on the South Side of town, must have been built very quickly, and probably by the same architect and builders. The name of the architect is, so far, uncertain.

John W. Schmidt remained president of the merged Indianapolis Brewing Company for only a few more years before retiring to look after his other interests.

Life was good in those days, and fortune seemed to favor the Schmidt family of four children. They enjoyed the home, to the fullest, for twelve years, moving, then, to another home a block south. After a short intermediate sale, the property was purchased by Joseph C. Schaf, his wife, Josephine, and her sister, Madelene Maus. Plans which had been submitted by a New York designer and architect, Henry Behrens, (who had done some designing in the Claypool Hotel), were completed, adding extensively to the interior beauty of the home furnishings.

It is interesting to note that Mr. Schaf, too, was a president of another brewery, - the American Brewing Company in Indianapolis, certainly exemplifying an affluence in that business at that time. Indianapolis has no breweries now.

The Schafs had two children, a boy and a girl, who grew up happily in this home. One of the happy events was the wedding of the daughter, Alice, in the parlor (reception room), after descending the beautifully decorated stairway.

This was a lovely and gracious home, enjoyed by two fine families in a time of wondrous living, with many servants, happy times for children, parties and balls, carriages and teams of fine horses, and plenty of everything, - a time long past, but needing to be remembered.

The present owner, the 85 year old Indianapolis Propylaeum, is a woman's organization of around 400 members, conducting a program of cultural, civic and social activities. It is interesting to note that the Indianapolis Propylaeum was organized in 1888 - very near the time that the Schmidts built this lovely home. The Club is striving to maintain, to as great an extent as possible, the gracious atmosphere of the era of the late nineteenth Century in this appropriate background.



Form 10-301
(July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM

(Type all entries - attach to or enclose with map)

STATE INDIANA	
COUNTY MARION	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	JUN 19 1973

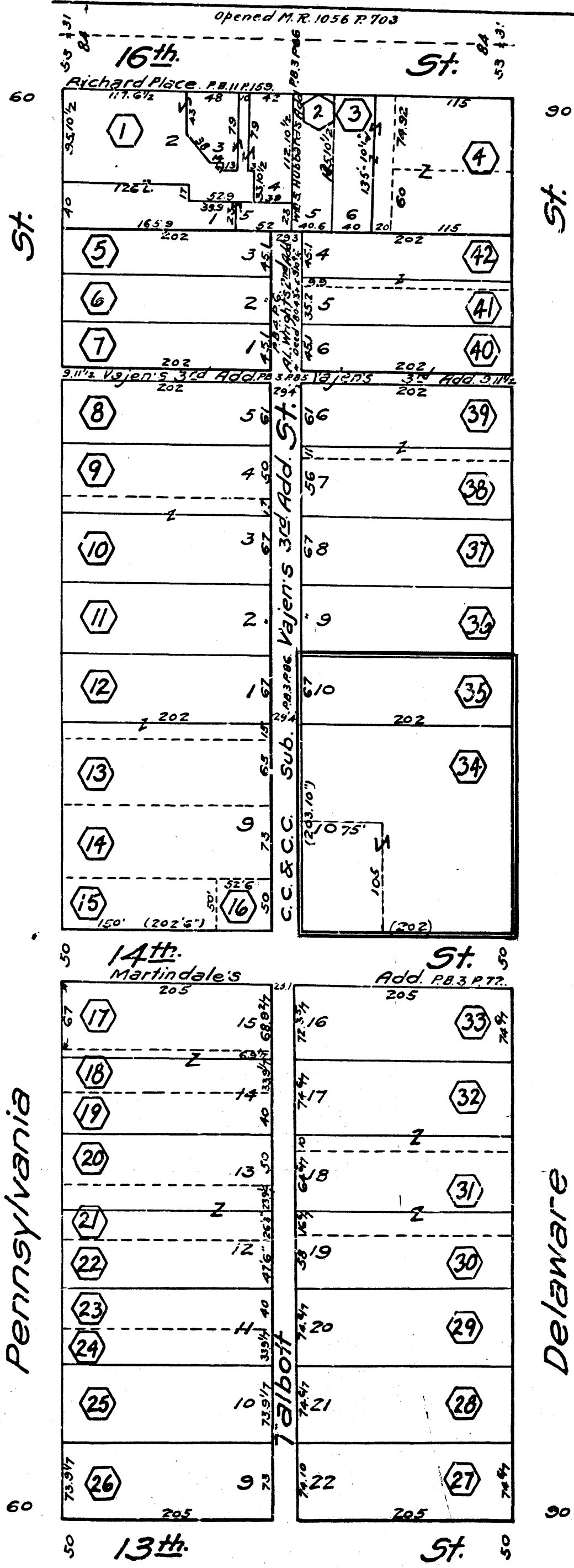
SEE INSTRUCTIONS

1. NAME			
COMMON: INDIANAPOLIS PROPYLAEUM			
AND/OR HISTORIC: ORIGINALLY "The SCHMIDT-SCHAF HOUSE"			
2. LOCATION			
STREET AND NUMBER: 1410 N. Delaware Street			
CITY OR TOWN: Indianapolis			
STATE: Indiana	46202	CODE 18	COUNTY: 097
3. MAP REFERENCE			
SOURCE: City of Indianapolis Plat Map 75-4			
SCALE:			
DATE:			
4. REQUIREMENTS			
TO BE INCLUDED ON ALL MAPS			
1. Property boundaries where required.			
2. North arrow.			
3. Latitude and longitude reference.			



City of Indianapolis.

Pt. S.W. 1/4 Sec., 36 Twp., 16 N. R. 3 E.



LATITUDE
39° 47' 10.19"
LONGITUDE
86° 09' 16.43"

INDIANAPOLIS
PROPULAEUM



SCHMIDT-SCHAF HOUSE. 1410 N. Delaware Street, Indianapolis, Marion County. John W. Schmidt original owner, Joseph C. Schaf later owner. The Propylaeum present owner. Neo-Jacobean, 1890. (Page 155)

EMERY-AYRES HOUSE.
1204 N. Delaware Street,
Indianapolis, Marion County.
George Emery original owner,
Lyman S. Ayres and Frederic
M. Ayres later owners,
Arthur Jordan Foundation
present owner.
Neo-Jacobean, 1878.
Robert P. Daggett architect.
(Page 155)



The Neo-Jacobean Mode

THE NEXT architectural style to appear on the American scene was derived from what was termed in England the Queen Anne Revival or the Free Classic style. It developed abroad in the first part of the 1870's and reached our shores about 1876. Its initiator was Richard Norman Shaw, of London, who, like the other architects of the time, saw in the English buildings of the first decade of the eighteenth century (when Queen Anne ruled) an agreeable amalgamation of medieval or Tudor elements with classic Renaissance ones. This transitional style had strong appeal in the 1870's when there was a tendency to achieve more order and sobriety in designing civic and domestic architecture, while retaining a certain amount of freedom and individuality of expression as well as a touch of romantic ardor.

The Queen Anne designation was appropriate for buildings erected by the first architects who adopted this style because they remained close to the original models. But in less than a decade the picture had changed. Striving for originality and relying less on historic antecedents, the next group of architects—particularly those in America—contrived houses that had little to do with those of the days of the good Queen. In fact, as we study their architectural features today, it is evident that most of them belong to the late English medieval architectural vocabulary—late Tudor, principally—with other elements such as French and Flemish added. For this reason the Queen Anne designation soon lost its validity, leading Norman Shaw and others to use the term "Free Classic," and inducing still others to suggest "Free Jacobean," "Modified English Style," "American Vernacular" and "Modern American Renaissance" (when the movement took hold in this country), "American Craftsmen Style," and "Eastlake." The last, named for Charles Locke Eastlake, English



architect of the time (a man primarily interested in furniture and interior design), was an inappropriate term because no architectural works by him were sufficiently well known in this country to serve as models; and matters became so confused in the 1880's (they are no better today) that no one could say exactly when a building was Queen Anne Revival in style and when it was Eastlake.

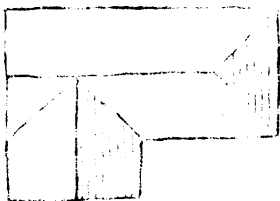
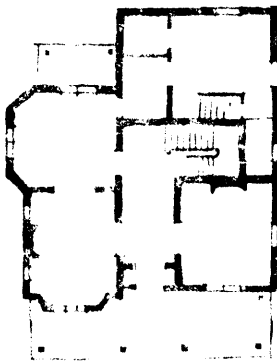
For this reason, and because the movement we are now considering was as vigorous and valid as any of those of the nineteenth century (and no more derivative), it seems reasonable to rechristen it "Neo-Jacobean." This has merit in that it implies the use of architectural elements that were in vogue earlier than the reign of Queen Anne—which is true—and because it might do away with the confusion which has persisted for at least eighty years over the terms Queen Anne Revival and Eastlake.

So much for designations. What characterizes the style?

In plan, elevation, fenestration, and in silhouette it reveals a striving for an independent and creative statement based on studied informality. The floor plan tends to be an irregular square, with slightly projecting sections or bays, and with rather freely arranged, but not impractical, rooms. It is of interest to note that this is typical of late medieval English houses, exteriors of which reflect shapes and positions of rooms in contrast to the classical scheme of arranging rooms within cubical boxes. Emphasis is on a new type of stair hall, which is more like a room than the Colonial axial passageway.

Projecting sections give exteriors a complex and plastic character unlike any of the preceding nineteenth-century styles, a complexity which is heightened, as seen from the outside, by the variety of openings and the diversity of wall treatments. Added to this is the irregular contour of the roof with its many gables, dormers, and prominent chimneys, features stemming from Tudor or Jacobean prototypes found in England and on the Continent.

The earlier expressions of this movement are houses built on the simple L plan, a rectangular block with a projection toward the street. Gable roofs of medium pitch were used, but hip roofs for the main block of the houses were more in vogue. Since, basically, this is not an unusual architectural design, wall and gable treatments



of a special kind were used to make the house conform to this new stylistic family, as we shall see.

More typically Neo-Jacobean than the L plan above is the irregular square with gabled projections and bays. The roof of this type is hipped at front and back (a most unusual custom so far as the history of architecture is concerned) instead of at the lateral ends. When viewed from the street, the roof appears to be pyramidal (the ridge is short) from which gables and dormers project. Other characteristic features, such as treatment of windows and richness of wall surfacing, are better understood when we examine and compare the illustrations of the houses themselves shown herein.

A good example of the Neo-Jacobean frame residence based on the L plan is the Clevenger-McConaha house at Centerville. The projecting gable at right is undecorated except for cut, ornamented shingles and a pair of attic windows. The base of the triangular gable flares out to form a skirt or hood over the second-story window. Small panes of diamond-shaped and square glass are seen in the windows in keeping with the old English tradition; and the corners of the projection at the right are beveled below the gable to suggest a bay. Shapes and sizes of windows throughout reveal a planned and studied informality.

Greater richness of roof contour was achieved in the Hanson-Dowden house in Indianapolis, which is now the headquarters of the Iron Workers Local Union No. 22. The gable roof with a deck on top has been hipped at the ends to increase the variety of planes; a secondary gable projects from the north hip, at right, beside which a prominent banded chimney rises; and a dormer breaks the front slope. The projection toward the street, at left, has a characteristic gable ornament derived from medieval roof braces, a decorative motif which is repeated in all the gables of the house, large and small. Window dressings, too, are based on English Tudor models.

A relatively simple and lucid example of a residence with its main roof hipped at front and back, as described above, is the Daugherty Tobian house at Shelbyville. There are numerous similar houses throughout the state, an exceptionally attractive one being the Weesner-Talbert residence on West Hill Street in Wabash. Here, again,

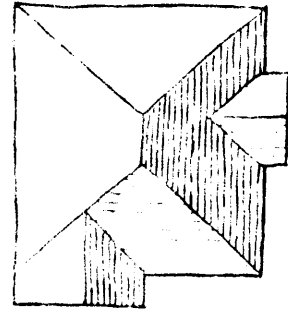


Plate 161

Plate 162

Plate 163

Plate 164

openings terminate in pointed arches. The bold and attractive gable ornaments are based on the old English hammer beam roof trusses, which are used here for decorative purpose only.

The medieval English influence took on a slightly different aspect in many of the brick urban residences that called for greater restraint and more sedate character. This is seen in the Sowder house at Indianapolis, a brick building which, while revealing the basic Neo-Jacobean elements which we have been discussing, has not the textured walls and open-work ornamentation so typical of wooden houses. The Tudor masonry gable has been substituted for that of frame construction; and other kinds of medieval motifs were used, such as the castellate ornament over the windows in the front gable, the square false turrets at the sides of these windows, the square porch posts with Romanesque capitals, and a general effect of sturdy massiveness.

Closely related is the Schmidt-Schaf house at Indianapolis, now the Propylaeum. The floor plan and orientation of the building are different from the Sowder house, but both stem from early English models. Use of modeled terra cotta panels in the peak of the gables and on the stone bands adds richness, as do the capitals of the Romanesque columns of the porch and the sculptural work around the front door. A square tower seen around the corner at the right does not have a prominent part in the total composition.

Closer in plan to the frame residences previously described is the Emery-Ayres house in brick and stone at Indianapolis, with its early English bargeboard on the gabled section at the left. The chimneys with their vertical divisions are effective, two of which ascend on the outer faces of the north and south walls of the building. The large bay at right, balancing the gable, has a dormer in its roof and the round tower around the corner terminates in a conical roof which gives variety to the skyline. The stone belt and sill courses encircling the building add decorative distinction to the whole.

Another Indianapolis house, the Tate-Willis residence, of brick and stone, is designed with a smaller tower rising from a bay near the left corner, adjoining the gable. The Palladian window in the gable and the three-part Tudor window below it combine Renaissance and old English motifs.

Plate 174

Plate 175



Plate 176

Plate 1

idiom, but difficult to use in designing residences. Old fortified European mansions were not intended to convey an impression of warm and homey domesticity.

Interiors of Neo-Jacobean and Romanesque Revival Houses

It is difficult to summarize the interior designs of residences built during the last two decades of the nineteenth century. Frequently the aim of architects and clients was to suggest, if not to imitate, such historical styles as the Elizabethan, Jacobean, or Louis XV. But the people who wanted to be up-to-date were adopting the ideas of Charles Locke Eastlake, whom we referred to in a previous chapter, the author of a treatise on *Hints on Household Taste*.

Eastlake advocated an honest use of materials, good craftsmanship, and originality of design, in an attempt to counteract the extravagant and lavish interiors of his day. Not only were people surrounding themselves with the strangest and most exotic decorative objects that could be found, but samplings of furniture representing different historical styles were thrown together in their rooms. A writer for the *American Architect and Building News* of 1876 referred to it as an age of novelties, and said that a room might contain "a Louis Quatorze cabinet, a Louis Quinze buffet, a Venetian mirror, a chest from Nuremberg, a Dutch clock, Pompeian mantel ornaments, Persian rugs, Turkish divans, and chairs in pairs gathered in out-of-the-way places from Geneva to Madrid." He failed to mention the inevitable odds and ends that came to be known as whatnots or bric-a-brac.

But these items have to do with decoration rather than interior design. The latter, more in line with the theme of our book on architecture, consists of constructional elements such as doors and windows, moldings and paneling, floors and ceilings, stairways and mantelpieces.

Excluding imitative or exotic fads, it is safe to say that the tendency of the last quarter of the century was to emphasize woods of high quality and of contrasting colors, and to show the greatest possible skill in carving them. Oak, walnut (black walnut), and ebonized wood apparently were the most popular, although many others were used. Combinations devised to produce variations of color and grain were

THE INDIANAPOLIS PROPYLAEUM

The Indianapolis Propylaeum was founded in 1888 to inspire a love of literature, music, science and fine arts, to emphasize a civic responsibility and to furnish Indianapolis a woman's social and cultural center. This policy was maintained and enjoyed in the building built for that purpose (by stock subscription) and occupied from 1891 to 1923.

When that location was needed for inclusion in the World War Memorial Plaza, the residence at 1410 N. Delaware was purchased so that the purposes of the Propylaeum could be continued. At that time the dues-paying membership was organized among the share-holders and a program of club activities was introduced. Other groups which had used the Propylaeum as a meeting-place, continued this practice even to the present time.

Although this house had been a family home for some thirty years, very little remodeling was necessary to accommodate club activities. Two of the first floor rooms were thrown together to make a large club room, and the kitchen quarters have been improved from time to time. On the second floor there are seven rooms (each with private bath) for permanent house guests (meals available). The spacious lawn on the north eventually became a paved parking lot. The carriage house was remodeled to provide four studio apartments.

The Propylaeum has a resident manager, and an executive secretary, plus a domestic staff. Regular club programs, certain special functions, private entertaining by members, and scheduled meetings of other groups keep the club house calendar filled. A bulletin is sent to the members each month.

In accepting the invitation to membership each member purchases a share of stock (\$50.00). Dues are paid semi-annually and become delinquent after sixty (60) days; tea-room bills are sent monthly and are due within thirty (30) days. Advance reservation is necessary for all functions, and charge is made for cancellations not made at least 24 hours before the event. Guest lists are limited on some occasions.

The club house is open to members Tuesday through Saturday and an evening buffet dinner is scheduled for one Sunday a month. The club is closed during August.

An annual meeting of share holders is held on the third Monday of October, and an annual meeting of club members is held on the third Monday of May. The board of directors is made up of 21 members, seven being elected each year for a three year term. The board elects the club officers from its membership. The purposes and procedures of the Propylaeum are set forth in the Articles of Acceptance and By-Laws, and certain "house rules". These are posted on a bulletin board available to all members.

"Propylaeum" is interpreted as "the gateway to culture," having been taken from the Greek word "Propylae" which was given to the famous gateway at the Athenian Acropolis.

TEA ROOM - ~~635-6923~~ 317-638-7881
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The
Indianapolis
Propylaeum



1410 North Delaware Street

Indianapolis, Indiana 46202

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ART GUIDE
to
INDIANA

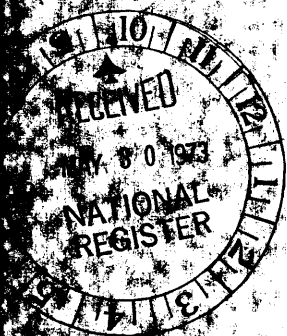
From an Art Survey by
The Indiana Federation of Art Clubs



containing
DIRECTORY OF INDIANA ARTISTS
and
INDIANA COLLECTORS

1931

SEE 3rd SHEET



Art Guide to Indiana

IN publishing this survey the authors have arranged the materials with the idea of encouraging pilgrimages thruout the state to points of historical and artistic interest. With Indianapolis as a starting point, then, the survey follows the state highways, naming the towns along the way with their buildings and other art objects of note. Monographs on the most important and unique phases of art development in Indiana are included.

ROUTE 1. INDIANAPOLIS TO CHICAGO

INDIANAPOLIS, Marion County. **Indiana State Soldiers' and Sailors' Monument**, North Meridian and Market streets; by Bruno Schmitz, architect; "Victory" by George T. Brewster; bronze and navy astragals by George T. Brewster; army astragal by Nicholas Geiger; high reliefs by Herman N. Matzen; group statuary and stone statues by Rudolph Schwarz; bronze statues of George Rogers Clark, William Henry Harrison, James Whitcomb, by John H. Mahoney, and of Oliver P. Morton by Franklin Simmons. **Indiana World War Memorial**, plaza between Meridian and Pennsylvania streets, from St. Clair south to New York Street; Walker and Weeks, architects. **Utilitarian Building**, 777 North Meridian Street, National Headquarters of the American Legion, dedicated June 17, 1925. **Shrine Building**, Greek classic style; center south steps, bronze statue, "Pro Patria," by Henry Herring. **Obelisk**, main shaft, Berwick black granite; inserted on the four sides, bronze bas-reliefs by Henry Herring; lower portion, Moosabeck pink granite. **Fountain**, at base of obelisk, water sprays forty feet, lighted by concealed incandescent lights. **Columbia Club**, 121 Monument Circle; Rubush and Hunter, architects; English and French Mansard style; exterior sculpture panel by Alexander Sangernebo. **English Building**, 124 Monument Circle; Henry M. Saunders, architect; erected in 1881; portrait medallions of English family, east to main entrance; governors of Indiana, main entrance to south, by Henry M. Saunders. **Christ Church**, 121 North Meridian Street; William Tinsley, architect; early English style; triplet art glass windows; mural tablets; altar with filigree work; chimes, first in city; library. **School Administration Building**, 150 North Meridian Street; Richard W. Bock, architect; Italian Renaissance style; group figures by Richard W. Bock. **Federal Building, U. S. Courthouse and Post-office**, Ohio and Pennsylvania streets; John Hall Rankin and Thomas M. Kellogg, architects; Greek classic style; symbolic figures, south facade by J. Massey Rhind; stained glass by Otto Heinigke; mural paintings by W. B. Van Ingen. **Marion County Courthouse**, 300 East Washington Street; in library of Indiana Bar Association, bronze bust of John S. Duncan by Myra R. Richards. **Chamber of Commerce Building**, 320 North Meridian Street; Robert Frost Daggett, architect;



"THE JURY," WAYMAN ADAMS
THE JOHN HERRON ART INSTITUTE

Schools own 199 paintings, principally by Indiana artists; 1,340 black and white prints, and about 1,200 colored prints: School 10, murals; School 26, mural by Will Scott; School 33, murals by Clifton Wheeler; School 32, murals by Lonnie Edwards; School 29, murals by Otto Stark; School 45, murals by Helen McKay Steele; School 50, panels by Olive Rush; School 51, panels by Lonnie Edwards; School 43, mural; School 58, mural by William Forsyth; School 60, murals by Lonnie Edwards; School 71, mural by T. C. Steele; School 54, mural by Clifton Wheeler. **North Methodist Episcopal Church**, 46 West Maple Road; Charles H. Hopson, architect; English Gothic style. **Butler University**, Sunset Avenue; Robert Frost Daggett and Thomas Hibben, architects; modern perpendicular style. **Field House and Stadium**, 400 West Forty-ninth Street. **Third Church of Christ, Scientist**, Washington Boulevard and East Thirty-fourth Street; Robert Frost Daggett, architect; modern perpendicular style. **Tabernacle Presbyterian Church and Educational Building**, 3410 Central Avenue; J. W. Corbusier and later Robert Frost Daggett, architects, fifteenth-century Gothic style; rose window presented by Edgar H. Evans. **Broadway Methodist Episcopal Church**, 2820 Broadway; Foltz, Osler, and Thompson, architects; Gothic style. **First Presbyterian Church**, 1525 North Delaware Street; Cropsey and Lamme, architects; memorial window presented by Mrs. Benjamin Harrison. **Meredith Nicholson House**, 1500 North Delaware Street, former home of Meredith Nicholson where he wrote *The House of a Thousand Candles*. **Propylaeum**, 1410 North Delaware Street; clubhouse; the Portfolio Club, organized in 1890; Indiana Artists' Club, organized in 1917. **Knights of Columbus Building**, 1305 North Delaware Street; "Old Bates House"; Jenne, architect; designs brought from Europe by Hervey Bates, Jr.; "clustered turrets and peaked roofs"; "holly and ebony panels in one of the billiard rooms." **Benjamin Harrison House**, 1230 North Delaware Street; built in 1871. **Arthur Jordan Conservatory of Music**, 1204 North Delaware Street; "formerly the George Emery home"; East-lake type of architecture; "trimmed in fine imported woods. Mr. Emery was interested in hard woods"; built in 1878. **Second Church of Christ, Scientist**, 1201 North Delaware Street; S. S. Beman, architect; Greek classic style. **Jewish Temple**, 973 North Delaware Street; Vonnegut and Bohn, architects; modified Romanesque style; rose window. **Indiana National Guard Armory**, 711 North Pennsylvania Street; Harrison and Turnock, architects; Italian Renaissance style; Roman fasces and coat of arms of the United States in terra cotta by Alexander Sangernebo. **St. Mary's Cathedral**, corner of New Jersey and Vermont streets; Herman Gaul, architect; small copy of the Cathedral of Cologne; Gothic gargoyles by Alexander Sangernebo. **Second Presbyterian Church**, corner of Pennsylvania and Vermont streets; Tiffany window. **Claypool Hotel**, 8 North Illinois Street; exterior bronze tablet of Abraham Lincoln by Louise Stewart. **Statehouse**; Edwin May and Adolf Scherrer, architects; Greek classic style; at east entrance, bronze statue of Governor Levi P. Morton and bas-reliefs by Rudolph Schwarz; at southeast entrance, bronze statue of Vice-President Thomas A. Hendricks by Richard Henry Parks; facing south entrance, bronze bust of