

1405

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

AUG 11 1989

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name University Park
other names/site number University Square

2. Location See continuation sheet

street & number _____ N/A not for publication
city, town Indianapolis N/A vicinity
state Indiana code IN county Marion code 097 zip code 46204

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input type="checkbox"/> private	<input type="checkbox"/> building(s)	<u>0</u>	<u>0</u> buildings
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>1</u>	<u>0</u> sites
<input checked="" type="checkbox"/> public-State	<input type="checkbox"/> site	<u>0</u>	<u>0</u> structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>86</u>	<u>2</u> objects
	<input type="checkbox"/> object	<u>87</u>	<u>2</u> Total

Name of related multiple property listing:
N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Patrick R. Kelsch 7-31-89
Signature of certifying official Date
Indiana Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register.
- See continuation sheet.
- determined eligible for the National Register. See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

Alma J. Byers Entered in the National Register 9/7/89

for Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

LANDSCAPE: Park
RECREATION & CULTURE: outdoor
recreation
RECREATION & CULTURE: work of art

Current Functions (enter categories from instructions)

LANDSCAPE: park
RECREATION & CULTURE: outdoor
recreation
RECREATION & CULTURE: work of art

7. Description

Architectural Classification
(enter categories from instructions)

OTHER: City Beautiful movement
Beaux-Arts Classicism

Materials (enter categories from instructions)

foundation N/A
walls STONE: limestone
STONE: granite
roof _____
other METAL: bronze
CONCRETE

Describe present and historic physical appearance.

University Park is one block square in the Indianapolis downtown area. It is bordered by Vermont (N), Pennsylvania (E), New York (S), and Meridian Streets (W). The park is a visual extension of the four-block World War Memorial Plaza to the north, yet University Park was the first of these two planned areas, and has its separate history and integrity of design.

The park is closely bordered by dense urban development on every side, except the north edge. Commercial, institutional, and governmental buildings, both modern and historic, define the edges of the park.

Originally set aside as a site for a state university in 1821, the park has served a variety of purposes through the years. In 1866, University Park began to take on its current function. During the late 1800s, University Park featured a naturalistic plan of curvilinear, radiating sidewalks.

During the 1920s, University Park assumed its present appearance. George Edward Kessler's 1914 plans for the park called for a central circle with radiating diagonal concrete walkways. Kessler also envisioned heavy plantings at the corners and intersections of the park. With the exception of a walk which connects Meridian and Pennsylvania Streets, this plan and landscaping remains intact today (photo 1).

A variety of bronze sculpture occupies the shaded lawns of University Park. The Depew Fountain is located in the central circle (photo 13). It is one of six sculptures found in the park. The other sculptures are: The Schuyler Colfax statue, the Benjamin Harrison statue, the wood nymph, Pan, and the Lincoln statue. There are a total of 88 objects within the park, all but the wood nymph and Pan sculptures are rated contributing. The 86 contributing objects include 73 streetlights, 8 granite benches, and 5 sculptures.* The plan and design of the park itself is counted as a contributing site. A detailed description of each sculpture follows.

*The Marion County Seminary site marker is not included in this count since it is not prominently sited and is small in scale.

See continuation sheet

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

LANDSCAPE ARCHITECTURE

ART

Period of Significance

1887-1938

Significant Dates

1920

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Kessler, George Edward

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

University Park is a significant example of landscape design. Although set aside as an open space when Indianapolis was platted in 1821, the park assumed its present configuration under the guide of the eminent American landscape architect George Edward Kessler. University Park is also important for its locally outstanding collection of bronze sculpture, executed by some of the nation's most prominent artists of the early 1900s. For its place in the history of the Indianapolis Park system, as the work of a recognized master, and for its fine artworks, University Park is eligible for the National Register under Criteria A and C.

University Park is a beneficiary of one of the earliest examples of Indianapolis' city planning as it relates to the nineteenth century urban park movement and City Beautiful Movement. University Park is a city block located between New York Street on the south, and Vermont Street on the north. The east boundary is Pennsylvania Street and the west boundary is Meridian Street. University Park has been used for multiple purposes during its 157 year history, but ironically, it was never used for a university. When Alexander Ralston set aside Block #25 in his original plat of Indianapolis in 1821, he intended it to be used as a site for a state university, even though Bloomington, Indiana, had already been selected as the site for the university. Then in 1828, the State Legislature ordered the sale of all reserved and unsold lots in Indianapolis to fund the erection of public buildings. But Block #25 was retained by the state for "educational purposes." In 1832, the state leased a portion of the square to the Marion County Seminary who constructed a two-story building at the corner of New York and Meridian Streets in 1833. This was the only educational facility to occupy the space of Block #25. 1

The seminary lasted until 1853. It served as a church to several congregations, including Henry Ward Beecher's Second Presbyterian Church. The seminary building ended its days as the first city high school. In 1860, the building was torn down and the square became a drilling ground for Union troops.

See continuation sheet

9. Major Bibliographical References

Booklover's Magazine. "Karl Bitter: A Master of Decorative Sculpture,"
May 1904.

Bulletin of the Art Association of Indianapolis. The John Herron Art
Institute. Volume 7, number 1. Indianapolis, October 1919.

Fairbanks, Charles Warren, John W. Noble, and John L. Friffiths.
The Addresses. Indianapolis: Hollenbeck Press, 1909.

Indianapolis Magazine, August 1979

Indianapolis News, 18 May 1887, p.1.

Indianapolis Sentinel, 19 May 1887

See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67)
has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings
Survey # _____
- recorded by Historic American Engineering
Record # _____

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property Four acres

UTM References

A

1	6
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5	7	2	2	3	0
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4	4	0	2	5	6	0
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Zone Easting Northing

C

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B

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Zone Easting Northing

D

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See continuation sheet

Verbal Boundary Description

Block #25 of original Indianapolis 1821 plat. Bounded by the west curb
of Pennsylvania Street, the northern curb of New York Street, the
eastern curb of Meridian Street, and the southern curb of Vermont
Street.

See continuation sheet

Boundary Justification

This is the historic boundary.

See continuation sheet

11. Form Prepared By

name/title Katherine Martin
organization Historic Landmarks Foundation of IN date August 8, 1988
street & number 1028 North Delaware Street telephone 317-638-5264
city or town Indianapolis state Indiana zip code 46202

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Bounded by Vermont, New York, Pennsylvania, and Meridian Streets

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Lincoln Statue, 1934

Starting at the periphery of the park and moving inward in concentric circles toward the fountain, the first piece of statuary one finds is the Seated Lincoln at the southeast corner of the park, (photo 2). Sculpted by Henry Hering of New York in 1934, the bronze statue depicts Abraham Lincoln slumping in a chair, his right hand raised in a gesture of peace, his head bent slightly forward. Art lovers point out the natural posture of the figure as it rests heavily on the chair, his feet on the ground as typical of a tired man.¹

The pedestal is made of Vermont polished rose granite. A decorative leaf border is carved near the top of the pedestal, with the words "Abraham Lincoln" centered within the border facade. The northwest side of the pedestal states:

This statue is a gift of Henry C. Long
Citizen of Indiana

Lincoln is dressed in a morning coat and is sitting on his shawl, which is draped over a chair. The chair is a Victorian adaptation of a Neo-classical form with fringe encircling the lower portion of the chair in a Turkish motif, typical of the mid-Victorian era. Attractive details such as Lincoln's watch chain on his vest and his stovepipe hat and gloves lying on the floor behind the chair (photo 3) add pleasant touches of a realism to the sculpture.

Benjamin Harrison Sculpture, 1908

Moving clockwise, the next sculpture one comes to is the Benjamin Harrison statue (photo 4) at the south center edge of University Park facing New York street and the Old Federal Building. The Harrison sculpture is composed of four parts: the plaza, which includes the exedra or semi-circular bench, the plinth, the pedestal and the statue itself. The exedra and pedestal are made of limestone. The statue of Harrison is bronze. The plaza and exedra were designed by Henry Bacon; the statue and supervision were done by Charles Niehaus.

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The stepped up plaza is simple and basically free of ornamentation except for the exedra (photo 5). The following phrases are carved into it: "The Union of the United States--The Supremacy of the Law--Unselfish Public Service". Each end of the bench displays a scrolled lion's leg and foot with an ionic-type capital. Artistic acanthus leaves are carved at the top of the lion's leg section (photo 6).

The plinth is the limestone block that separates the pedestal from the exedra. facing south, within a carved elongated maltese cross, are sculpted Harrison's words: "Great lives do not go out. They go on." The north side of the plinth reads: "Erected in the year 1908 by his fellow citizens to whom Benjamin Harrison represented what is best in public and private life."

Acanthus leaves decorate the base of the pedestal and oak leaves and acorns adorn the top (photo 7). A fringed sash is wrapped around the oak leaves with the ends hanging down at each corner of the pedestal, creating an interesting ornamental effect. An American eagle is centered on the pedestal facade, poised over the inscription:

Benjamin Harrison
A citizen faithful to every obligation
A lawyer of distinction
A volunteer soldier in the War for the Union
A senator in Congress
The twenty-third President of the United States

This inscription is bordered on the east and west with the classical decoration of three sticks lashed together with thongs (photo 7).

The north side of the pedestal contains the words:

Benjamin Harrison
His life exemplified the faith he taught
Industry--fidelity--courage
Sound statesmanship and justice
through the law
(photo 8)

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On the pedestal stands Benjamin Harrison in a slightly open overcoat holding his gloves in his left hand (photo 4). Harrison is standing in a pose that is supposed to be indicative of his attitude during his front porch campaign speeches. His expression is a combination of benevolence and wisdom.

Directly behind the Harrison figure is a chair with curved back and splayed legs, reminiscent of the Greek Klismos chair with lion paw feet, which continues the lion paw pattern in the exedra. A United States flag is draped over the chair, symbolic of Harrison's dedication to the county (photo 8). 2

Schuyler Colfax Statue, 1887

Still moving inward in a concentric pattern, the next statue is the Schuyler Colfax statue (photo 9), located near the center of the park (photo 9). Moved from its earlier location at the southwest corner, this has been the statue's location since 1919. The Colfax statue has a triangular granite pedestal. The inscription I.O.O.F. and the word Colfax in raised letters, are arranged above and below a bronze medallion. The medallion is a scriptural scene of Rebekah at the well giving drink to the servant Isaac (photo 10).

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

Three connecting columns of polished granite with leafy capitals rise from the pedestal base. The columns represent friendship, love and truth. Atop the columns stand Laredo Taft's heroic figure of former Vice President of the United states, Schuyler Colfax. The whole structure is twenty feet high; the bronze section is eight feet, four inches. Colfax is dressed in both an overcoat and a Prince Albert coat. His left knee is bent slightly forward and his left hand is gripping papers resting on his hip. Colfax's right hand is palm up toward his audience. Colfax wears a kind and concerned expression. 3

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Directly next to the Colfax statue is the first of two small sculptures, the wood nymph (photo 11). The wood nymph, or Syrinx, is the companion piece to the Pan sculpture directly opposite on the west side of the fountain. The Pan and wood nymph have been a part of University Park since Myra Reynolds Richards sculpted the bronze figures in 1923. Due to theft, this is the third Pan and the second wood nymph the latest replacement coming in 1981. For this reason, these objects are considered non-contributing. Formerly drinking fountains, the sculptures now rest on tree stumps.

The wood nymph is seated on a breasted tree stump with her left arm cupped to her ear listening to the pan pipes across the way. Her right hand is outstretched holding a rose (photo 11). The wood nymph's right leg rests on the tree, her left leg hangs down. A cloth is draped over her legs. Syrinx's head is wreathed in flowers; her expression is ethereal or mystical.

Pan (photo 12), on the west side of the fountain, is seated with his goat legs side saddle fashion on a tufted tree stump. The base of the stump displays a carved modern, North American Indian-like design. Pan has his flute in hand. His head is complete with ram's horns and pointed ears. He wears a slight smile as he plays.

Depew Fountain, 1913-1919

The focal point of University Park is the Depew Fountain at the center (photo 13). A gift from Emma Ely Depew in memory of her late husband, the fountain was so dedicated in 1919. Karl Bitter was responsible for designing it, but A. Stirling Calder executed the design after Bitter's unexpected death in 1917. (A. S. Calder was the father of Alexander Calder, inventory of the mobile.) The fountain has been appropriately described as "very joyous and whimsical." 4 According to Calder, the idea was to glorify youth and spring.

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The fountain is surrounded by a circular plaza with stone benches. The fountain is built of Stony Creek, Vermont polished granite. There are five levels to the fountain. From the lower water basin rise three tiers. The lowest tier is unadorned.

The second tier contains carved granite half-clam shells from which water flows. Eight dancing children holding hands in a fairy ring, frolic around the fountain (photo 14). The figures (3 girls, 5 boys) are bronze with a green patina finish. All but two have their backs to the fountain. The children wear leaves, seaweed, water lilly pads, and netting, draped over and around their bodies and arms; their heads are wreathed, their feet are bare. The frieze of the third tier contains 16 jumping fish (8 carp, 8 catfish). The fish seem to be playing and dancing along with the children (photo 15).

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

A cylindrical column in the center of the upper basin is carved with frog faces, and atop this column on the fifth level is a woman in a classical toga drape (photo 16), a cymbal in each hand. Her head is tilted to one side and her left foot is on point, raised for a dance. The whole motif is one of youthful exuberance, a feeling that is easily transmitted to park patrons.

Interspersed between the spoke-like sidewalks, University Park is alive with landscaped flower beds and plentiful trees. Picnic tables are placed on the grassy area at the west side of the park. Cast metal Street lamps line each of the walkways. These lamps were installed in 1919-1920. Referred to in documents as "Washington, D.C. Standard" lamps, they feature fluted shafts and acorn globes. Two very unusual lamps are located east and west of the Benjamin Harrison exedra. The posts are decorated with a leaf design and lions' heads. Each of the four feet of the lamp rests on the back of four turtles (photo 17).

University Park remains a vital yet tranquil spot in the middle of Indianapolis. It incorporates what is best of the City Beautiful Movement. University Park is still used extensively for the purpose for which it was intended--a place of rural solace amid urban chaos.

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End Notes
Description

1. The Indianapolis Times, 16 April 1934
2. Charles Warren Fairbanks, The Addresses (Indianapolis: Hollenbeck Press), pp 3-6
3. The Indianapolis Sentinel, 19 May 1887 The Indianapolis News, 18 May 1887, p.1.
4. The Indianapolis Times, 14 April 1936

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Today, a stone marks the site of the seminary in the southwest corner of the park paying tribute to the students who attended the school between 1833 and 1853. The inscription reads: "Placed here July 17, 1878, by the living teachers and scholars in memory of their dead comrades." The top of the stone bears the inscription: "Location of Marion County Seminary - 1833-1853."

University Square catered to the public need in a variety of ways. While the seminary occupied the southwest corner, the southeast corner contained a lumber yard. A cow pasture and a children's playground occupied the north side of the square. Many plans were made for use of the property, but none completed. The Lutheran Church leased property on the northwest corner and then decided not to build. A suggested female seminary as well as a proposed medical school also failed to materialize. 2

J. B. Perrine leased the east side of the square in 1850 for exhibition ground. Enclosed by a tall fence, the area displayed band concerts, balloon ascensions, and fireworks.

After the Civil War, the citizens of Indianapolis began to think about University Square in a different manner. This coincided with the national feeling toward the use of public spaces. After the success of Frederick Law Olmstead's Central Park design in 1858, other publicly owned parks were beginning to take shape. The park, formerly the preserve of noblemen in Europe, was viewed in America as a natural extension of democracy. The park should provide a setting whereby the rich and poor could come together as equals. 3

Seeking a way to impose order on an increasingly chaotic environment, the post-Civil War planners seized the public park idea as an answer to urban social problems. The ideas for the new parks were rooted in the concern that urban life was polluted and crowded. City planners believed that landscaped areas in the midst of the city completed an urban individual, providing him or her with solace away from the workplace. They insisted these pastoral settings added balance to life.

University Square seemed the natural selection for the first park. Within the mile square, the location was ideally accessible. Military Park, just west of the mile square served as a drill

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ground and campsite, and Morton Place to the north had been used as a military prison camp. Both were in a state of disarray and not conducive to the park atmosphere that citizens wanted to achieve. In 1866, a fence enclosed the entire square and nearby residents took up a fund to develop the land into a park. Ten years later, they removed the fence and laid out walks.

An 1887 Sanborn Map shows this earlier walkway system, which consisted of a series of curvilinear, radiating paths throughout the park. This event marked the first formal use of Block 25 as a public park.

The year 1876 is considered the year that University Square officially became University Park. Except for a suggestion in 1879 to rename the park Ralston Park after the man who platted Indianapolis, the area has always been known and accepted as University Park.

As mentioned earlier, University Park has been an open space since 1876. Its current design, however, should be credited to George Edward Kessler (1862-1923). Born and trained in Germany, Kessler is recognized as a master landscape architect and city planner. 4 Although often remembered for his efforts in Kansas City, a recent study suggests that in general, his Indianapolis works are significant examples of his talents as a city designer. 5

Kessler became involved with planning in Indianapolis in 1908, when the Board of Park Commissioners officially retained him as the landscape architect for Indianapolis. Prior to that date, the city Board had consulted with Olmstead, Olmstead & Eliot of Brookline, Massachusetts, and a tentative park plan had been adopted. Through the 1890s the Park Board struggled through financial and political set backs, including a period when the Board was declared unconstitutional by a local court. Under Kessler's guidance, the city adopted and largely implemented a new, more comprehensive plan, including a boulevard system which followed the river, streams, and creeks of the city as well as new designs for older parks linked by these roads.

University Park was redesigned by Kessler in 1914. 6 Permanent walks and lanterns according to his plan were installed in 1919-1920. 7 It is the only park project his firm undertook within the

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original 1821 "Mile Square" plat of Indianapolis, laid out by Alexander Ralston. Kessler, who openly admired Ralston's plan, selected a radically different approach from his usual naturalistic plans for the layout of University Park. Other Indianapolis designs by Kessler, such as the suburb of Brendenwood, Riverside Park, and his boulevard system reflect the naturalistic influence of Frederick Law Olmstead and the late 1800s park movement. University Park is significant within Kessler's Indianapolis works because of its symmetrical, Beaux-Arts design. The formal plan for University Park may have been suggested by its urban location, and, one may speculate that Kessler's use of diagonal paths and a central round form were inspired by the 1821 "Mile Square" plat.

University Park retains much of its original (1914) intention. Cross walks connecting Meridian and Pennsylvania Streets now bisect the park, but the most important elements of the design—its symmetry, the use of diagonal walks, intersections and borders heavily planted with deciduous trees, and a central fountain as a focal point—remain intact.

As a locally important work executed by a nationally recognized master, University Park is eligible for the National Register under Criterion C.

George Kessler's involvement with planning in Indianapolis ended in 1915, although during the 1920s, he was retained once again to develop an outer boulevard system.

Visually, University Park forms an extension of the World War Memorial Plaza which is immediately north of the park. The formal design of University Park is very compatible with the City Beautiful qualities exhibited in the later War Memorial Plaza. (The Plaza was apparently first suggested in January 1920, and construction began in 1924.) It is unknown if Kessler was aware of or had a hand in plans for the Plaza.

University Park is also of local importance for its outstanding collection of fine sculpture. An individual discussion of the significance of each sculpture follows:

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For some time, the park consisted of walks, grass and a bandstand. Then in 1887, the Schuyler Colfax statue became the first piece of statuary placed in the park.

Indiana native Colfax served as Vice President under Ulysses S. Grant from 1869-1873, and was therefore, considered a most appropriate subject to memorialize in bronze.

Dedicated May 19, 1887, the statue first occupied a portion of the southwest quarter of the square. Moved several times, park officials, in 1919, finally placed the Colfax statue in the middle of the east half near the Depew Fountain. 8

A. A. McKain contracted for the monument and Lorado Taft sculpted it at the cost of \$6,000. Taft, an up-and-coming young sculptor of only 27 years of age, was selected for his previous work on the General Lafayette statue for the Randolph County, Indiana Soldiers Monument. Taft studied at the Ecole des Beaux Arts in Paris and served as an instructor at the Chicago Art Institute at the time he designed the Colfax statue. Later, Taft received medals at the Chicago Exposition of 1901 and the St. Louis Exposition of 1904. Noted mainly for his work in his native Illinois such as the Fountain of Time in Chicago and Alma Mater of University of Illinois, he also designed the Columbus Fountain in Washington, D.C. and authored the book, The History of American Sculpture in 1921. 9

Benjamin Harrison Statue (photo 4, 7, 8), 1908

The logical statue successor to former Vice President Colfax was a statue of former President Benjamin Harrison, who served from 1888-1892. Representatives of the Commercial Club, a Republican mens' organization in Indianapolis; the State Bar (Harrison was a lawyer); and the Board of Trade, met in April 1901 to discuss erecting a monument to the former President. They collected \$50,000. After much debate on the proper location, governor Frank Hanly finally approved the site of University Park in January 1906. The Harrison Monument Association chose Charles Niehaus of New York City as the sculptor.

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Niehaus, a former student of the Munich Academy, combined a Neo-classical style with a distinctly American touch. Among the representative sculptors of his day, patrons primarily associated him with sculptures of public figures in Washington, D.C., alone he had nine pieces to his credit, including John Paul Jones and Dr. Hahnemann, "a learned expert." The Hahnemann statue is considered his best work, and the James Garfield work in Cincinnati is also considered outstanding. Harrison's statue is in good company with these noted works. 10 Henry Bacon designed the pedestal and plaza of the Harrison statue. The unveiling occurred October 17, 1908.

Henry Bacon, who grew up in Illinois, studied architecture at the University of Illinois, graduating in 1888. He received the Rotch Traveling Scholarship and sojourned through Europe from 1889 to 1891. His most famous architectural accomplishment came late in his life after he designed smaller works. Bacon designed the Lincoln Memorial in Washington, D.C. in 1922. He died in 1924. 11

The Neo-classical style of the Harrison statue corresponded to style developments within the national urban park movement. As the century drew to a close, new planning ideas stirred the local imagination, calling forth new concepts of how to use public spaces. The Chicago World's Columbian Exposition in 1893 sparked what is known as the City Beautiful Movement. 12

The premise of the City Beautiful Movement was to bring "order to the disquieting jungle of American towns, an order based on uniformity, on the classical style public architecture, on reverence for natural beauty." 13 In University Park, the symmetry and classical themes of the sculpture reflect this movement.

The Depew Fountain (photo 13), 1913-19

The two noble political figures bestowed dignity upon University Park. A fountain centerpiece next added beauty and youth. Mrs. Emma Ely Depew (d. 4-11-13) bequeathed \$50,000 to the Park Board to erect a fountain in memory of her husband, Richard Johnson Depew (d. 2-11-97). The Depew Fountain replaced an ordinary spray fountain.

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In November of 1913, the Board of Park Commissioners awarded the commission for the Depew Fountain to Karl Bitter, after reviewing proposals from other sculptors. Bitter, a Viennese native, came to the United States in 1889. He became a distinguished sculptor, having worked on reliefs on the Pennsylvania Station in Philadelphia and the Metropolitan Museum of Art in New York. He also sculpted the \$200,000 doors of Trinity Church in New York. Bitter had ties to the art community in Indianapolis through his friend Rudolph Schwarz who taught at the John Herron Art Institute. Unfortunately, Bitter died in a traffic accident in 1915. He had only completed a small model of the fountain so his successor, A. Stirling Calder finished Bitter's design. 14

Born in 1870 in Philadelphia, Calder studied at the Pennsylvania Academy of Fine Arts, and in Paris. He won the grand prize at the Alaska-Yukon-Pacific Exposition in 1909. He taught at the National Academy of Design in New York. The Ericsson Memorial, a gift to Iceland from the American people, is said to be his best work, but Calder considered the Depew Fountain his best. 15

Henry Bacon collaborated on the plaza design for the fountain, formally dedicated on September 13, 1919.

Syrinx and Pan (photos 11, 12), 1923-1970s

Henry Stouch, a traveling salesman, left \$1,500 to be used for "the comfort of others in University Park". Matching his funds, the Parks Department erected two drinking fountains on either side of the Depew Fountain, and then commissioned local sculptor Myra Reynolds Richards to sculpt figures to adorn the drinking fountains. Richards designed the Fletcher Fountain at Ladywood School, a James Whitcomb Riley statue in Greenfield, a fountain in Turkey Run, and the General Lawton Memorial at Arlington Cemetery. Richards finished the bronze figures of Pan and Syrinx, the Wood Nymph, in 1923 and they were placed on the fountains. But Pan and the Wood Nymph had a troubled history. In May 1959, the Wood Nymph disappeared and Pan turned up missing in September 1970. The Parks Department commissioned Adolph Wolter to replace the figures in 1973. In the late 1970s Pan was again stolen and the Parks Department assigned Roger White to sculpt a new Pan. Since 1980, Pan and the Wood Nymph rest on tree stumps in place of drinking fountains.

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Despite the fact that Pan and Syrinx are not the original sculptures, every effort has been made to retain the feeling of the originals. The current figures are still very much in keeping with the mythological motif of the Depew Fountain that they accessorize.

Lincoln Statue (photo 2), 1934

The Seated Lincoln completes the list of University Park statuary. Henry C. Long, a local lumberman, Civil War veteran, and Lincoln aficionado, left \$10,000 in 1901 to the city to erect a statue of Lincoln in University Park. The city, who wanted the money to go towards something else, was finally forced to fulfill Long's original request.

The City Park Board selected Henry Hering of New York as the sculptor. Hering, a student of St. Gaudens--the dean of American Sculptors--studied at the Ecole des Beaux Arts in Paris. Hering sculpted the Civil War Monument at Yale University and various Chicago works, including a Field Museum sculpture. In Indianapolis, Hering designed Pro Patria on the steps of the World War Memorial. The Lincoln statue is considered a fine example of his work. 16 These two sculptures are the only known works by Hering in Indianapolis.

Dedicated on April 6, 1935, the Lincoln statue was placed on the southeast corner of the square. In 1959, the state suggested turning University Park into a Lincoln Shrine, but the proposal failed.

University Park survived other proposals in the 1950s and 1960s, such as one to use the park for underground parking. Over the years, the park has also survived much bickering among the State, City and Memorial Commission over its care. In a rather complex arrangement, University Park continues to be maintained with city funds, owned by the State, and administered by the Memorial Commission.

The sixties and seventies saw cleaning, repairs and updating of University Park. The Depew Fountain was fitted with a new jet spray and lights.

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Indianapolis Magazine reported in 1979 that University Park was the most used park by downtown workers. 17 University Park continues to be the most active and most major park in the mile square and five-block War Memorial Plaza area. It still fulfills the need and function that was the vision of those early promoters of urban parks. Alexis de Tocqueville believed that parks were a necessary instrument of democracy. The park would set people free from the structured order of the town, free from its tensions, and free from class consciousness. 18 University Park fulfills the planned urban park and City Beautiful prescription in Indianapolis. The classically designed art brings order to the surrounding environment, yet the Depew Fountain, Pan, Wood Nymph, and grounds also evoke a feeling of freedom that the city park planners originally intended.

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Significance

1. The Indianapolis Star, 19 June 1966, Sec. 1, p. 18
2. The Indianapolis Star, 19 June 1966, Sec. 1, pp 18-19
3. Sprio Kostof, America by Design (Oxford: Oxford University Press, 1987), p. 215
4. See Mel Scott, American City Planning Since 1890. (Berkeley, CA: University of California Press, 1969), p.13.; Richard Guy Wilson, The American Renaissance 1876-1917. (New York: Pantheon Books, 1979), p. 87.; and James O'Day, "George Edward Kessler and the Indianapolis Park System: A Study of its Historical development during the City Beautiful Era, 1895-1915," (Graduate Thesis, Ball State University, Muncie, IN, 1988), Chapters II and III.
5. James O'Day, "George Edward Kessler and the Indianapolis Park System: A Study of its Historical Development During the City Beautiful Era, 1895-1915," (Graduate Thesis, Ball state University, Muncie, IN, 1988).
6. A plan for University Park, bearing Kessler's name, appears in the 21st Annual Report of the Board of the Indianapolis Park Commissioners, 1915.
7. 24th Annual Report of the Board of the Indianapolis Park Commissioners, 1920.
8. George W. Geib, Indianapolis: Hosiers' Circle City (Tulsa: Continental Heritage Press, Inc., 1981) p.62
9. Ibid
10. The Indianapolis News, 18 May 1887, p.1
11. Who Was Who 1897-1942 (Chicago: The A. N. Marquis Co., 1943), vol. 1
12. Fairbanks, p.3
13. Fairbanks, P.3

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14. Geib, Indianapolis: Hoosiers' Circle City p. 62
15. Kostof, America by Design, p. 183
16. The Indianapolis Times, 8 October 1917
17. Indianapolis Magazine, August 1979, p. 17
18. Kostof, America by Design, p. 216

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The following information is the same for each photograph:

- 1) University Park
- 2) Indianapolis, Indiana
- 3) Photographer - Katherine Martin
- 4) June 1988
- 5) Negative on file at Historic Landmarks Foundation of Indiana

Photo	#1	Camera facing south
	#2	<u>Seated Lincoln</u> - camera facing northwest
	#3	Camera facing southeast
	#4	Benjamin Harison - camera facing northeast
	#5	Exedra - camera facing northeast
	#6	Camera facing north
	#7	Camera facing north
	#8	Camera facing south
	#9	Camera facing south
	#10	Camera facing west
	#11	Wood Nymph - camera facing northeast
	#12	Pan - camera facing northeast
	#13	Depew Fountain - camera facing southwest
	#14	Camera facing north
	#15	Camera facing northeast
	#16	Camera facing northwest
	#17	Camera facing east

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

Indianapolis Times, 14 April 1936

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Leary, Edward A. Indianapolis: A Pictorial History. Virginia Beach: The Donning Company, 1980

Literary Digest: "Letters and Art". May 15, 1915

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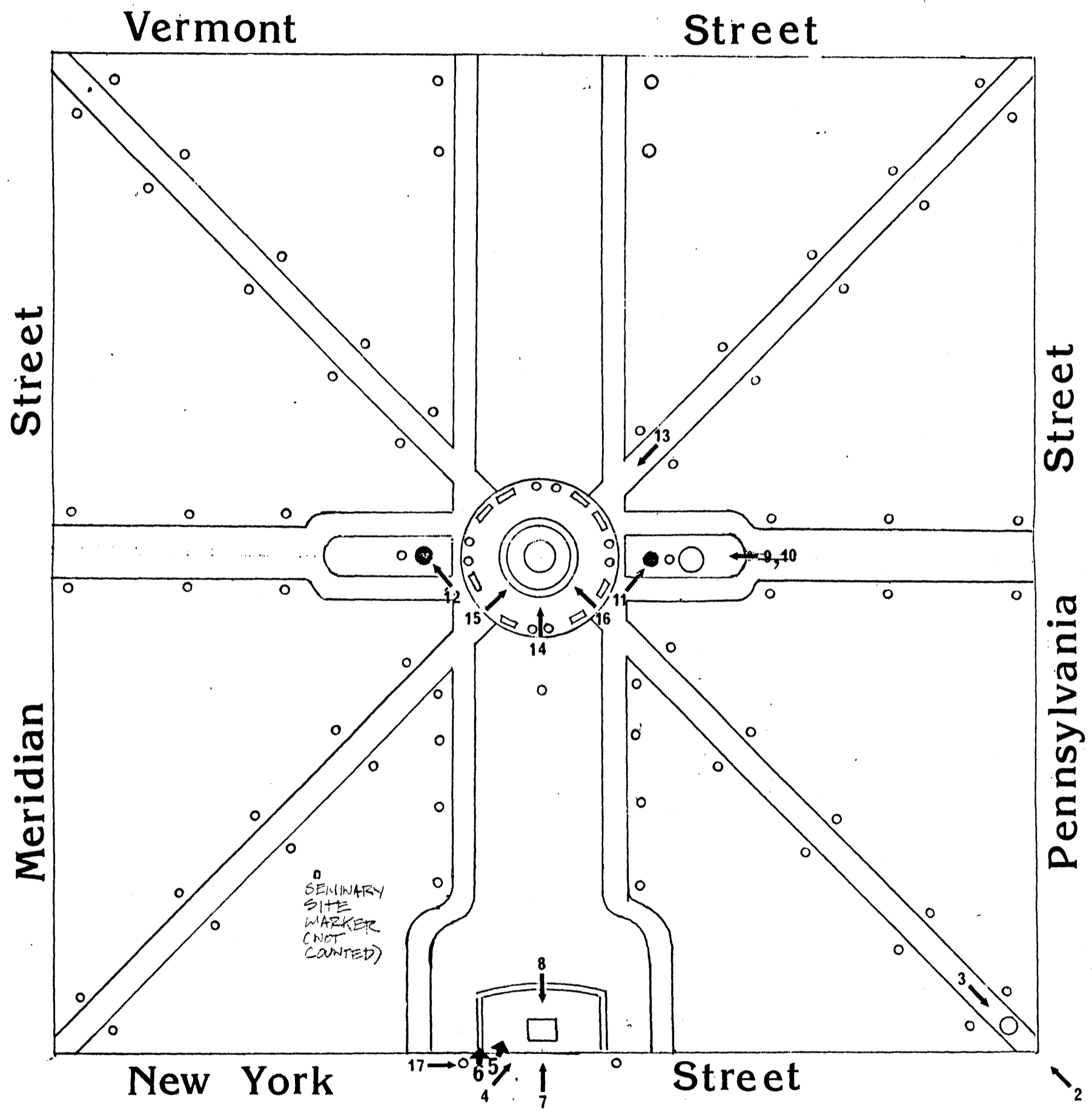
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University Park

- indicates non-contributing
- indicates streetlight