

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

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

OMB No. 1024-0018

OLDFIELDS

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Oldfields

Other Name/Site Number:

2. LOCATION

Street & Number: 1200 W. 38th St.

Not for publication: \_\_

City/Town: Indianapolis

Vicinity: \_\_

State: Indiana

County: Marion

Code: 097

Zip Code: 46028

3. CLASSIFICATION

Ownership of Property

Private: X

Public-Local: \_\_

Public-State: \_\_

Public-Federal: \_\_

Category of Property

Building(s): \_\_

District: X

Site: \_\_

Structure: \_\_

Object: \_\_

Number of Resources within Property

Contributing

10

6

11

11

38

Noncontributing

\_\_ buildings

\_\_ sites

\_\_ structures

\_\_ objects

\_\_ Total

Number of Contributing Resources Previously Listed in the National Register: 38

Name of Related Multiple Property Listing:

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**4. STATE/FEDERAL AGENCY CERTIFICATION**

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

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

\_\_\_\_\_  
Date

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

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

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

\_\_\_\_\_  
Date

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

**5. NATIONAL PARK SERVICE CERTIFICATION**

I hereby certify that this property is:

- \_\_\_ Entered in the National Register
- \_\_\_ Determined eligible for the National Register
- \_\_\_ Determined not eligible for the National Register
- \_\_\_ Removed from the National Register
- \_\_\_ Other (explain):

\_\_\_\_\_  
Signature of Keeper

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

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**6. FUNCTION OR USE**

Historic:	Domestic Domestic Landscape	Sub:	Single Dwelling Secondary Structure Garden
Current:	Recreation Landscape	Sub:	Museum Garden

**7. DESCRIPTION**

Architectural Classification: Late 19<sup>th</sup> & 20<sup>th</sup> Century Revivals: French Renaissance

Materials:

Foundation:	Concrete
Walls:	Stucco, concrete
Roof:	Stone (slate)
Other:	Wood, Asphalt

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**Describe Present and Historic Physical Appearance.**Landon & Boyd Site History

Oldfields began as a group of farms outside the city of Indianapolis near the turn of the century. In 1907, the entire area bounded by the White River, Michigan and Maple Roads was purchased by two Indianapolis Water Company executives, Hugh McKennan Landon and Linneas Comer Boyd.<sup>1</sup> Landon and Boyd purchased lands to develop the Town of Woodstock, half of which Landon used to build his home and supporting structures forming an estate in the American Country Home style. It was not self-sufficient, but it was his escape from a busy business career, accessible by car, where he could live peacefully with his family in the country.

The property consisted of a lower area and flood plane, where the Indianapolis Water Company planned to build a reservoir, and an upper area, divided into two tracts: Landon purchased tract B and Boyd purchased tract A. Landon and Boyd co-developed the town of Woodstock on the tracts and built their homes within the development.<sup>2</sup>

Between the fall of 1908 and the summer of 1909 the concrete arch bridge between Boyd's and Landon's properties was designed and built by civil engineer and former Professor of Engineering at Purdue University, Daniel B. Luten.<sup>3</sup> In September 1908, Landon and Boyd contracted for construction of a second bridge with Mr. Luten.<sup>4</sup> This was to be a steel bridge, spanning the Terre Haute, Indianapolis and Eastern Traction Company (THI & E) tracks running from Indianapolis and Lafayette. It was located on the northwest border of the development.

In May 1909 William Curtis Mabee, Civil Engineer and Indianapolis Water Company Engineer, surveyed the property and drew up the plat for the new "Town of Woodstock," which showed Woodstock Road and the THI & E running through the northeast section of the plat.<sup>5</sup> Boyd and Landon then hired Scottish landscape architect George M. McDougal to "transform the fields, ravines and gravel pits into an elegant residential neighborhood."<sup>6</sup>

Oldfields Construction

Oldfields was built as an estate early in the twentieth century for the Hugh McKennan Landon family. It was designed and built between 1909 and 1913 by architect and engineer Lewis Ketcham Davis, the brother of Mrs. Suzette Landon. Originally it included a home with gardens, greenhouse, tennis court, and several support buildings.

The main house is a two-and-a-half-story reinforced concrete frame house finished in stucco. The building foundation was reinforced concrete. The reinforced frame was infilled with hollow terra cotta tiles.<sup>7</sup> Reinforced concrete beams at each floor level were located at 50-inch centers to support the hollow terra cotta tile infill.<sup>8</sup> The home was much like the French style country homes seen in Victorian and Georgian England, with a main

<sup>1</sup> Carolyn Schleif, "Oldfields: An Historic Structures Report" (master's thesis, Department of Architecture, Ball State University, 1988), p. 11.

<sup>2</sup> Giffin, Marjie Gates, *Water Runs Downhill: A History of the Indianapolis Water Company and other Centenarians* (Indianapolis, In.: Privately Printed, 1981), p. 61-62.

<sup>3</sup> Plus Four Architects, "The Bridges at the Indianapolis Museum of Art" (summer 1991), p. 4 and 5.

<sup>4</sup> *Ibid.*, p. 4.

<sup>5</sup> Marion County, Plat Book 15, p. 58, May 26, 1909.

<sup>6</sup> Indianapolis Museum of Art, *Lilly Pavilion of Decorative Arts* (Indianapolis, IN.: Indianapolis Museum of Art, n.d., after October 1978), p. 1.

<sup>7</sup> Identified with infrared photography, spring 1998.

<sup>8</sup> Schlieff, "Oldfields: An Historic Structures Report," p. 46.

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body and a service wing.<sup>9</sup> Also, like the English estates, it had a view of its surrounding lands, in this case overlooking the White River.

The plan of the house was rectangular, with the long side oriented north and south. Two pavilions protrude on each of the east and west elevations from the main body of the house. The service wing was appended to the north end of the main house. It was set back from the main body of the house and had a lower roof line. The formal entrance was through the northeast pavilion with the service wing door further to the north.

Each pavilion and each end of the hipped roof of the house contained a hipped dormer. Centrally located, between the protruding pavilions, were five more dormers, front and back. The service wing also had two front-facing and one rear-facing dormer. In addition to the dormers, five stucco-finished brick chimneys penetrated through the steep slate roof. The eaves were decorated with stucco modillions with crown moldings and dentils below.

The main body of the house was decorated with horizontal stucco belt course at each floor level and stone trim at the windows and doors. A limestone water table was located around the base. The service wing continued the horizontal bands from the rest of the building, but other decoration was held to a minimum. There was stucco trim around the windows and doors, but there were no decorative scrolls or dentil moldings on this wing.

Openings in each protruding pavilion were rectilinear and flanked by stucco pilasters. All windows and doors were wood. The second floor had two French doors leading to balconies over the doors at each pavilion.

On the first floor, the five center windows on the east (front) elevation and three windows on the south elevation had semi-circular transoms. The five center arches on the west (rear) elevation had semi-circular openings also. However, on the south end of the house, above the doors to the sun room, all openings were topped with elliptical transoms.

To the west of the house was a grass terrace over a garage/service area. The terrace and stairs led to the garage level with stone balustrades, in keeping with the Chateau-like architecture of the rest of the house.

### Landon Interiors

The Landons entered the main house through the northwest pavilion into the music room (Room 101). A library (Room 103), a sunroom (Room 104), a living room (Room 105), a porch (Room 106), and a dining room (Room 107) filled out each bay and recess as one walked counterclockwise through the formal rooms of the main level.

The Landon music room (Room 105) was lined with rosewood Rococo paneling carved by Tiffany's of New York.<sup>10</sup> Mr. Landon's father owned a lumber yard in Kokomo, Indiana, and was able to procure special woods from all over the world for Oldfields. Centered in this room was a fireplace surrounded by a wood mantel, and the floors were covered with herringbone parquet.

The Landon library (Room 103) was High Victorian in style. It had fumed oak woodwork<sup>11</sup> and a Gothic carved wood mantel surrounding the fireplace. The room was lit by double candle electric wall sconces and an electric chandelier. The flooring was a random-plank hardwood floor oriented north and south.

Beyond the Landon library was their sunroom (Room 104) which featured many windows and a tile floor. The floor was one step lower than the rest of the house and had radiators so that the room could be enjoyed in the wintertime. To the northwest of this room was the living room (Room 105) with crown moldings as well as a

<sup>9</sup> Schlieff, "Oldfields: An Historic Structures Report," p. 38.

<sup>10</sup> Alice Landon Sawyer, personal letter, July 18, 1971.

<sup>11</sup> Letter From Alice Landon Sawyer, July 18, 1971.

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hardwood floor laid in a herringbone pattern.

North of the Landon living room was a second sunspace or porch (Room 106), again with its floor one step lower than the rest of the main floor. The floor was covered with a patterned tile, and plants filled the room. Arched transoms were echoed in the opposing plaster walls and complex vaulting of the plaster ceiling. Radiators were added shortly after the house was built, which lined the east wall for winter use. The steps leading to this room, as well as the wood and stone trim detailing, indicated that this room was originally built as an outdoor living space which looked onto a grassy terrace. From the terrace one could see the White River beyond.

Beyond this room was the dining room (Room 107), with walnut paneling<sup>12</sup> surmounted by a plaster cornice. The fireplace was centered along the east wall, and flooring was parquet hardwood, also from the Landon mills.

The Landon floor plan for the east portion of the service wing is difficult to document. There was a kitchen (Room 109), butler's pantry (room 108), servants' room (Room 112) and a back porch (Room 116) which appear to remain in their original locations. Surviving floor plans indicate that there was plumbing for a powder room to the north of the main entrance. Most likely, there was also an elevator.<sup>13</sup> The walls were all painted plaster with wood trim surrounding doors and window openings.

Upstairs was the second floor study and private suites for family. The walls of the study (Room 201) were lined with wood bookcases on either side of the wood fireplace mantel. The plaster ceilings were coved, and the hardwood floor was laid with a herringbone pattern. The room was lit by two-light wall sconces and a centrally located semi-indirect hanging light fixture.

The remainder of the second floor was occupied by family bedrooms, bathrooms and the service wing. There was a master bedroom (Room 215), closet (Room 216) and bath (Room 217) at the top of the stairs, and two bedrooms (Rooms 214 & 211) with an adjoining bath (Rooms 212 & 213) west of the study. There probably were two or more rooms south and southwest of the study before reaching the sleeping porch. (Room 209)

The service wing had at least two rooms (Rooms 219 & 220) and one bathroom (Room 218). The walls are painted plaster with wood trim surrounding window and door openings. The floors were hardwood in the rooms and white hexagonal mosaic tile in the bathroom. Near the stair hall was a stairway leading only to the third floor and an elevator that connected the second floor to the main floor and basement levels.

A ballroom (Room 300) occupied most of the third floor. There was also one room (Room 305) and a stair hall north of the ballroom, and at least one other room (Room 301) to the south. These rooms had oak plank flooring, and the walls and ceilings were painted plaster with wood door and window trim.

In the basement was a laundry (Room 016), boiler room (Room 013), pump room (Room 017), root cellar (Room 005), furnace and storage rooms (Rooms 002, 003 & 004) and a stair to the kitchen service area. Under the terrace was a three-car garage (Room 010), a room for the driver (Room 011), a hallway (Room 007), storage room (Room 008B), toilet (Room 008A), and a billiards room (Room 009). An arcade followed the west edge of the garage level and ran the full length of the terrace above.

More or less concurrently with construction of the Oldfields house, the grounds of the property were also developed, primarily as a number of functional landscape spaces organized around the house. These spaces included a formal garden and tennis court south of the house, while to the north were a greenhouse, associated flower and vegetable gardens, an orchard area and several service buildings.

To the south of the main house was a walkway leading down brick steps over a stone arched limestone bridge to

<sup>12</sup> Letter From Alice Landon Sawyer, July 18, 1971.

<sup>13</sup> Interview with Carol Delaplaine-Lyons, July 24, 1998, and interview with Peggy McCarty, July 27, 1998.

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a square formal rose garden. The path stepped up to the garden, flanked by two marble statues of Hermes at the north side of the garden. It had a central circular fountain with cobblestone base that was surrounded by flowers in four quadrants. All four sides contained graceful painted wood arbor entrances, except the west side, where the arbor arched over a bench. The square boundary wall was brick with a limestone cap, as was the rim of the fountain.<sup>14</sup>

East of the rose garden was a tennis court. North of the main house was the greenhouse, flower and vegetable gardens, an orchard area, and several service buildings. They featured a large palm house, range, and potting shed.

To the northeast of the greenhouse was the service area. The service buildings included a double cottage, a single cottage, and a barn. Today these buildings all have wood siding, brick bases, wood windows and doors, as well as asphalt shingle roofs.

Along the canal a cobblestone pump house was built. Just in front of it, within a small grass circle within a widened area of the canal path, was placed a cobblestone birdbath.<sup>15</sup>

### Olmsted Brothers Landscape

In 1918 Mrs. Suzette Landon died, leaving Mr. Landon with three daughters. Two years later he married Jessie Spalding from Chicago. In the spring of 1920 Landon and his new wife visited the Thomas W. Lamont estate in North Haven, Maine, and were inspired by its gardens, designed by Percival Gallagher, a landscape architect of the nationally renowned firm of the Olmsted Brothers of Brookline, Massachusetts. The Lamont property included a formal flower garden, shrub borders, a vegetable garden and a ravine garden. After seeing the Lamont property, Mrs. Landon wrote to the Olmsted Brothers and asked for Gallagher's assistance at Oldfields.<sup>16</sup>

Percival Gallagher, designer of the Oldfields landscape, was an important member of the Olmsted Brothers firm during the early twentieth century. Gallagher began practicing as an apprentice at the Olmsted office in 1894, and worked there for ten years. After a brief stint in a partnership with James Sturgis Pray, he rejoined Olmsted Brothers as an associate in 1906, continuing until his death in 1934. A skillful designer, Gallagher was trusted with a series of important commissions and brought clients to the firm through the recommendation of previously successful projects. One area of Gallagher's expertise was the design and development of estate grounds. A series of projects in New York (Ormston, Baker Estate), Pennsylvania (Penshurst, Gowen Estate, Fuller Estate, Radnor Valley Farm, Wilowby, Longmeadow House, Stoneleigh, Clairemont), and Maine (Lamont Estate, Norton Estate) predated his work at Oldfields in Indianapolis for the Landons. These estates contain features and design concepts similar to those found at Oldfields.<sup>17</sup>

Most of the Gallagher landscape elements were designed and completed between 1920 and 1925. Utilizing to some degree, the extant features from the previous development of the grounds, Gallagher reorganized the design, increasing its coherence. Noting a series of problems with the approach and outlooks of the property's existing configuration, Gallagher developed a bold, new design, which clearly shaped Oldfields as a series of separate spaces. The differentiation of specific landscape spaces served to extend the grounds' apparent size and diversify the landscape experience. In great part, this differentiation of spaces was accomplished by

<sup>14</sup> Patricia M. O'Donnell, Heidi Hohlmann, "Oldfields Estate Sculpture & Horticulture Study, 1996, p. 19-20.

<sup>15</sup> Ibid., p. 22.

<sup>16</sup> Patricia M. O'Donnell, Heidi Hohlmann, Landscapes, Charlotte, VT, February 1999.

<sup>17</sup> Ibid. (Many of these commissions are discussed in the report on the life's work of Percival Gallagher, by Robin Karson, December 6, 1993.)

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Gallagher's skillful use of formal and informal design styles.<sup>18</sup>

Six principal spatial components, each with a unique character, were created in Gallagher's design:<sup>19</sup>

Entry Sequence. In 1922, a formal entry experience was created in the new plan, modifying the previous entry to the house. The main entrance to the property was located on Woodstock Drive off Michigan Road. In 1923, limestone and brick piers were designed to define this entry, and were part of a large brick wall which defined the perimeter of the property. In 1924, the entry piers were supplemented by an ornate iron gate (designed by Fermor S. Cannon, a prominent local architect). From the gateway, the drive crossed a bridge with linear views over the interurban transit line, compressed along the hedge and tree- framed greenhouse and vegetable gardens and proceeded to the Grand Allée. Beyond the Grand Allée, Woodstock Drive continued through Oldfields to the other estates beyond the property line, which was marked by another iron gate with limestone piers. The drive continued through the other properties and eventually exited onto 38th Street.

Grand Allée. In 1921, Gallagher designed a grand, tree-lined vista on axis with the house, divided in two parts by Woodstock Drive. On the west, or house side, twin rows of trees flanked a rectangular lawn panel while on the east a tree-lined, narrow rectangle formed a vista with a circular fountain and a statue--"The Three Graces"--providing the visual terminus. The vista from the house was a grand-scale, formal feature planted with decreasing sizes of trees from foreground to background to accentuate the perspective effect. The topography was also controlled, to eliminate the road from the view back toward the house, and with the grade raised around the back of the fountain and statue. Evergreens were planted to frame the statue and together with the raised grade, also blocked the view of the interurban line and enclosed the vista.

Border Gardens. A pair of woodland border gardens flanked the grand allée and vista. These gardens were designed as pedestrian scale landscapes with form, texture and seasonal interest, and served as a transition between the bold allée and the adjacent orchard and pasture. Sculptural elements--two pairs of limestone putti--were also located in this garden during the Landon tenure.

Ravine Garden. In 1920, Gallagher designed an informal garden southeast of the house in sun and light shade on sloping ground, organized along curving stone paths and a meandering water course, with a profusion of flowering perennials, bulbs, shrubs and small trees. Other features in the garden included an oak bridge across the stream and a semicircular limestone bench above the ravine. The Ravine Garden linked the house and formal garden to paths along the canal and also provided views and visual connections to other spaces, which extended the landscape's overall perceived magnitude.

Formal Garden. In 1921, Gallagher redesigned the existing formal garden located on the house's south axis from the library over the stone bridge. The formal garden's axial relationship to the house was maintained, and the redesign primarily altered the shape of the planting beds. The garden's symmetrical design, based on concentric squares and circles, contrasted with more naturalistic, informal spaces adjacent to it, heightening the landscape's differentiation of space. Features in the garden included brick and limestone benches, a central fountain, wooden arbor elements, and two limestone caryatids marking the garden entrance.

Hillside Ramble. A series of paths formed a hillside ramble along the property's sloping western edge, above the water canal. Meandering through a shady woodland with views to the canal, the ramble provided connections between the varied landscape spaces.

These six principal spaces of the Oldfields garden acted synergistically, with each part contributing a distinct character to the overall landscape. Yet the six principal spaces were supplemented by additional landscape compositions on the property. These secondary spaces generally had a more functional purpose and were often

<sup>18</sup> Patricia M. O'Donnell, Heidi Hohlmann, *Landscapes*, Charlotte, VT, February 1999.

<sup>19</sup> *Ibid.*



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enclosed by hedges or dense plantings of shrubs. These spaces added another layer of diversification to the landscape palette and included:<sup>20</sup>

The Orchard. Enclosed by a fence, this space had a grid of fruit trees with two sets of paired, linear gardens. The space was unevenly divided into two panels by a walk that led from an arbor on Woodstock Drive, across the orchard, toward the northern Border Garden. The walk was lined by beds planted in perennials, annuals or vegetables, which are seen in only one period photograph.

Cutting Garden and Greenhouse Area. Located across Woodstock Drive opposite the orchard was a flower garden and greenhouse, which were enclosed by a hedge. Allée trees lining Woodstock Drive and the drive to the Lilly House also served to enclose the south and east sides of the garden. The garden was organized as a series of long rectangular beds oriented northwest/southeast. A path off the main axis of the greenhouse led toward the Lilly House.

Service Area. Located north of the entrance, this area contained the gardener's cottage, a garage/maintenance building, a chauffeur's cottage and cold frames and other horticultural and maintenance features. The gardener's cottage had its own landscape setting, with vegetation used to screen the cottage and the railroad line. Curving, symmetrically organized walkways led from Woodstock Drive to the gardener's cottage; vehicular access to it and the garage /maintenance building was provided off Michigan Road. A secondary, service gate with brick piers, located north of the Michigan Road main gate was also built. A new henery was designed in 1923. The configuration of the service area remains intact and is what we see today.

Pasture. An open, meadow area was located south of the Grand Allée. Across Woodstock Drive, the pre-existing tennis court was also maintained.

Together, the six principal spaces and the associated secondary ones comprised a total landscape composition of high aesthetic quality. In large part, the original Gallagher design for the landscape is still extant today. Though some of the plant materials have been lost and a few sculptural elements added to the property, the overall structure, intent, and form of the landscape is very much the way it was in 1926.<sup>21</sup>

The last project designed by Percival Gallagher was at the main house. The flagging for the patio on the terrace was designed in 1923. It was built of either North River bluestone from New York State or blue limestone from Pennsylvania.

In 1930 Jesse Landon passed away. Sometime thereafter, Landon built a new home for himself on Spring Mill Road called Four Winds. In 1933 he sold Oldfields to Josiah Kirby Lilly, Jr. and his wife Ruth.

### Lilly Period

Before the Lillys moved to Oldfields, they hired a locally prominent architect, Frederick William Wallick, to renovate the house. Wallick designed a two-story library wing addition to the south end of the house, moved some of the dormers, created a new entrance, and reorganized the east side of the service wing.

Though the house was larger, the massing and overall style and feel of the house remained the same. Wallick used similar details and materials as in the original design, and in many cases made improvements over the original design. What is present today consists of the Landon design plus the following changes:

A central portico was centered in the main body of the house, with a library wing to the south and a service wing to the north. The exterior detailing continued on the new library wing. The entrance door, which was originally installed in the northeast pavilion, was moved to its present location in the central portico, in 1933.

<sup>20</sup> Patricia M. O'Donnell, Heidi Hohmann, Landscapes, Charlotte, VT, February 1999.

<sup>21</sup> Ibid.

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With the addition of the entry portico, the second floor was given an additional French door leading to its own balcony. The addition extended two stories high, except for the wood trimmed cantilevered bay on the second floor west elevation. The steep slate roof had three remaining central dormers, since two had been relocated to the new south wing. The rest of the Landon dormers remained where they were originally built.

In 1933, one entered the main house through doors into a vestibule (Room 102) with a marble floor, stucco walls and arched plaster ceilings. A great hall, game room, library, music room, loggia, dining room and stair hall filled out each bay and recess as one would walk counterclockwise through the formal rooms of the main level.

The Landon music room (Room 101) became the great hall in 1933. A new Rococo style mantel, which was more in keeping with the design of the paneling and the house in general, was installed over the fireplace centered in this room. The Landon wallpaper, which filled the recessed wall panels, was either removed or painted over. The entire room was painted in shades of gray.<sup>22</sup> No other architectural changes have taken place in this room since then.

In 1933 the Lillys changed the Landon library into a game room (Room 103), since the new library (Room 104) was being relocated in the addition. The Landon north-south random-plank hardwood floors remained, but the wood mantel, bookcases, beam ceilings and crown molding were changed into Rococo paneled shelving and a marble mantel, which was more in keeping with the style of the exterior. Closets (Rooms 103A & 103B) were built into the walls on both sides of the fireplace, and a metal spiral staircase was installed into the south closet (Room 103A) which led up to Mr. Lilly's suite.

Beyond the game room had been the Landon sun room. This room was lost when the Lilly library (Room 104) was created. The library was in keeping with the design of the original building. The interior was lined with black walnut carved paneling and bookcases<sup>23</sup>. The ceiling was a coffered plaster ceiling and the wood flooring was square parquet. The salmon carpeting mimicked the pattern of the ceiling. The bookcases had bronze wire mesh insets, and were decorated with carved wood shells and pilasters. Some even had secret panels in their sides. Centered in the room was a fireplace surrounded by a marble mantel.

To the northwest of this room had been the Landon living room. In 1933 the Lillys converted this room into their drawing room (Room 105). The east wall of this room was moved westward to make room for the closets and spiral staircase in the game room. The mantel from the great hall was relocated here, and the exterior windows were replaced with wooden French doors and transoms. Painted paneling was added to the walls and the recessed areas were filled with oriental paper.

North of the Landon living room, was the second sun room which the Lillys called the loggia (Room 106). In 1933 the loggia received new marble flooring, new light fixtures, and new forced-air heating vents, replacing the radiators. The walls were painted in shades of gray, matching the great hall.<sup>24</sup>

Beyond the loggia was the dining room (Room 107). In 1933 the dining room fireplace mantel was moved to the game room and a new mantel installed. The west windows were replaced with French doors and transoms, as was done in the drawing room.

The stair hall (Room 100) was also renovated in 1933, and marble spiral stairs and treads and bronze railings were constructed. On May 5, 1933 the present Otis elevator was installed<sup>25</sup> in the service area, and the powder room and other staircases were relocated to their present locations.

During the renovation, the kitchen (Room 109) received new countertops and a few cabinets, a flower sink was

<sup>22</sup> Interview with John Broerse, February 27, 1989.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> Interview with Charles Corey, Branch Manager, Otis Elevators, March 17, 1989.

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built into the hallway, and the screened back porch (Room 110) was enclosed. Modern conveniences, such as servants' bells and a laundry chute, were added. All the walls were plaster painted white, with wood trim surrounding doors and window openings.<sup>26</sup> It remains the same today as it was installed in 1933.

The majority of the second floor was occupied by family members. The Landon second floor study became the Upper Library (Room 201) in 1933 with new shelving on the north and south walls. The northwest room, formerly the Landon master bedroom, became Miss Ruth Lilly's suite (Rooms 215, 216 & 217), and the dressing area (Room 216) received new cabinetry.

Center room 2 (Room 214) was most likely a Landon bedroom. It probably became Joe Lilly's room and later a guest room. Center room 1 (Room 211) was probably also a Landon bedroom. It originally had a fireplace, which was removed in 1933. Later it became Mr. Lilly's stamp collecting room. Between these center rooms was a hallway (Room 213) and adjoining bath (Room 212).

South of the upper library was Mr. and Mrs. Lilly's quarters. Mrs. Lilly's suite consisted of the west room, southwest room and south bath, which were painted pink.<sup>27</sup> The west room (Room 210) was originally a Landon room with a fireplace on the north wall. This fireplace was removed, when the room became Mrs. Lilly's bedroom. The southwest room (Room 208) was her sitting room. This room and the adjoining bathroom (Room 207) were part of the 1933 addition directly above the library.

Mr. Lilly's suite, painted in shades of green,<sup>28</sup> consisted of the east room (Room 203), east bath (Room 205) and southeast room (Room 206). The east room was his sitting/office area and the southeast room was his bedroom. Off the east room was the spiral stair leading down to the game room below. The center core of the wing contained hallways and several closets, including a cedar lined closet. According to the 1933 plans, most of the Landon era core was removed, though there probably remained some closets and possibly a hallway to the sleeping porch.

All of the rooms in the Lilly family quarters had hardwood floors, except the bathrooms that had white mosaic tile. The walls and ceilings were painted plaster with crown moldings.

The service wing occupied the north end of the house. It contained two rooms (Rooms 219 & 220), one bathroom (Room 218), a hallway (Rooms 221 & 222) and separate stairways to the first and third floors. The walls were pale green painted plaster with wood trim surrounding window and door openings.<sup>29</sup> The floors were covered with hardwood in the rooms, with white hexagonal mosaic tile in the bathroom, and cork tile in the hallway and steps to the stair hall.

The Landon third floor ballroom was only used for storage by the Lillys and was left largely unchanged. However, there were changes made to the third floor stair location, as configured in Wallick's 1933 drawings. There were two rooms south of the ballroom, and a stair hall and end room to the north. The walls and ceilings were painted plaster with painted wood door and window trim and wood plank flooring. The oak flooring in the ballroom and side rooms was most likely from 1913, but the stair hall oak flooring dated to 1933.

Changes in the basement updated the house, including a newer centralized heating system. There was a pump room (017), a servant room (Room 018), laundry (Room 016), drying room (Room 014), boiler room (Room 013), stair hall (Room 000), three storage rooms (Rooms 002, 003, 005), a new furnace room (Room 004), and a crawl space under the library addition. The walls and ceilings on this level were reinforced concrete and painted concrete block with terra cotta tile. The floors were painted concrete except in the Landon fruit room which was wood, and in the stairs to the south garage hallway and in the stairs to the stair hall which were covered in

<sup>26</sup> Interview with John Broerse, February 27, 1989.

<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid.

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linoleum. The north stair to the kitchen area had oak treads.

West of the main house was the terrace. Below it was what used to be the Landon three-car garage and billiards room, changed into a four-car garage by the Lillys.

In contrast to changes to the house, for the most part, the Lillys made few changes to the design of the landscape as completed by Gallagher. Changes on the property were limited to a few areas: the additions of sculptural objects to the landscape, additions to the greenhouses, increasing the size of the property, and some new circulation elements and garden spaces were constructed to accompany new building construction.<sup>30</sup>

By 1933, when the Lillys acquired the property, many of the original plantings installed in the 1920s were only then reaching maturity --meaning that in terms of the landscape, the Lillys were acquiring a property which only recently had begun to manifest the designer's full intent. The existing six primary spaces of the garden experienced only minor changes. As documented in Lilly-era photographs, one of these was the addition of sculpture to the gardens, which included two cast concrete sculptures of Diana—"Diana Robing" and "Diana of Versailles"—located in the woodlands somewhere on the property. A third Diana "Diana the Huntress," now located in the woodland across from the Garden on the Green, may also date to the Lilly era. The other major change in sculpture was a change in the sculpture located in the central fountain of the Formal Garden; during the Lilly tenure, a bronze sculpture of a young girl with a bird (by Brenda Putnam) was located here.<sup>31</sup>

Another change in the landscape was additions to the greenhouse area, located in the cutting garden east of the main house. Greenhouses had always been a part of Oldfields; indeed, greenhouses were a common feature of many Country Estate-era houses, supplying cut flowers for house arrangements and hothouse fruits for wealthy owners and their guests. The original greenhouse at Oldfields was built at the same time as the main house and by the time Gallagher worked on the property in the 1920s, there had been an addition, or a proposed addition, to the east side of the palm house. The 1933 memorandum plan showed a wing at this location. This was the logical location for expansion, and the Lillys added two more hot houses onto this area.<sup>32</sup>

By 1948, plans for an even larger greenhouse were drawn by Lord and Burnham. It had a center house where the palm house was and two houses in the same location as shown on the Olmsted plans. The western house contained a bulb cellar below. The potting shed remained as the service building, and a fourth house was added to the east. Shortly thereafter, another matching house was added to the rear. The first four houses were built of a brick base and concrete floor, with gothic shaped glazing above. The last house had a concrete block base. The greenhouse area was separated from the rest of the property by plantings, including a hedge along Woodstock Drive.<sup>33</sup>

Though the six principal spaces of the landscape were retained as they were originally designed, the Lillys added a number of new buildings in 1939 and 1940. These were Newfield, built in 1939 in the southeast portion of the estate for Mr. Lilly's son, Joe, and his family, and the Recreation Building, built in 1940 in the former Pasture area.<sup>34</sup>

Newfield was located south of the allée and southeast of the rose garden. It was possible that Wallick also designed this building. Immediately after this house was completed, Wallick designed the recreation building. Several drawings indicated the use of the same subcontractors on both buildings, further indicating Wallick as its architect.

Newfield was a two-story wood frame building with red brick veneer supported by a concrete block wall on

<sup>30</sup> Patricia M. O'Donnell, Heidi Hohmann, *Landscapes*, Charlotte, VT, February 1999.

<sup>31</sup> *Ibid.*

<sup>32</sup> *Ibid.*

<sup>33</sup> *Ibid.*

<sup>34</sup> *Ibid.*

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poured concrete footings and with irregular, rectilinear massing. Although most of the house was two-story, the screened porch and portions of the garage, below the terrace, were single story. The red brick classical revival style home, with limestone details and horizontal bands, had a slate roof and two brick chimneys. The windows had wood frames surrounded by stone trim, and the formal rooms of the house had painted wood arched shutters. The entry is covered by a stone porch supported by two ionic stone columns.

The rooms of Newfield were arranged as might be expected from the exterior. There was an entry hall with stairs to the second floor, a formal living room to the left with a screened porch beyond. Across from the entry hall was a solarium. From the entry hall to the right, there was the dining room to the north and library to the south. The far end of the hall led to the kitchen, butler's pantry, porch, powder room, a second staircase to the second floor, a stair to the basement, and access to the garages.

The master bedroom was in the west end of the house, at the end of the main staircase, and featured his and hers dressing rooms and baths. To the east were four more bedrooms and two baths. One bedroom was also accessed through what probably was the mother's bathroom.

The basement had a central hallway, family room with a fireplace, a garden/potting room, a wine cellar, and storage rooms.

The plaster walls and ceilings of the house were painted and most floors were oak. The entry had herringbone oak flooring, but most other rooms had plank flooring, with the exception of the bathrooms and kitchen that were tile. The basement had asbestos tile flooring in the hallway, carpet in the family room, and painted concrete elsewhere.

Newfield was situated in a meadow with a formal entry leading from 38<sup>th</sup> Street, but it also had a road leading to the main house. Just north of Newfield was a single story red brick building (approximately 400 square feet) with a slate roof that housed the irrigation equipment for Newfield. Newfield has changed very little since it was built. Some superficial updates were made, including paint, countertops, kitchen floor tile and carpeting, but no architectural changes have taken place.

Between Newfield and the main house was the recreation building built in 1940. It was designed by the same Frederick Wallick who designed the 1933 renovation of the main house. It was a rectangular one-story building with a full basement and sub-basement. The building was supported by 8" concrete block walls on the main floor, and 12" concrete block walls in the basement and sub-basement, sitting on poured concrete footings.

The building was oriented east and west with the main entrance to the east. The building had a slate roof and copper guttering over white painted brick walls. Horizontal stone bands highlighted the eaves and main floor level. On the south elevation was a central pavilion that protruded slightly. The south entry had French doors with a stone surround opening onto a double curved stone staircase.

As one entered the recreation building from the east entrance, it was possible to go up or down. In 1940 those who went up entered a game room with a vaulted ceiling. To the south was a powder room, and to the north was the men's lavatory. North of the game room was the kitchen. Beyond the game room, through two French doors, was an enclosed balcony, surrounded by windows. Access to the patio was through French doors, centered in the west wall. Ceilings and walls were painted plaster throughout the upper two floors.

In 1940, the lower level contained a 12'-6" by 27'-0" concrete indoor pool, 11'-5" deep, with a wood floor cover. There were lockers and restrooms for the pool area on either sides of the stair hall. The men's locker room was to the south and the women to the north. An exercise room was placed north of the pool room. The walls in the building were painted plaster. The restrooms had resilient flooring, while the exercise room floor was probably covered in ceramic tile, since the telltale ceramic base tiles are still present.

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Underneath the exercise room in the sub-basement were heating and storage rooms. The heating room contained the boiler, vacuum pump, and air conditioning unit. Two storage rooms were on either side of the stair to the main hall. The sub-basement was filled with the poured-in-place walls of the pool. From here one could see the beginning of the tunnel to the equipment building.

At the end of the tunnel was a small white painted brick equipment building that housed water heaters and other pool equipment. The upper level of the equipment building contained a lavatory and ample room for storage. Built behind the main structure in 1940, the equipment building had a slate roof, painted brick walls above grade, supported by block walls sitting on poured concrete footings. Both the basement and grade level had concrete floors, and the walls were finished only with paint. This was very much a utility building, with metal stairs between both levels.

Outside the recreation building was an outdoor pool and a tennis court, to the south and southeast respectively. The 75' by 30', 11'-5" deep outdoor concrete pool, which featured a diving board, was oriented east and west, and was surrounded by a slate flagstone terrace.<sup>35</sup>

To the west of the recreation building was a stone patio and the Four Seasons Garden, designed in 1939 by Haldeman and Leland, of Louisville, Kentucky, which is present today. The Four Seasons Garden was an enclosed, contemplative space, consisting of a circular pool surrounded by a hedge and trees. In March of 1940, a semi-circular stone terrace was designed by Haldeman and Leland and later built to the west side of the courts.

Today, in the lower level, the wood flooring has been removed, and a concrete slab, supported by trusses and 8" concrete block, was installed over the existing pool. The pool room has become a meeting room, and the north exercise room a storage room. An exterior stair well was added on the north side leading to the exercise room creating a hall to the pool room. In 1958, the walls of the pool room received painted murals, and a mural of a carousel was painted over the fireplace in the game room.

Upstairs, the kitchen was commercialized. It received new mechanical systems, kitchen equipment, VCT flooring and vinyl base. The pool outside was filled in, and the tennis court removed. Most of the changes could be reversed if needed, or if the function of the building changes, since most of the original structure and materials are still present.

In 1958, plans to leave Oldfields were abandoned since Mrs. Lilly could not bear to leave.<sup>36</sup> Consequently, some cosmetic changes were made to the main house. The interior and exterior of the house was painted by the Broerse Brothers. Douglas Risebourough was commissioned to paint murals on both sides of the entry vestibule, in the loggia and in the stair hall. Possibly the murals in the pool and game rooms at the recreation building were also painted by Risebourough.

The game room became the morning room and its bookshelves were enclosed with matching paneling. However, the shelving was left in place. The library was stripped, refinished and bleached to a butternut or beechnut color.<sup>37</sup> The drawing room was changed into the music room. A new mantel was installed, and the walls were padded and covered with a floral damask below the Landon crown molding. More shelving was installed on the west wall of the upper library and the 1933 shelving was enclosed. It is probable that the double-folding doors to the stair hall were included at the same time, as well as the pocket doors from the music and morning rooms to the great hall downstairs.<sup>38</sup>

By the time the two resident families left Oldfields, it had developed into a beautifully landscaped estate. It had

<sup>35</sup> Site Plan, Paul I. Cripe, 1966.

<sup>36</sup> Eli Lilly and Company, Unpublished Corporate History of Eli Lilly and Company, 1975, p. 154-5.

<sup>37</sup> Interview with John Broerse, July 1, 1988.

<sup>38</sup> Two storage rooms were present on either side of the main stair hall.

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a main entrance with a formal entry, gardens of all types, recreation and entertainment areas and full service facilities. Oldfields was transformed into a prime example of the American country estate by the two families who lived there.

Today, the elements of Oldfields' landscape designed during the early twentieth century retain a high degree of historical integrity, completing the setting for the house and enhancing museum visitors' understanding of the American country estate. The main components of Gallagher's plan remain, many of them recently rehabilitated or restored by the Indianapolis Museum of Art. The estate wall and entrance gate on Michigan Road, the estate drives, the formal garden, ravine garden, allée, border gardens, hillside rambles, orchard, and greenhouse are extant in their historic configurations and are available to the public for viewing. Of these, the ravine garden, formal garden, estate drives, greenhouse, allée, and border gardens are included in the museum's interpretation of Oldfields as a country estate. Existing service buildings are used for museum support functions. Newfield and the Lilly recreation house are also extant, the former presently housing a resale shop that benefits the museum, and the latter--newly refurbished with an accessible entrance--serving as a restaurant and meeting facility. Preliminary planning is underway for a rehabilitation or restoration of the Four Seasons garden at the recreation house.

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**RESOURCE COUNT:**(10) Contributing buildings:

House  
Greenhouse  
Barn  
Double Cottage  
Single Cottage  
Newfield house  
Newfield irrigation house  
Recreation Building  
Pump House  
Root Cellar Room

(6) Contributing sites:

Formal Rose Garden  
Ravine Garden  
Four Seasons Garden  
Allée & Border Gardens  
Michigan Road Entrances (2)

(11) Contributing structures:

Limestone Bridge from house to Rose Garden  
Woodstock Bridge and Gate  
Michigan Road Gate & wall  
Michigan Road Service Entry (& same wall)  
Newfield Gate  
Interurban Bridge  
Interurban Railroad path  
Arbor between house & greenhouse  
Arbor leading to the orchard

(11) Contributing objects:

(2) Hermes statues at entry to rose garden  
Four Seasons statues (4) and fountain  
Three Graces (allée)  
(2) urns (allée)  
Rubble basin along canal walk

Total = 38 contributing resources.



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Detailed List of Contributing Items:

Three Graces statue and fountain (Allée) :	marble statue w/ limestone base (Landon, June 1924)
Urns (2 matching) (Allée):	limestone w/ limestone base (Landon, n.d.)
Bridge over interurban line:	iron railing with wood decking. (Landon, c.1909)
Four Seasons Garden (Recreation Bldg.)	bluestone-trimmed fountain, steps & seasons puttis. (Lilly, Designed by Haldeman & Leland, 1939. Four Seasons putti believed to date to the Landons)
Curved Seat (Ravine Garden)	limestone, split-faced block & brick. (Landon, by Olmsted Brothers, Jan 1921)
Bridge (Ravine Garden)	oak. (Landon, by Olmsted Brothers, March 1921)
Ravine Garden	Stone path, pools & walls. (Landon, by Olmsted Brothers, Jan. 1921)
Urn (Canal)	stone. (Landon, n.d.)
Four trellises (Rose Garden)	wood, painted white.( Landon, c. 1913)
Seat (Rose Garden)	stone. (Landon, c. 1913)
Rose Garden	2 stone hermes, ground stone paths & fountain. (Landon, c. 1913)(Landon fountain statue-gone) (Lilly 1933-1958 statue in museum storage)
Bridge to Town of Woodstock	limestone with black iron gate. (Landon, n.d.)
Gate at Michigan Road	Brick wall & posts w/ limestone trim (June 1922) Iron gate (Landon, by Fernor S. Cannon, Sept. 1924)
Trellis Gate to Greenhouse:	wood, painted white. (Landon, n.d.)
Trellis Gate to Orchard:	wood, painted white. (Landon, n.d.)
Diana the Huntress	cast stone (Lilly, n.d.)
Diana of Versailles	cast stone (Lilly, n.d.)
Diana Robing	cast stone (Lilly, n.d.)



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

The Oldfields estate is an historic designed landscape of consequence and a work of landscape art. It is a prime surviving example of the estate landscapes constructed by American businessmen and industrialists, during the country place era, loosely considered between 1885 and 1939.<sup>39</sup>

“Relatively few American estates of the early twentieth century survive today with their original acreage and considerable documentary and physical evidence intact. Extant distinguished garden estates developed in the Oldfields era are few.”<sup>40</sup> Olmsted Brothers estate landscapes are even rarer. Most of these estate landscapes have been modified significantly, or are no longer present.<sup>41</sup> Of the three Olmsted National Historic Landmark properties in existence,<sup>42</sup> only the Vanderbilt estate, Biltmore (NHL, 1963), in Asheville, North Carolina<sup>43</sup> and the Robert Treat Paine, Jr. estate “Stonehurst”<sup>44</sup> (NHL, 1989) in Waltham, Massachusetts, exemplify an Olmsted country place era estate. Currently, less than a dozen estates designed by Olmsted Brothers are still intact. Over time, many have been subdivided, with portions sold to developers.<sup>45</sup>

In addition to its significant landscape, the second owner of Oldfields, Josiah Kirby Lilly, Jr., had many accomplishments as a collector, philanthropist and humanitarian made possible by a successful career at Eli Lilly and Company and the Lilly Endowment. He was a modest man who had been offered numerous honorary degrees, but was pained by “any exposure to (the) limelight.”<sup>46</sup> He saw himself only as a catalyst, yet because of his patriotism, perfectionism, and humanitarianism demonstrated in his work, and numerous other endeavors, he affected the entire world. At Eli Lilly and Company, J.K. Lilly, Jr. did much to reorganize the firm, streamlining its business procedures and efficiency.<sup>47</sup> His fifty-one year career with the firm culminated as President of the company in 1948 and as Chairman of the Board of Directors in 1961.<sup>48</sup>

Oldfield’s Landscape

The period of significance for the Oldfields landscape includes the Landon ownership, starting with the landscape design by Percival Gallagher of the Olmsted Brothers firm, through the Lilly ownership years, with little change to the Gallagher landscape. Available documentation indicates that it was during the Lilly years that the landscape most closely embodied its design intent.<sup>49</sup> Oldfields’ landscaping in its own right is nationally significant as a work of a master, but because estates of this type are so rare, it takes on even more significance.

Oldfields is a significant example of the residential estate work by Percival Gallagher of the Olmsted Brothers firm. It expresses the Olmsted ideals of creating designed spaces of coherent quality that separate different types of spaces from neighboring spaces with conflicting activities. These projects evolved from the belief that

<sup>39</sup> Newton, *Design on the Land*, pp. 427-429.

<sup>40</sup> O’Donnell, *Oldfields: Estate Sculpture & Horticulture Study*, p. 4.

<sup>41</sup> Interview with Patricia O’Donnell, January 23, 1998.

<sup>42</sup> Interview with Patty Henry, National Park Service, June 18, 2001.

<sup>43</sup> National Park Service, *National Survey of Historic Sites and Buildings, Biltmore Estate and Biltmore Forestry School Site*, December 4, 1962.

<sup>44</sup> National Park Service, *National Register of Historic Places Registration Form; Robert Treat Paine, Jr., House, Stonehurst*, (National Historic Landmarks nomination), February 9, 1989.

<sup>45</sup> Interview with Patricia O’Donnell, January 23, 1998.

<sup>46</sup> Kahn, *All in a Century*, pp. 78-79.

<sup>47</sup> Bodenhamer, *Encyclopedia of Indianapolis*, pp. 912.

<sup>48</sup> Gene McCormick, archivist, Eli Lilly and Company, “Unpublished Corporate History of Eli Lilly and Company,” 1975, pp. 131-132.

<sup>49</sup> Ibid.

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the open rolling terrain of Olmsted's parks provided a specific, medical antidote to the artificiality, noise and stress of city life. These assets were highly sought after by successful businessmen around the turn of the century and led to the creation of country estates throughout America.

Josiah Kirby Lilly, Jr., Oldfields' second owner, is nationally significant for his business, philanthropic and humanitarian accomplishments. Whether due to the medical advancements and business practices developed through Eli Lilly and Company, the impact of the grants made through the Lilly Endowment, or the creation of world-class collections, J.K. Lilly, Jr. affected America, as well as the entire world.

Of particular importance is that the current owner, the Indianapolis Museum of Art, considers the historic grounds to be its largest work of art, and has taken steps to preserve it as well as develop a program to educate the public regarding its origins and significance

The Landons moved into Oldfields around 1913 and resided there until 1932. No major changes occurred to the house while Mrs. Suzette Landon lived in the home. After her death in 1918, Mr. Landon was left with three daughters, and he remarried in 1920. Mrs. Jessie Spalding Landon, his second wife, remodeled minor portions of the house. More importantly, in 1920 she initiated the design of the landscape by Percival Gallagher, landscape architect and partner in the firm of Olmsted Brothers Landscape Architects of Brookline, Massachusetts. She chose Gallagher after visiting a New England friend, Thomas W. Lamont, at his house in North Haven, Maine where she admired a naturalistic island garden designed by Gallagher.

The Olmsted Brothers were the second generation at the firm founded by Frederick Law Olmsted, Sr. Under the direction of Olmsted and Calvert Vaux, the firm created such landmarks as Central Park (NHL, 1963) in New York City, and the plan for the entire town of Riverside, Illinois (NHL, 1970). Olmsted, Sr. and Warren Manning also designed the grounds of Biltmore, the famous Vanderbilt estate in Asheville, North Carolina. The quality of the firm's work was such that the senior Olmsted became known as the "Father of Landscape Architecture."

Later in life, Olmsted, Sr. began to delegate more and more responsibility to others. In 1875, his nephew and stepson, John Charles Olmsted, joined the company. In 1884, he had become a full partner in the firm, which was now based in Brookline, Massachusetts, and the firm included his name as "F. L. & J. C. Olmsted." The elder Olmsted died in 1903, but not before Olmsted, Jr. entered the firm, and it became known as the Olmsted Brothers Landscape Architects. The Olmsted firm participated in the design of over 5,500 landscapes throughout the United States, and drew up plans for over 3,500 of them. Included in these works were 650 public parks and recreation areas, 900 private estates, 270 subdivisions and residential communities, 245 school and college campuses, the grounds of 60 hospitals and asylums, 65 libraries and other public buildings, 75 commercial and industrial buildings, and 40 churches.<sup>50</sup>

Olmsted, Sr. had a wide-ranging and ambitious conception of the role that landscape architecture could play. He traveled extensively, including a two-year sojourn to California, extensive travels in the antebellum American south, the British Isles, Europe, and China. His work as a writer and publisher led him to define his views on many subjects, including art, politics, economics, and social organization.<sup>51</sup> By the end of the Civil War, he knew how he would promote those ideals during the next thirty years. For example, parks were to be spaces common to all residents of the city, where all classes could mingle free from the competitiveness and antagonisms of work life. Residential neighborhoods would foster both physical health and a strong sense of

<sup>50</sup> Massachusetts Association for Olmsted Parks, The Master List of Design Projects of the Olmsted Firm 1857-1950, (Boston, 1987),

p. ix.

<sup>51</sup> Ibid.

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community.<sup>52</sup>

“In addition, Olmsted, Sr. believed that scenery could have a powerful psychological effect on people. He was convinced that the open rolling terrain of his parks provided a specific, medical antidote to the artificiality, noise and stress of city life. In this and many other ways, he strove to use his skill as an artist to meet the most fundamental human needs in a comprehensive and effective way. The psychological power of scenery, he felt, could be achieved in landscape design only by subordination of all elements to the creation of a single effect. There must be no specimen planting or introduction of works of architecture and sculpture to be viewed for their individual beauty. In the same spirit, he excluded ornamental and decorative features from the buildings he designed, preferring a simple, organic plan that concentrated on fulfilling a particular function. ‘So long as considerations of utility are neglected or overridden by considerations of ornament,’ he wrote, ‘there will be no true Art.’” He felt that each designed space should have a single, coherent quality about it. Likewise, he separated different types of spaces from neighboring spaces with conflicting activities.<sup>53</sup> This led to the separation of high traffic areas from those meant to be serene and contemplative.

Olmsted, Sr. taught these doctrines of community and service, of subordination and separation, to his pupils and partners,<sup>54</sup> making the Olmsted Brothers firm one of the country’s most influential landscape design offices. One important partner in the firm was Percival Gallagher. Gallagher entered the Olmsted firm as an apprentice in 1894, after study at Harvard’s Bussey Institute. After ten years and a brief interlude with another partnership, he returned to Olmsted Brothers as an associate in 1906,<sup>55</sup> eventually becoming a partner in the firm in 1927.<sup>56</sup> Percival Gallagher, a talented landscape architect, was the mainstay of the firm’s operations until his untimely death in 1934.<sup>57</sup> Ultimately, the Landons fell in love with Percival Gallagher’s work.<sup>58</sup>

On September 5, 1920, Jessie Landon wrote the firm asking for assistance in designing the ravine area southwest of their home in Indianapolis. Gallagher acknowledged her request and arrived at Oldfields on October 5.<sup>59</sup> Over the next six years, Gallagher designed a complete landscape “organized around the existing house and focused on a grand central axis.”<sup>60</sup> The design progressed from the entry wall and gate over the bridge, to flanking service spaces of the fruit and cut flower garden and vegetable garden (also known as the orchard area), to the main axis with its border gardens.<sup>61</sup> This axis was created with a formal allée leading through the main house, continuing to the terrace. Beyond this axis was the tennis court, a revised rose garden directly south of the house, and the new ravine garden leading to the canal.<sup>62</sup> Though some of the original plant material is gone in the ravine garden, it has been restored according to original planting plans, such that the overall integrity, design intent, and color of the landscape is still present today.<sup>63</sup> Oldfields “is a fine and particularly well preserved example of a more understated Country Place style.”<sup>64</sup>

Special consideration was made in the Olmsted design for the interurban line that ran through the northeast

<sup>52</sup> Massachusetts Association for Olmsted Parks, The Master List of Design Projects of the Olmsted Firm 1857-1950, (Boston, 1987), p. ix.

<sup>53</sup> Ibid.

<sup>54</sup> Ibid.

<sup>55</sup> Norman T. Newton, Design on the Land (Cambridge, MA.: Harvard University Press, 1971), p. 429.

<sup>56</sup> Robin Karson, Report on the Life’s Work of Percival Gallagher, 1993, Indianapolis Museum of Art, p.6.

<sup>57</sup> Newton, Design on the Land, p. 429.

<sup>58</sup> Letter to the Olmsted Brothers, from Jessie Spalding Landon, September 5, 1920.

<sup>59</sup> Ibid.

<sup>60</sup> Patricia M. O’Donnell, Oldfields, Indianapolis Museum of Art: Estate Sculpture & Horticulture Study, 1996, p. 6.

<sup>61</sup> Ibid.

<sup>62</sup> Letter to the Olmsted Brothers, from the Landons, 1920 through 1926.

<sup>63</sup> Interview, Patricia M. O’Donnell, September 11, 1998.

<sup>64</sup> Birnbaum, Charles and Robin Karson, eds., Pioneers of American Landscape Design (New York: McGraw-Hill, 2000), pp.131.

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section of the estate.<sup>65</sup> The interurban was the major mode of transportation from downtown to residential areas, including Oldfields.<sup>66</sup> There was an interurban stop on the estate near the Michigan Road entrance to Oldfields.<sup>67</sup> Staff from Oldfields who did not live on site would have used the interurban to get to and from work. The interurban made it easier for estates like Oldfields to be built. Supplies such as the coal and cement materials were carried by the interurban.<sup>68</sup> The heavy terra cotta blocks needed to construct Oldfields would have been almost unthinkable without such transportation.<sup>69</sup>

Oldfields is one of very few American country place estates with grounds designed by Percival Gallagher still in existence. "Today the coherence of the country-house world...has largely vanished. Many country houses have been destroyed, many more are no longer privately owned...Some have not land attached to them, ...and most of them are engaged in a constant, often gallant, but all too often losing battle against taxation and rising costs."<sup>70</sup>

Josiah Kirby Lilly, Jr.

Eli Lilly, a Civil War soldier from Indiana, began a drug manufacturing firm in Indianapolis in 1876. This firm incorporated in 1881 as Eli Lilly and Company. The grandson of the founder of the company, Josiah Kirby Lilly, Jr. joined Eli Lilly and Company after graduating from the University of Michigan with a degree in Pharmacy in 1914. He was then put on the Board of Directors where he analyzed employee relations at the company.<sup>71</sup> At that time, employee departments in most companies were relegated to hiring and firing employees. In his 1916 report to the Board, he recommended a "fair and open employment policy that was far ahead of its time".<sup>72</sup> "The twenty-three year old proceeded to astonish his father and just about everybody else around with a deeply reflective report that ran 150 typed pages. 'The greatest business problem of today is the human problem of labor and the wise handling of employees' he said, 'Without loyalty and teamwork, the higher levels in output, quality and service are impossible.' " And ever since, this "has been the keystone in the arch that frames the company's employee-relations policies".<sup>73</sup> The next year an industrial medicine department was set up for employees under J.K. Lilly, Jr's direction.<sup>74</sup>

In September of 1917, J.K. Lilly, Jr. enlisted in the U.S. Medical Corps for service during World War I.<sup>75</sup> He was "in charge of (a) medical supply depot" and was preceded to France by Lilly Base Hospital No. 32, a 500-bed unit, completely staffed by volunteers from Indianapolis.<sup>76</sup> J.K. Lilly, Jr. ended his military career in 1919, having attained the rank of major.

J.K. Lilly, Jr. returned to Eli Lilly and Company in 1922 and focused his attention on sales<sup>77</sup> and marketing,

<sup>65</sup> Marion County, Plat Book 15, p. 58, 26 May 1909.

<sup>66</sup> Ibid.

<sup>67</sup> Ibid.

<sup>68</sup> Marlette, "Trial and Tribulations: The Interurban in Indiana," *Traces* 13 (summer 2001): 22.

<sup>69</sup> Interview with Jerry Marlette, 13 August 1998.

<sup>70</sup> Girouard, *Life in the English Country House*, p. 316-318.

<sup>71</sup> Kahn, *All in a Century*, p. 40, 79.

<sup>72</sup> Norman Shortridge, "The Lilly Legacy, Part 1; A Family Tree is Planted in Indianapolis." *Indy Magazine* (August 1974), p. 35; *National Cyclopedia of American Biography*, (1971), s.v. "Josiah Kirby Lilly, Jr.," 53: 236-238.

<sup>73</sup> Kahn, *All in a Century*, pp. 79-80.

<sup>74</sup> *National Cyclopedia of American Biography*, (1971), s.v. "Josiah Kirby Lilly, Jr.," 53: 236-238.

<sup>75</sup> Citizens Historical Association, *Josiah K. Lilly, Jr., Vice-President, Eli Lilly & Company* (Indianapolis: Citizens Historical Association, 1943).

<sup>76</sup> "Indiana State Convention to Offer Tour of Famed Josiah K. Lilly Estate," *Coin World* (April 1969), p. 69.

<sup>77</sup> Kahn, *All in a Century*, p. 83.

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becoming vice-president of the company the following year.<sup>78</sup> In order to increase its business procedures and efficiency, he reorganized and established the sales research department, which is now the market research organization.<sup>79</sup> He developed sales training conferences and originated an efficiency department as well as a new production planning department.<sup>80</sup>

Innovative research and production planning were to become Eli Lilly and Company's pathway to helping people around the world. The development of the first treatment for diabetes is a prime example. Until this time the "only way known to keep diabetics from dying from an excess of sugar was to put them on a near-starvation diet."<sup>81</sup> In 1921, Frederick Banting, M.D. and Charles Best at the University of Toronto discovered insulin. However, it proved to be difficult to make, and the University could not solve the problems of purity and potency in large-scale production. Eli Lilly and Company had been offering to assist them and in May 1922, the University finally realized that they needed outside help. The company pledged "all the manpower and money at their disposal, regardless of the consequences" to the company's medical research department in order to solve the problem. With the development of Lilly insulin, diabetics, whose pancreas glands could not produce enough or any insulin, could now prevent or delay symptoms of blindness, gangrene and amputations, coma, kidney failure, as well as other debilitating disorders, and death. Insulin was therefore a revolutionary therapy when made available to the public in 1923.<sup>82</sup> Later, the company would continue its research and ultimately develop human insulin, which eliminated the allergic reactions that sometimes occur with the use of animal-derived insulin.

Pernicious anemia was another dreaded disease that J.K. and Eli Lilly and Company decided to tackle. J.K. Lilly, Jr.'s mother had developed the deadly disease, and in the early 1920s there was no definitive cure. Today we know that pernicious anemia is caused by too little intrinsic factor in the stomach. In a normal diet, if intrinsic factor is absent, the necessary daily requirement of vitamin B<sup>12</sup> will not be absorbed into the blood, leading to enlargement of the liver and spleen, anorexia, abdominal and blood problems, and death.<sup>83</sup> There had been promising work done by Drs. George Minot and William Murphy at Harvard University, using liver treatments for pernicious anemia.<sup>84</sup> (Today, pernicious anemia patients are treated with injectable vitamin B<sup>12</sup>, bypassing the need for absorption through the stomach, and therefore, eliminating the need for intrinsic factor.)

However, small percentages of vitamin B<sup>12</sup> can still be absorbed into the blood, even without intrinsic factor. Therefore, ingesting large amounts of the vitamin can provide sufficient vitamin B<sup>12</sup> to cure pernicious anemia, as well as replenishing the liver of B<sup>12</sup> where it is stored. Consequently, when Lilly scientists prepared a crude liver extract for Mrs. Lilly based on Drs. Minot and Murphy's results, she improved. The company therefore joined collaborative efforts with the Harvard doctors to develop an extraction process for what became Liver Extract No. 343. By 1928, the first cure for pernicious anemia became available for all, and the physicians were later to receive a Nobel prize for their efforts.<sup>85</sup>

Another life-saving drug, penicillin, was developed during J.K. Lilly, Jr.'s career at Eli Lilly and Company. Sir

<sup>78</sup> Citizens Historical Association, Josiah K. Lilly, Jr., Vice-President, Eli Lilly & Company (Indianapolis: Citizens Historical Association, 1943).

<sup>79</sup> Eli Lilly & Company 2001 Calendar (August/September 2001).

<sup>80</sup> Kahn, All in a Century.

<sup>81</sup> *Ibid.*, p. 95-96.

<sup>82</sup> Eli Lilly & Company, Values for a Second Century, (Indianapolis, IN.: by the Author, reprinted from March 1976), p. 3.

<sup>83</sup> Donald C. Bondy, M.D. et al., The Merck Manual (Rahway: Mark Sharp & Dohme Laboratories, 1982), pp. 1077-1079. Arthur Osol, ed., Remington's Pharmaceutical Sciences (Easton: Mack Publishing Company, 1970), pp. 1034-1036.

<sup>84</sup> Kahn, All in a Century, pp. 60-61.

<sup>85</sup> *Ibid.*

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Alexander Fleming was first to grow a small amount of penicillin, an antibiotic useful for treatment of infections, in 1929. In 1940, Eli Lilly and Company found a mold that generated a miniscule amount of penicillin, but again, producing quantities and purity necessary for wide-scale therapeutic treatment became the problem.<sup>86</sup> In 1943, testing was at an early stage, but the Lilly family's commitment to research prevailed, and J.K. Lilly, Jr.'s sick father volunteered to be the first human guinea pig. The test was a success and J.K. Lilly, Sr. was cured of his life-threatening infection.<sup>87</sup> By Jan 1, 1944, a new production technology was invented by the company to create the first large-scale batch of penicillin. It was used especially for the war effort, but subsequently was made available for general use in March of 1945.<sup>88</sup>

In 1948, J.K. Lilly, Jr. became president of the Pharmaceutical Division and vice-chairman of the board at Eli Lilly and Company. With the ongoing Korean War in 1950, J.K. Lilly, Jr. urged the board of directors to expand Lilly's antibiotic production capacity and a new fifteen-building plant, called Tippecanoe Laboratories, began construction.<sup>89</sup> Penicillin had been a wonder antibiotic during World War II, but a small percentage of patients had developed allergies to it, leaving these patients with no therapeutic alternatives. With the availability of the new Tippecanoe facility, Eli Lilly and Company developed erythromycin, which is still commonly used today in place of penicillin in penicillin-allergic patients.

During the time when J.K. Lilly, Jr. led the company, efforts were also directed toward prevention of other dreaded diseases. As far back as 1935, the company had developed the first oral typhoid/paratyphoid vaccine. In 1957, Eli Lilly and Company pioneered the manufacture of a safer rabies vaccine using killed virus cultured in duck eggs.

In the summer of 1952, polio marched across the United States, afflicting 57,000 people, of whom 21,000 were paralyzed, and 3,000 died.<sup>90</sup> It was such a feared disease that "parents dreaded taking their children to swimming pools."<sup>91</sup> With the polio epidemic of the early 1950s, Eli Lilly and Company directed major resources toward the development of a vaccine and the treatment of polio.

In March of 1953, Dr. Jonas Salk had reported that a small amount of polio vaccine had been successfully tested in a few children. Early in 1954, the National Foundation for Infantile Paralysis in New York asked Eli Lilly and Company to develop a polio vaccine for field trials using Dr. Salk's method. Many of the company's principal doctors and scientists were directed to devote a major part of their time to the urgent undertaking.<sup>92</sup> Though other companies tried to develop the vaccine, there were problems with their methods, and one of these manufacturer's vaccine had actually caused polio in a number of treated children. Dr. Clyde Culbertson and his colleagues at Lilly had developed a safe and effective vaccine. The National Institute of Health recommended a resumption of the inoculation program after additional testing. "Lilly was charged with the responsibility of deciding whether (they) had a product safe enough to administer to millions of children. Nobody is known ever to have contracted polio from an injection of Lilly's Salk vaccine." Between 1954 and 1968, the annual number of paralytic polio cases in the United States dropped from 18,308 to 53.<sup>93</sup> The development of the polio vaccine was of paramount importance in medical history.

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<sup>86</sup> Ibid., p. 135.

<sup>87</sup> Ibid., p. 62.

<sup>88</sup> Ibid., p. 137.

<sup>89</sup> Ibid., pp. 137-139.

<sup>90</sup> Ibid., p. 161.

<sup>91</sup> Ibid.

<sup>92</sup> Kahn, *All in a Century*, p. 163.

<sup>93</sup> Ibid., pp. 160-165.



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The qualities that both J.K. Lilly, Jr. and Eli Lilly and Company demonstrated during the polio crisis, precision, sound scientific reasoning, and humanitarianism, were evident throughout J.K. Lilly, Jr.'s entire life. From top to bottom, the company encouraged coming to the aid of those in need. In late 1924, an outbreak of smallpox occurred in Duluth, Minnesota. Initially the bad news was kept quiet, until it spread across northern Minnesota and reached St. Cloud. There, two Lilly salesmen, appalled by the inaction, went around to see doctors, preachers, county health agents, town boards and village councils to warn the public. They posted "Smallpox is prevalent, see your doctor, be vaccinated" signs in drugstore windows. At Foley, Minnesota, 500 persons were in line for vaccinations, and there was no more vaccine in town. A Lilly sales representative brought the needed vaccine.<sup>94</sup>

Over the years it has been an Eli Lilly and Company policy to have surplus supplies of all life-saving products to cover any imaginable contingency. Consequently, there have been few health emergencies to which the company has not responded.<sup>95</sup> In order to help cure dreaded diseases and assist in these health emergencies, Eli Lilly and Company needed to be financially sound and have a global presence. J.K. Lilly, Jr. understood this well and concentrated in the field of marketing, where "he played a large part in gaining recognition and respect throughout the world."<sup>96</sup>

In 1943 J.K. Lilly, Jr. was instrumental in establishing Eli Lilly International Corporation and the Pan-American Division, serving as president of both organizations. His humanitarian efforts continued internationally through these new divisions. When Dr. Albert Schweitzer ran short of supplies, the company sent him twenty-nine tons of medicine without charge. When the Republic of San Marino was short of polio vaccine, J.K. Lilly, Jr. arranged to have it delivered. "When a distinguished Soviet scientist, injured in a automobile accident, developed an infection that was resistant to readily available drugs, Lilly had an antibiotic flown to him from London."<sup>97</sup>

J.K. Lilly, Jr. was a man of many interests. Not only did he display his humanitarianism through operations at Eli Lilly and Company, but also he co-founded the Lilly Endowment. The Lilly Endowment was by far the chief instrument of his personal beneficence. It was established in 1937<sup>98</sup> by J.K. Lilly, Jr., his brother Eli, and their father, J.K. Lilly, Sr., to encourage research, education and work in community service. J.K. Lilly, Jr. was president of the Endowment from 1948 until his death in 1966.<sup>99</sup>

The Lilly Endowment began with \$280,000 worth of Lilly common stock donated by J.K. Lilly, Jr., his brother, Eli, and his father, J.K. Lilly, Sr. in 1937.<sup>100</sup> In its first fifty years it disbursed approximately 10,000 grants to about 5,800 charitable organizations, valued at just under \$700 million.<sup>101</sup> By the end of 2000, it was the second largest private foundation in the United States valued at \$15.6 billion.<sup>102</sup>

As an extension of his interest in American literature, J.K. Lilly, Jr. personally directed Lilly Endowment funds toward projects that served American culture, bibliographic studies, and libraries. One of the first grants went

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<sup>94</sup> Ibid., pp. 55-56.

<sup>95</sup> Ibid.

<sup>96</sup> Indianapolis Star, May 6, 1966.

<sup>97</sup> Kahn, All in a Century, p. 56.

<sup>98</sup> National Cyclopedia of American Biography, (1971), s.v. "Josiah Kirby Lilly, Jr.," 53: 236-238.

<sup>99</sup> McCormick, "Unpublished Corporate History of Eli Lilly and Company," p. 229.

<sup>100</sup> Kahn, All in a Century, p. 155.

<sup>101</sup> Bodenhamer, Encyclopedia of Indianapolis, p. 596.

<sup>102</sup> Interview with Gretchen Wolfram, Director of Communications, Lilly Endowment, Inc., July 4, 2001.

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to the Library of Congress for bibliographical research<sup>103</sup> and research in American literature. The University of Chicago and Harvard University received several grants for character studies, and the Bibliographical Society of America also received several grants. The New York Public Library received monies for the study of American music. The Pierpont Morgan Library, the Eisenhower Presidential Library Commission, the American Antiquarian Society, the National Symphony Orchestra, and the National Arts and Letters also received Lilly Endowment monies.<sup>104</sup>

Through the Lilly Endowment, J.K. Lilly, Jr. was not just an advocate of American literature, but of history and historical lifestyles. Archeological grant monies were given to the Society for American Archeology. The Society of the Cincinnati received monies for the distribution of color prints of the signing of the Declaration of Independence and the United States Constitution, while another grant was given to publish Historic Madison, (Indiana). Other grants went to the American Association for State and Local History, the Foundation for Reformation Research (preservation of historical materials by the Wisconsin History Foundation), the Nature Conservancy, the American Association of Museums, the National Museum of Canada, University of Michigan and the University of Rochester.<sup>105</sup>

Preservation of large historical items included historic building grants. The restoration of the William Henry Harrison home was supported by the Endowment. Other recipients included the Hillforest Historical Foundation for restoration of the Thomas Gaff House (Hillforest) (NHL, 1992), George Ade Memorial Association for the restoration of the Ade home, and the National Society of the Daughters of the American Revolution for the restoration of the original Harrison home "Grouseland"(NHL, 1960).<sup>106</sup>

Being an ex-serviceman whose business was to help people overcome disease, he personally directed Lilly Endowment funds toward projects for wartime relief agencies worldwide, including the Greek War Relief, the British War Relief, the British Red Cross, the Servicemen's Club, the United China Relief, the Canadian Red Cross, the American Red Cross, the Russian War Relief, the United Jewish appeal, the Blind Veterans Association, the International Rescue Committee, and the Radio Free Europe Fund.<sup>107</sup>

As a medical professional who had experienced life outside America, J.K. Lilly, Jr. felt compelled to help developing countries. Consequently, he directed funds to institutions and programs abroad, including the Council of Serampore College in India, the American University of Beirut, the Keisen Girls School in Japan, Rikkyo University, the American Committee for Keep (school in Japan), the Japan International Christian University Foundation, the Russian Church Assistance Fund, the Laubach Literacy project in Mexico City, the Good Shepherd's Fold for an orphanage in the Philippines, the American Bureau for Federal Aid to China, the American School Foundation of Monterrey, Mexico, the American Friends Committee (Arabs), the Missionary Fund in Taiwan, the American Asian Educational Exchange, the American Museum in Britain, the Polish Institute of Arts and Sciences in America, the International Students, the Walter Eucken Institute in Germany (economics), the International Rescue Committee, the Mustard Seed (Formosan city reading centers), and the Oriental Missionary Society.<sup>108</sup>

J.K. Lilly, Jr. believed that education and scholarship were the primary path for achieving a better quality of life, many grants went to over fifty-five local and major American colleges and universities, including institutions

<sup>103</sup> Kahn, All in a Century, p. 56.

<sup>104</sup> Lilly Endowment, grant records, 1937-66.

<sup>105</sup> Ibid.

<sup>106</sup> Ibid.

<sup>107</sup> Lilly Endowment, grant records, 1937-66.

<sup>108</sup> Ibid.

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such as Harvard University, Cornell University, Princeton University, Johns Hopkins University, Duke University, Yale University, College of William and Mary, United States Military Academy, Boston University, Pepperdine University, Vanderbilt University, Washington University, University of Southern California, University of California Santa Barbara, University of Notre Dame, Johns Hopkins University, American University in Washington D.C., University of Dubuque (Mayo Clinic), University of Virginia, and Southern Methodist University.<sup>109</sup> He also believed that access to education should be available to all. Therefore, Lilly Endowment monies went to the National Merit Scholarship Corporation, the National Association of Independent Schools, the Kentucky Independent College Foundation, the Intercollegiate Studies Institute, and the United Student Aid Funds.<sup>110</sup> Educational grants also went to programs that helped people better themselves. Grants for tutorial services for American Indians went to the University of New Mexico. There were grants to several historically black colleges, including Howard University, Dillard University, Fisk University, Hampton Institute, Tuskegee University, as well as grants to the United Negro College Fund.<sup>111</sup>

The Lilly Endowment also funded programs for young people. Grants went to the Boy Scouts of America, the Children's Home Society of Florida, the Boys and Girls Clubs, the James Whitcomb Riley Foundation for Youth, the National Music Camp, the American Camping Association, and Little League Baseball.<sup>112</sup>

Religious, civic, and ethics issues were fundamental to J.K. Lilly, Jr.'s beliefs. Numerous Lilly Endowment grants went to church building and education funds, seminaries, and civics education programs, including the National Foundation for Education in American Citizenship, the Brookings Institution, Cornell University for an economics laboratory, the Freedoms Foundation at Valley Forge, the Farmers Federation Educational and Development Fund, the Foundation of Foreign Affairs, the American Enterprise for Public Research, the Institute for American Strategy, and the Foundation for Economic Education.<sup>113</sup>

Due to J.K. Lilly, Jr.'s interest in pharmacy and medicine, Lilly Endowment also supported numerous medical and scientific grants. He directed moneys to the Albert Schweitzer Fellowship, Horticultural research & Brucellosis research at Purdue Research Foundation, Cape Cod Hospital, Diabetic Fund, Massachusetts General Hospital, Emerald-Hodgson Hospital for underprivileged children, National Foundation for Infantile Paralysis, American Academy of Ophthalmology and Otolaryngology, National Fund for Medical Education, American Foundation for Pharmaceutical Education, American Academy of Arts and Sciences at Harvard, Royal Society of Medicine, Illinois State Medical Society Educational and Scientific Foundation, Stafford Memorial Children's Hospital in Jerusalem, the Alexander Graham Bell Association for the Deaf, and Alanon.<sup>114</sup>

Though the Lilly Endowment became his philanthropic arm, the things that are most visible today are derived from his collections. J.K. Lilly, Jr. was an avid collector of rare books, stamps, gold coins, Kentucky rifles, paintings by American artists, gems, and military miniatures. His collections were strongly American, including Christopher Columbus letters from 1493, a first printing of the Declaration of Independence, and an original draft over the signature of Abraham Lincoln of the 13th Amendment to the Constitution.<sup>115</sup>

As a boy, J.K. Lilly, Jr. collected books. By adulthood his rare books collection included ninety-four of the Grolier Club's "Top 100 Books Famous in English Literature," and eighty-nine of the "Top 100 Famous

<sup>109</sup> Ibid.<sup>110</sup> Ibid.<sup>111</sup> Ibid.<sup>112</sup> Ibid.<sup>113</sup> Ibid.<sup>114</sup> Lilly Endowment, grant records, 1937-66.<sup>115</sup> McCormick, "Unpublished Corporate History of Eli Lilly and Company," 1975.

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American Books.” Valued at \$5 million in 1956,<sup>116</sup> the collection included over 20,000 English and American rare books, many of them first editions, over 17,000 literary manuscripts, and Americana and books illustrating the history of science, all donated to Indiana University in 1956. (Similar collections at the Newberry Library in Chicago and Specialized Americana Holding at Clements Library in Ann Arbor, Michigan, were the only other two libraries with such rare books at that time.) The *New York Times* called it one of the largest, most valuable gifts of its kind ever made to an American university.<sup>117</sup>

Another donation, that of the 3,500-acre Eagle Crest estate, was made to Purdue University. Originally bought and run as a farm, J.K. Lilly, Jr. had contemplated the creation of a lake, which was to become the Eagle Creek reservoir.<sup>118</sup> The land was donated to Purdue University in several lots, and was later sold to the City of Indianapolis. It became the largest metropolitan park in the United States at that time.

J.K., Lilly, Jr.’s “collection of toy soldiers began with European standards, from medieval knights extending up through Napoleon and his marshals to modern times. Learning that no miniatures of American standards existed,” he commissioned a complete set of miniatures of every regiment that ever served in the American armies from colonial times to 1900,<sup>119</sup> with accurate uniforms, flags, insignia, and arms. The collection was of interest to West Point, however, they also wanted \$50,000 to house them, and so Mr. Lilly declined.<sup>120</sup> At his death, this collection, along with his Kentucky rifle collection, weapons collection, and paintings by Frank Vining Smith, were given to Heritage Plantation of Sandwich, Massachusetts<sup>121</sup> where the public can appreciate them.

Retaining his boyhood interest in sailing, J.K. Lilly, Jr. maintained a summer home on Cape Cod in Massachusetts where “he sailed his 36-foot auxiliary cutter ‘Moby Dick’ and built a collection of 57 ship, boat, and yacht models and assembled an extensive library on marine subjects. When he became interested in the Americas’ Cup series and was unable to find precise information, he had built, according to original plans, a complete set of American cup-winning yachts in exact miniature scale. In 1962 he donated his entire Cape Cod estate, Red Oaks, including his marine ship models and library to the Mystic (Conn.) Seaport Marine Historical Association.”<sup>122</sup> This donation enabled the association to develop its preservation program of American maritime heritage<sup>123</sup> by developing the “40 acre site for a fully elaborated seaport village of the mid-nineteenth century, with its own craft shops and shipyard to serve not only the maintenance of its historic ships, such as the Charles W. Morgan which, built in 1841, is the last remaining wooden whaling vessel, but also provide an educational and research resource for college course work. Summer training for youths in shiphandling and the lore and the heritage of the sea are provided, too.”<sup>124</sup>

“The assembling of a gold coin collection was also representative of J.K. Lilly, Jr.’s systematic techniques, and Dr. Vladimir Clain-Stefanelli, chief of the numismatics division of the Smithsonian Institution, Washington, D.C., stated that the Lilly collection surpassed any other collection of gold coins ever assembled by one person, and that no museum in the world possessed a comparable collection.”<sup>125</sup> His coin collection dated back to

<sup>116</sup> Ibid., p. 137.

<sup>117</sup> Ibid., p. 135-137.

<sup>118</sup> Ibid., p. 147.

<sup>119</sup> *National Cyclopedia of American Biography*, (1971), s.v. “Josiah Kirby Lilly, Jr.,” 53: 236-238.

<sup>120</sup> McCormick, “Unpublished Corporate History of Eli Lilly and Company,” p. 188.

<sup>121</sup> Ibid., p. 263.

<sup>122</sup> McCormick, “Unpublished Corporate History of Eli Lilly and Company,” pp. 188 and 205.

<sup>123</sup> Ibid., p. 206.

<sup>124</sup> Ibid., p. 265.

<sup>125</sup> *National Cyclopedia of American Biography*, (1971), s.v. “Josiah Kirby Lilly, Jr.,” 53: 236-238.

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Pericles, and included a sample of every gold piece, save one, ever minted in the United States. The collection of more than 6,000 gold coins, spanning twenty-six centuries, became public property of the Smithsonian's Museum of American History and Technology with the settling of his estate. The addition of the Lilly coins made the institution's exhibit the most valuable in the world, out-rivaling that of the Hermitage in Russia.

J.K. Lilly, Jr. worked on his postage stamp collection with the same intensity and perfection that he brought to other personal interests in his life. It was one of the finest collections of stamps, comprising some 77,000 stamps<sup>126</sup> including some of the rarest stamps in the world, and 250 volumes. The collection, valued at over three million dollars,<sup>127</sup> was sold in a series of ten auctions after his death, in order not to flood the stamp market. It is no wonder that it "was considered to be one of the greatest collections of... stamps" in the history of philately.<sup>128</sup>

Collections, deeds, donations, and successes have made Josiah Kirby Lilly, Jr. someone who has made a difference in America.

"Ironically, the collections that J.K. Lilly formed out of deeply closeted ambitions were the very thing that brought him into national prominence, which no doubt would have been extremely distasteful to him had he been alive. But those collections and all his works are intrinsic to the public domain, much as is a work of art whatever the private reason for its being, and thus in legacy further illuminate his 'one best way to seek the ideal,' the affirmation of that diminishing breed, the patron of quality. Eli Lilly and company is a good example of that legacy, for he made basic contribution to its modern corporate life. Another is the Lilly Endowment. And, in addition to the great number of people affected by these institutions are numbers more who have been influenced by his answering to the purpose elsewhere"<sup>129</sup>

J.K. Lilly Jr.'s family was very community conscious. When his estate was settled, his two children donated their parents' home and grounds to the Art Association of Indianapolis, now the Indianapolis Museum of Art. The new museum was built on Tract A, which was the town of Woodstock. Thirty-three acres of the Oldfields estate, as well as the last house (lot 1) of the town of Woodstock remain intact today.

Oldfields is historically significant locally, statewide and nationally, because of the rarity of estates of this nature, its important landscape architecture, and its association with an important person and his company. It is fortunate to have survived unscathed the years of encroachment and development that have overtaken similar estates.

<sup>126</sup> "Indiana State Convention to Offer Tour of Famed Josiah K. Lilly Estate," p. 69.

<sup>127</sup> Kahn, *All in a Century*, p. 81.

<sup>128</sup> "Indiana State Convention to Offer Tour of Famed Josiah K. Lilly Estate," p. 69. *National Cyclopedia of American Biography*, (1971), s.v. "Josiah Kirby Lilly, Jr.," 53: 236-238.

<sup>129</sup> McCormick, "Unpublished Corporate History of Eli Lilly and Company," pp. 260-1.

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Previous documentation on file (NPS):

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

Primary Location of Additional Data:

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

**OLDFIELDS**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

**10. GEOGRAPHICAL DATA**

Acreage of Property: 32 Acres

UTM References:	Zone	Easting	Northing
A	16	569810	4409110
B	16	570110	4408400
C	16	569890	4408400
D	16	569580	4408690

Verbal Boundary Description:

The extant estate includes all of tract A and parcels 17 and 18 of tract B of West 1/2 of S/E 1/4, Sec. 15, Twp. 16, Range 3E.

Boundary Justification:

These are the boundaries for the original historic Landon/Lilly Estate which still retains integrity.

**OLDFIELDS**

United States Department of the Interior, National Park Service

**Page 36**

National Register of Historic Places Registration Form

**11. FORM PREPARED BY**

Name/Title: Carolyn Schleif, AIA

Address: 10517 Hyde Park  
Carmel, IN 46032

Telephone: (317) 580-1658

Date: 9-10-01

Edited by: Carolyn Pitts and Patty Henry  
National Park Service  
National Historic Landmarks Survey  
1849 C St., N.W.  
Room NC-400  
Washington, DC 20240

Telephone: (215) 597-8875 (202) 354-2216

DESIGNATED A NATIONAL HISTORIC LANDMARK  
July 31, 2003

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section Number \_\_\_\_\_ Page \_\_\_\_\_

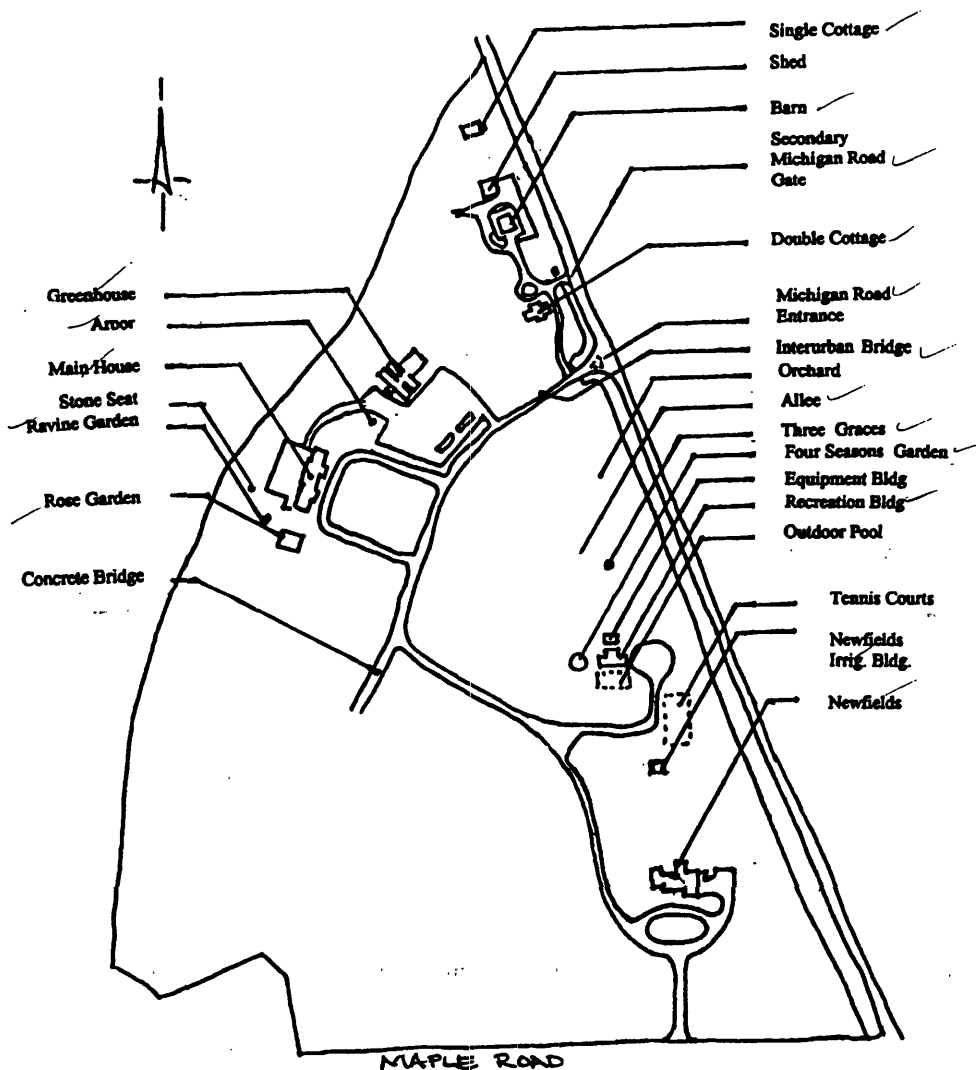


Figure 1. Site Plan, Traced from Site Plan by Paul I. Cripe, 1966, by Author.

Figure 36B. 1933 Lilly Basement Floor Plan

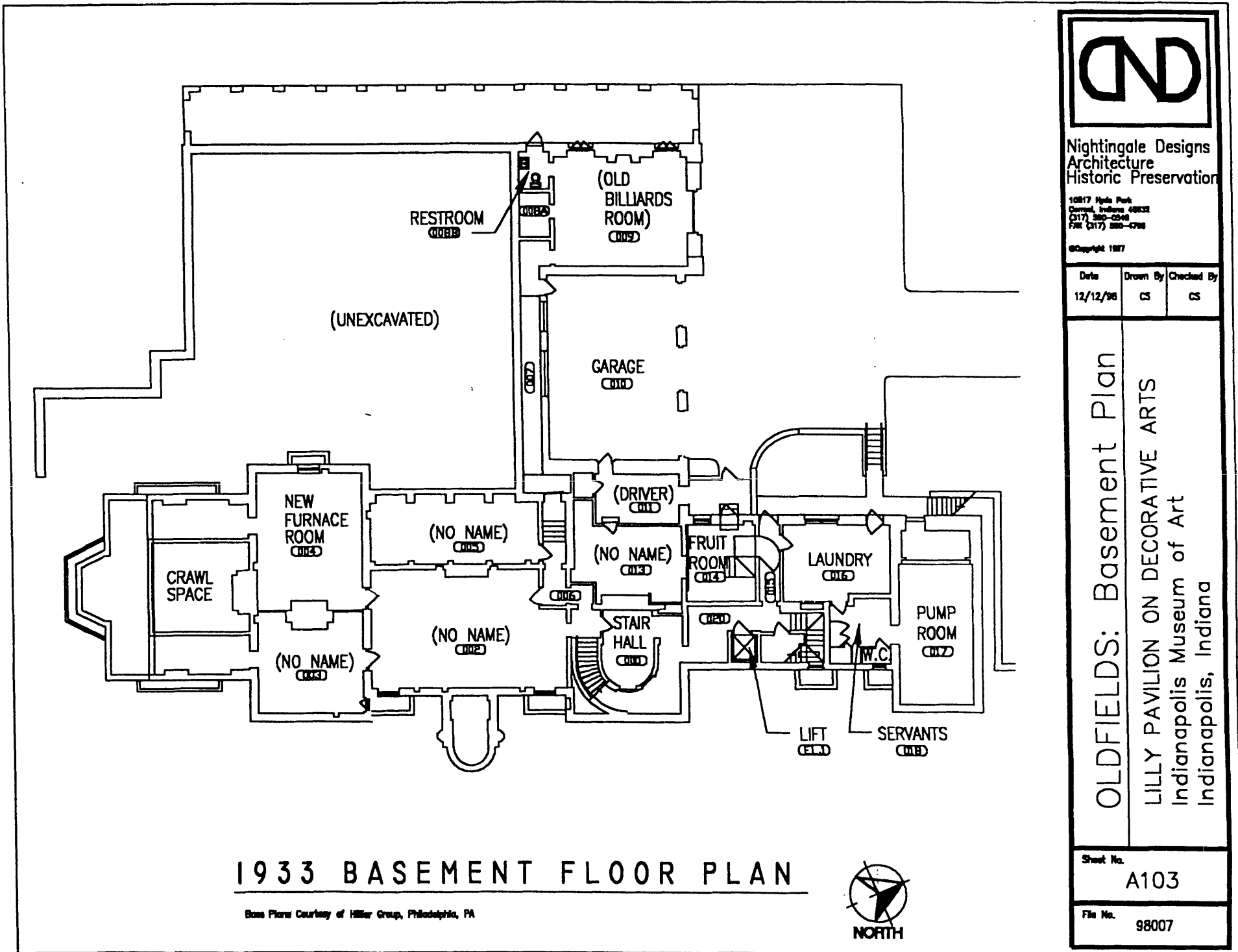
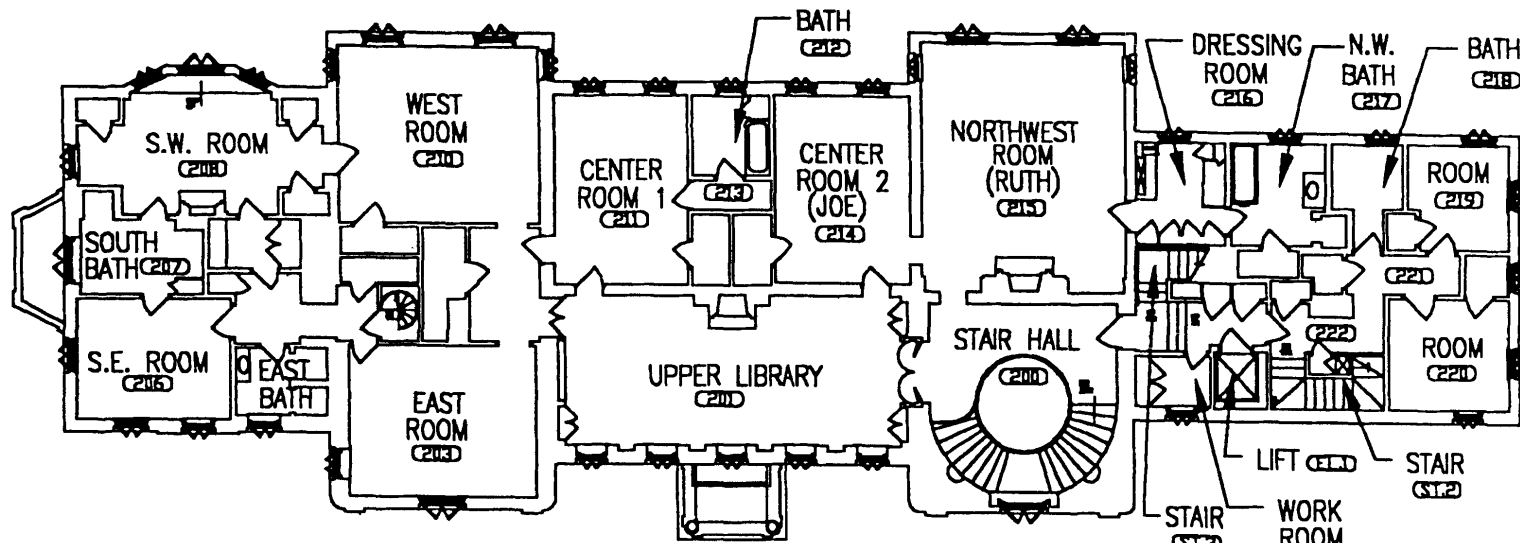
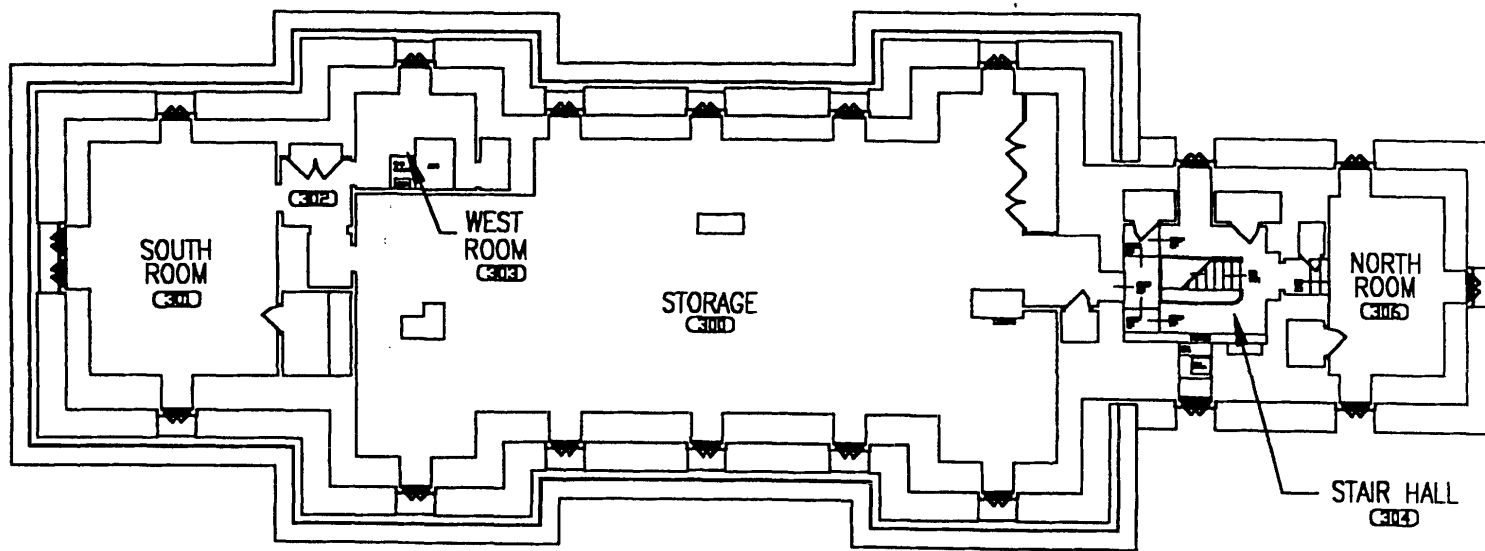


Figure 34B. 1933 Lilly Second & Third Floor Plan



### 1933 SECOND FLOOR PLAN

Base Plans Courtesy of Hillier Group, Philadelphia, PA



### 1933 THIRD FLOOR PLAN

Base Plans Courtesy of Hillier Group, Philadelphia, PA (Reconstructed)



Nightingale Designs  
Architecture  
Historic Preservation

18817 Hyde Park  
Carmel, Indiana 46032  
(317) 850-0240  
Fax (317) 850-4788

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Date	Drawn By	Checked By
12/12/98	CS	CS

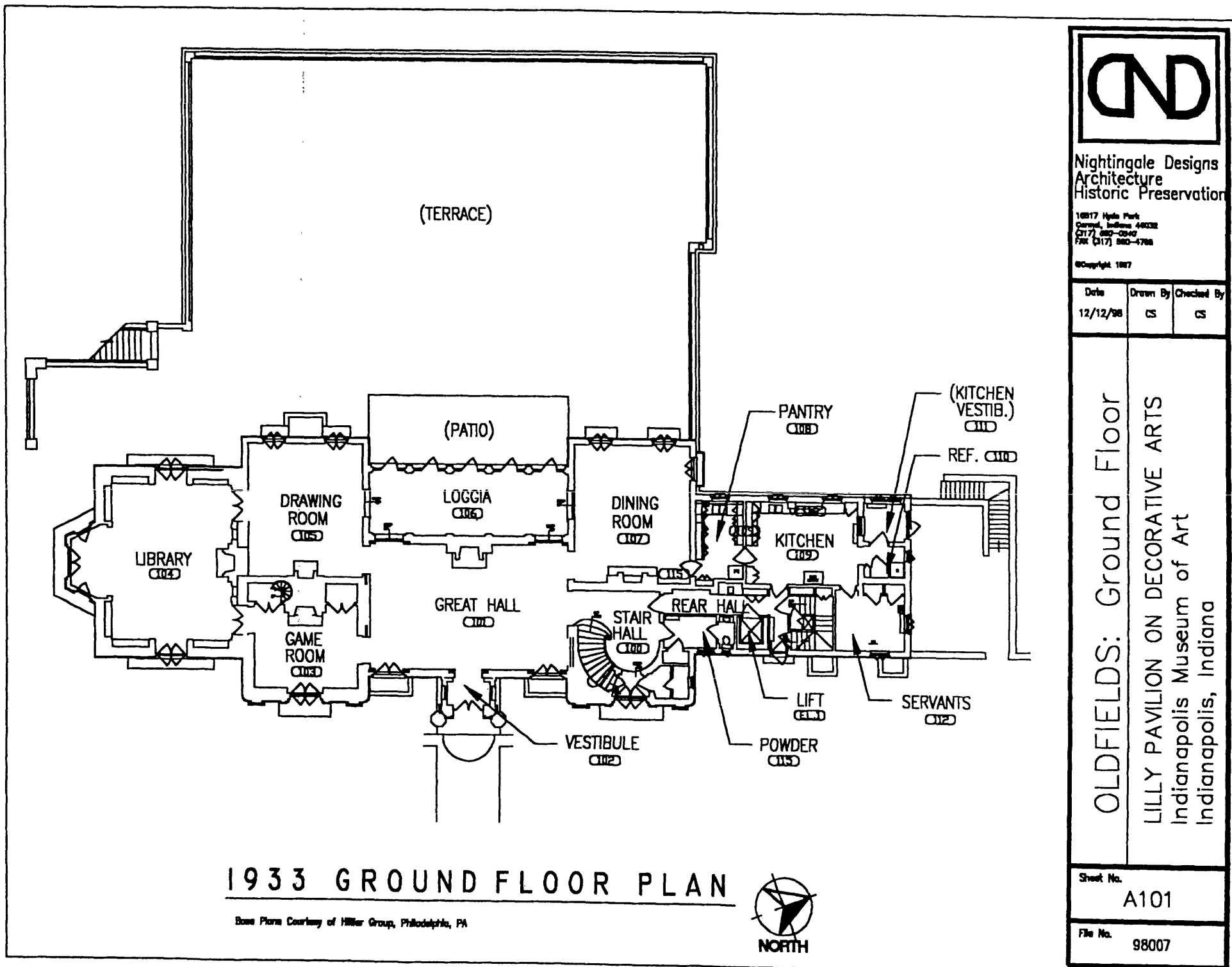
OLDFIELDS: 2nd & 3rd Floor

LILLY PAVILION ON DECORATIVE ARTS  
Indianapolis Museum of Art  
Indianapolis, Indiana

Sheet No.  
A102

File No.  
98007

Figure 25B. 1933 Ground Floor Plan



1933 GROUND FLOOR PLAN

Base Plan Courtesy of Hillier Group, Philadelphia, PA



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Architecture  
Historic Preservation

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Indianapolis Museum of Art  
Indianapolis, Indiana

Sheet No.  
A101

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National Park Service

National Register of Historic Places  
Continuation Sheet

Section Number \_\_\_\_\_ Page \_\_\_\_\_

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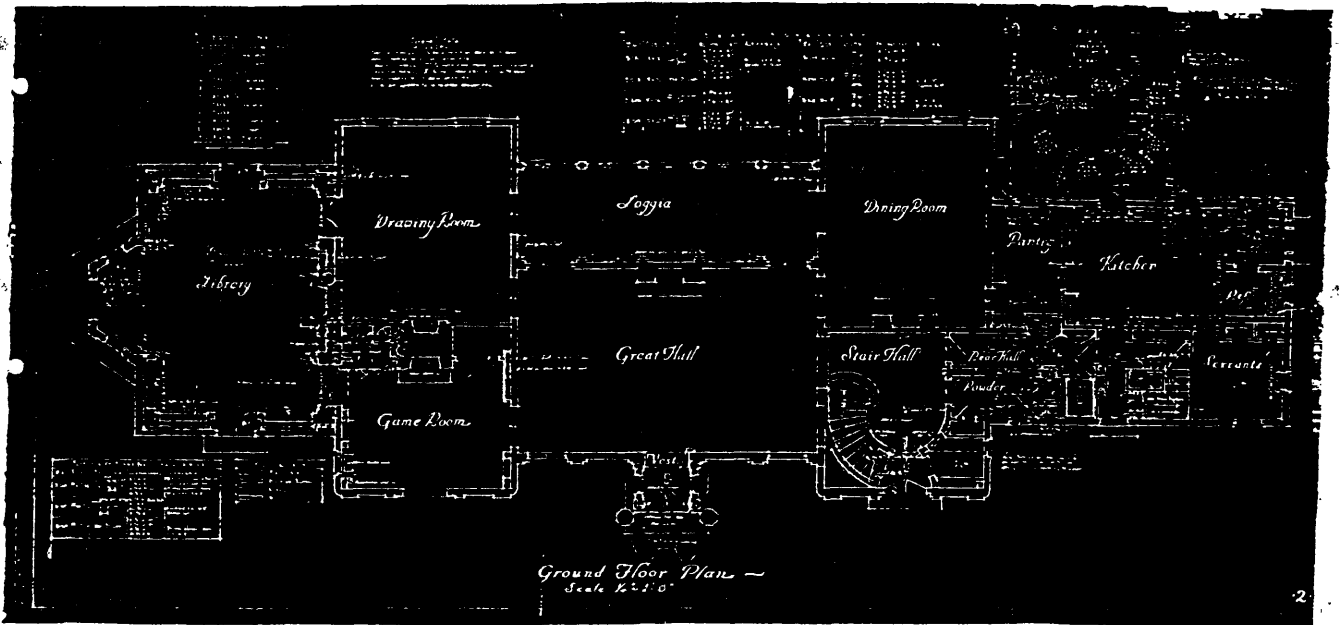


Figure 25A. First Floor Plan, Frederick Wallick, A.I.A., 1933 (Courtesy of IMA)

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National Park Service

National Register of Historic Places  
Continuation Sheet

Section Number \_\_\_\_\_ Page \_\_\_\_\_

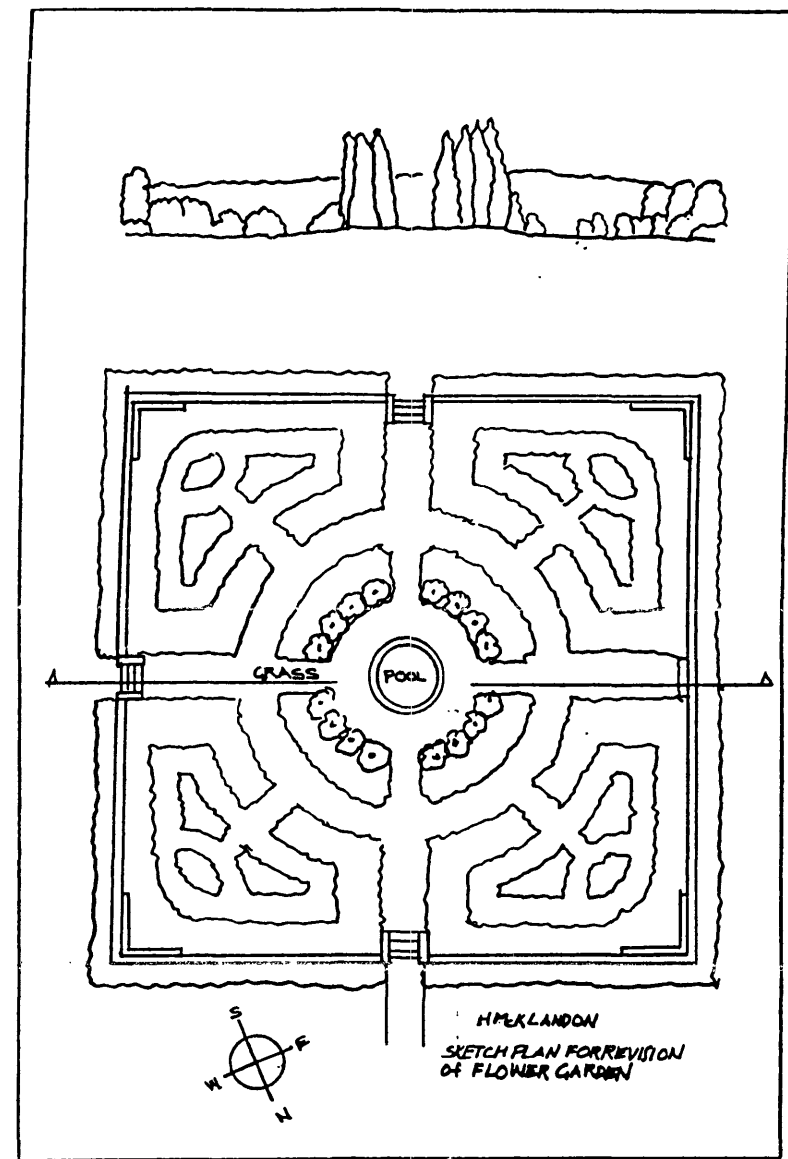


Figure 20. Plan for Revision of Flower Garden, Olmsted Brothers, drawing #6883-33 (4/6/21), traced by author.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section Number \_\_\_\_\_ Page \_\_\_\_\_

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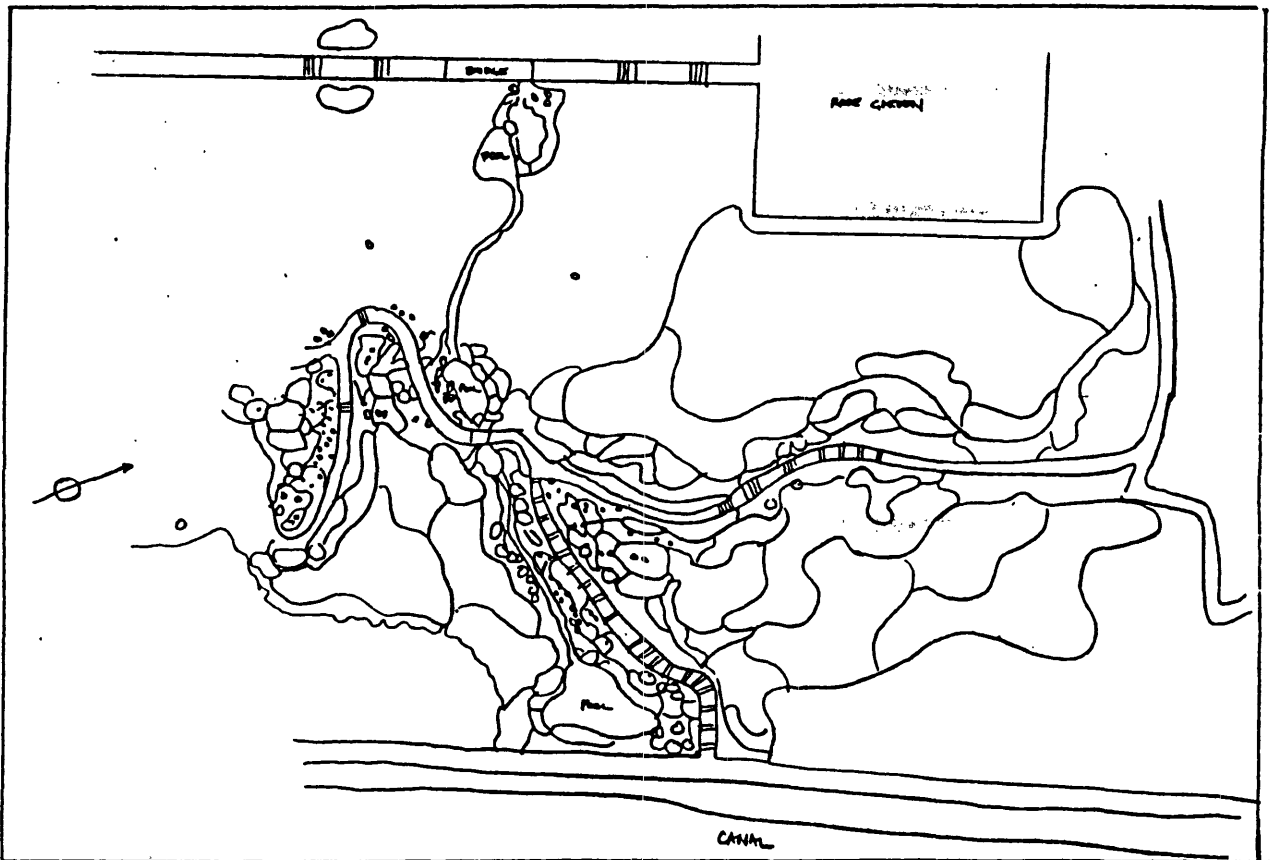
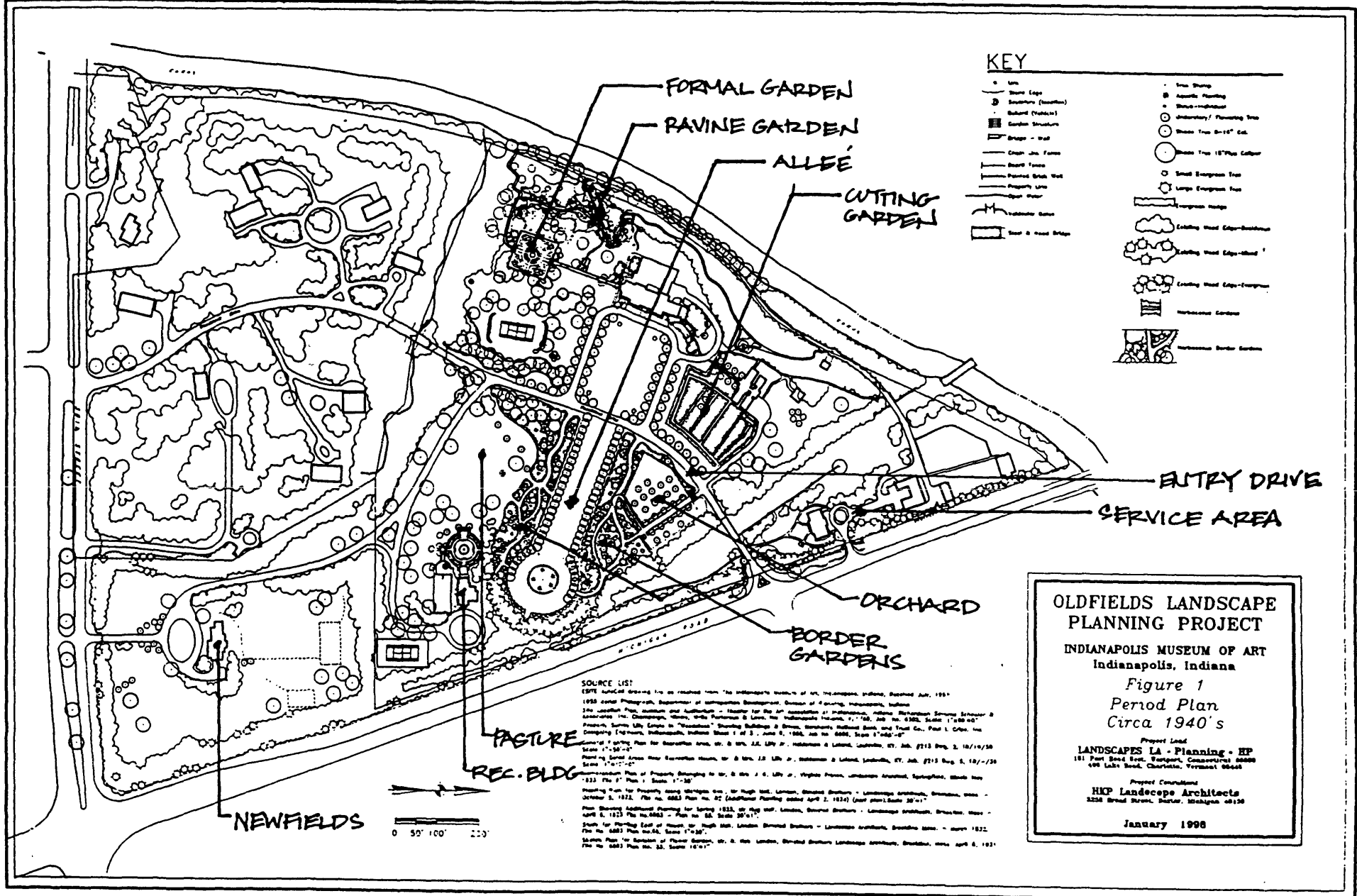


Figure 17. Planting Plan for the Ravine Garden, Traced from Olmsted Brothers Drawing dated 1/24/21 by author (1988).

Figure 11. Oldfields Landscape, Period Plan Circa 1940's by Landscapes and HKP Landscape Architects, (January 1998).



**OLDFIELDS LANDSCAPE PLANNING PROJECT**

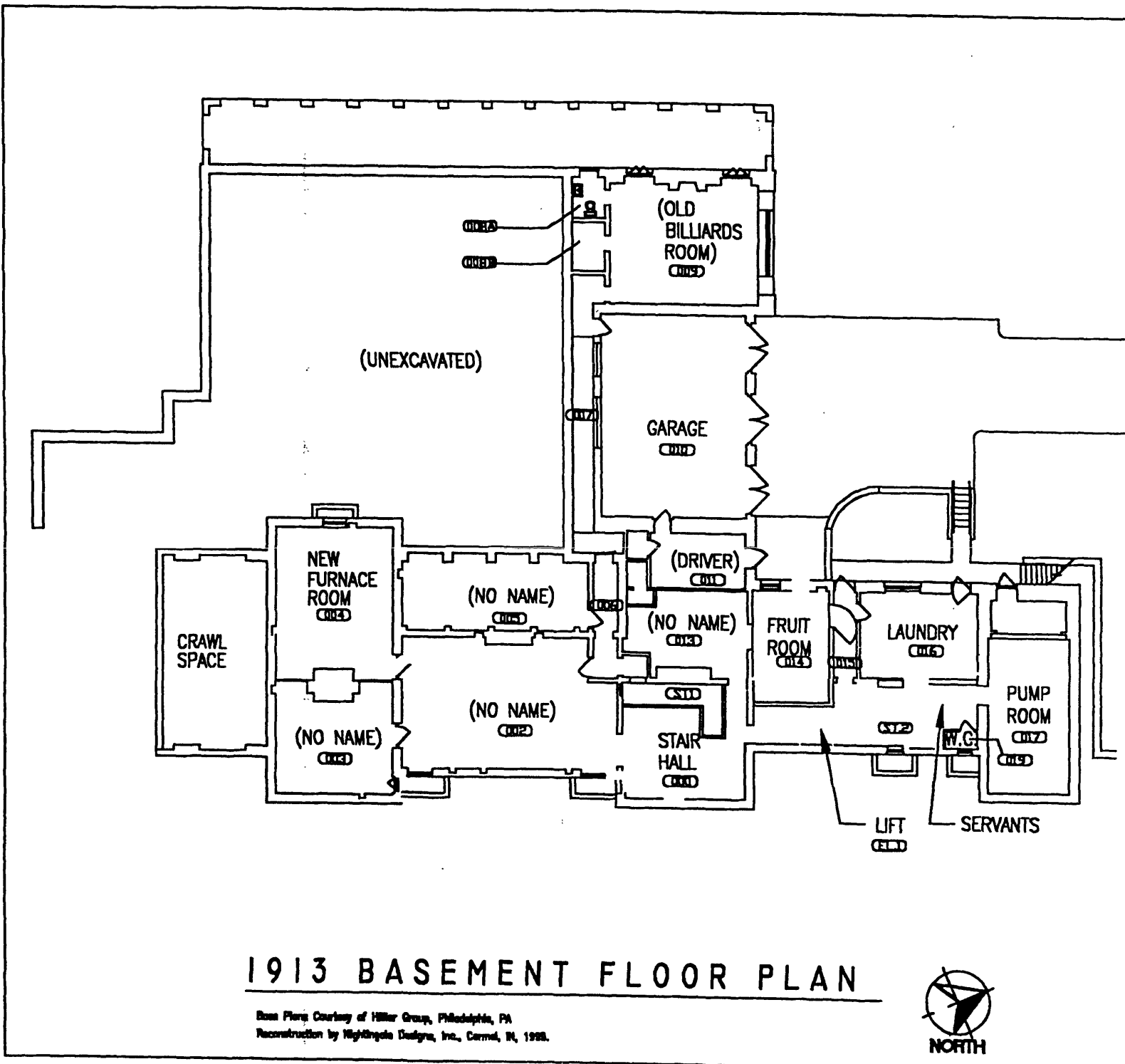
INDIANAPOLIS MUSEUM OF ART  
Indianapolis, Indiana

Figure 1  
Period Plan  
Circa 1940's

Project Lead  
**LANDSCAPES LA - Planning - HP**  
181 Park Road East, Newport, Connecticut 06456  
409 Lake Road, Charlotte, Vermont 05445

Project Consultant  
**HKP Landscape Architects**  
2226 Broad Street, Barre, Michigan 49810

January 1998



# 1913 BASEMENT FLOOR PLAN

Base Plans Courtesy of Hillier Group, Philadelphia, PA  
 Reconstruction by Nightingale Designs, Inc., Carmel, IN, 1988.



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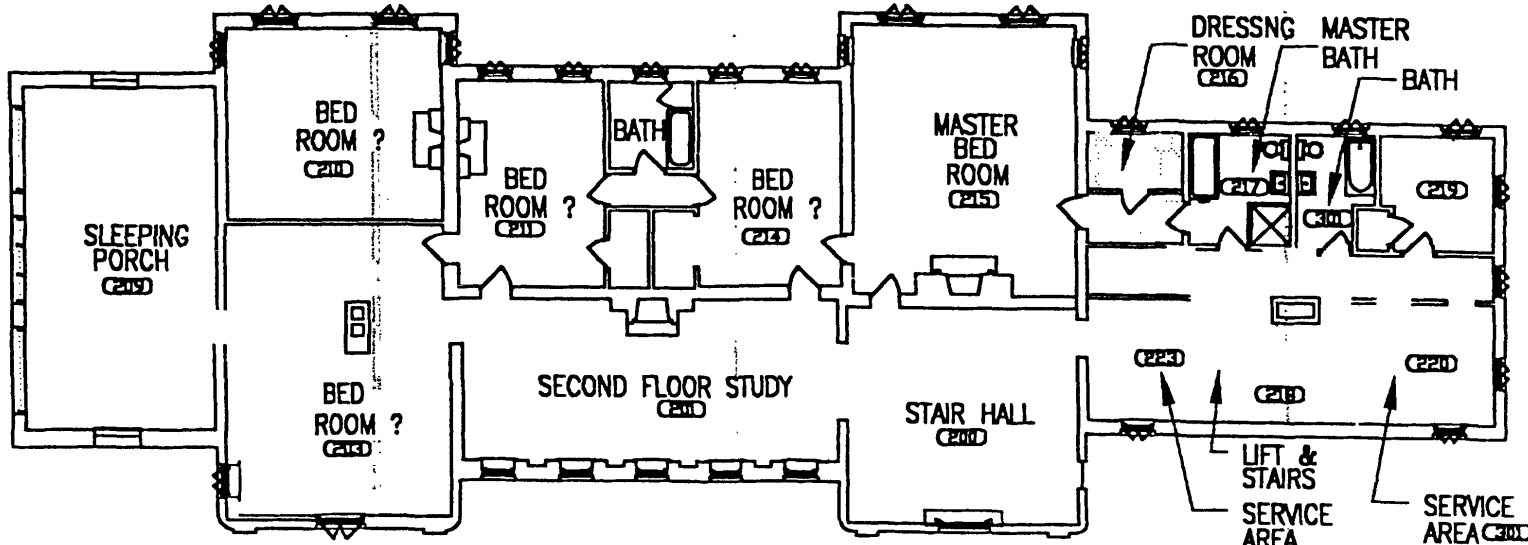
OLDFIELDS: Basement Plan

LILLY PAVILION ON DECORATIVE ARTS  
 Indianapolis Museum of Art  
 Indianapolis, Indiana

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 A103

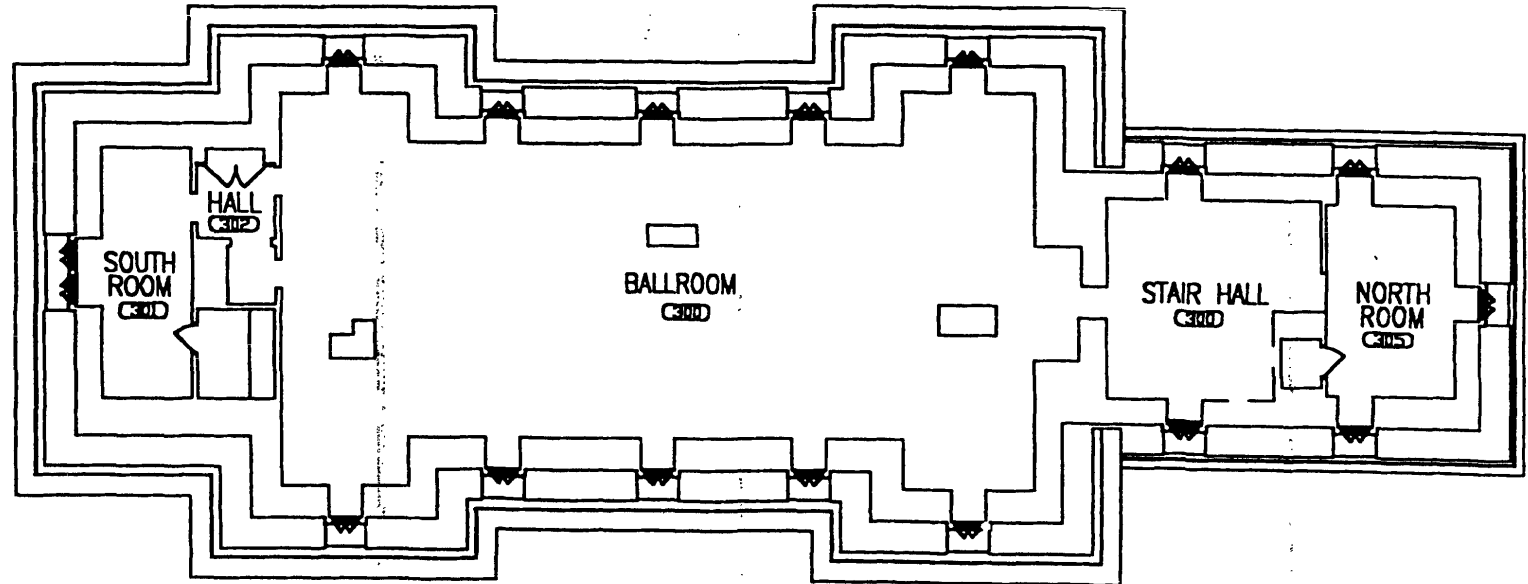
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 98007

Figure 3C. 1913 Second and Third Floor Plans



1913 SECOND FLOOR PLAN

Base Plans Courtesy of Hillier Group, Philadelphia, PA  
Reconstruction by Nightingale Designs, Inc., Carmel, IN.



1913 THIRD FLOOR PLAN

Base Plans Courtesy of Hillier Group, Philadelphia, PA  
Reconstruction by Nightingale Designs, Inc., Carmel, IN.



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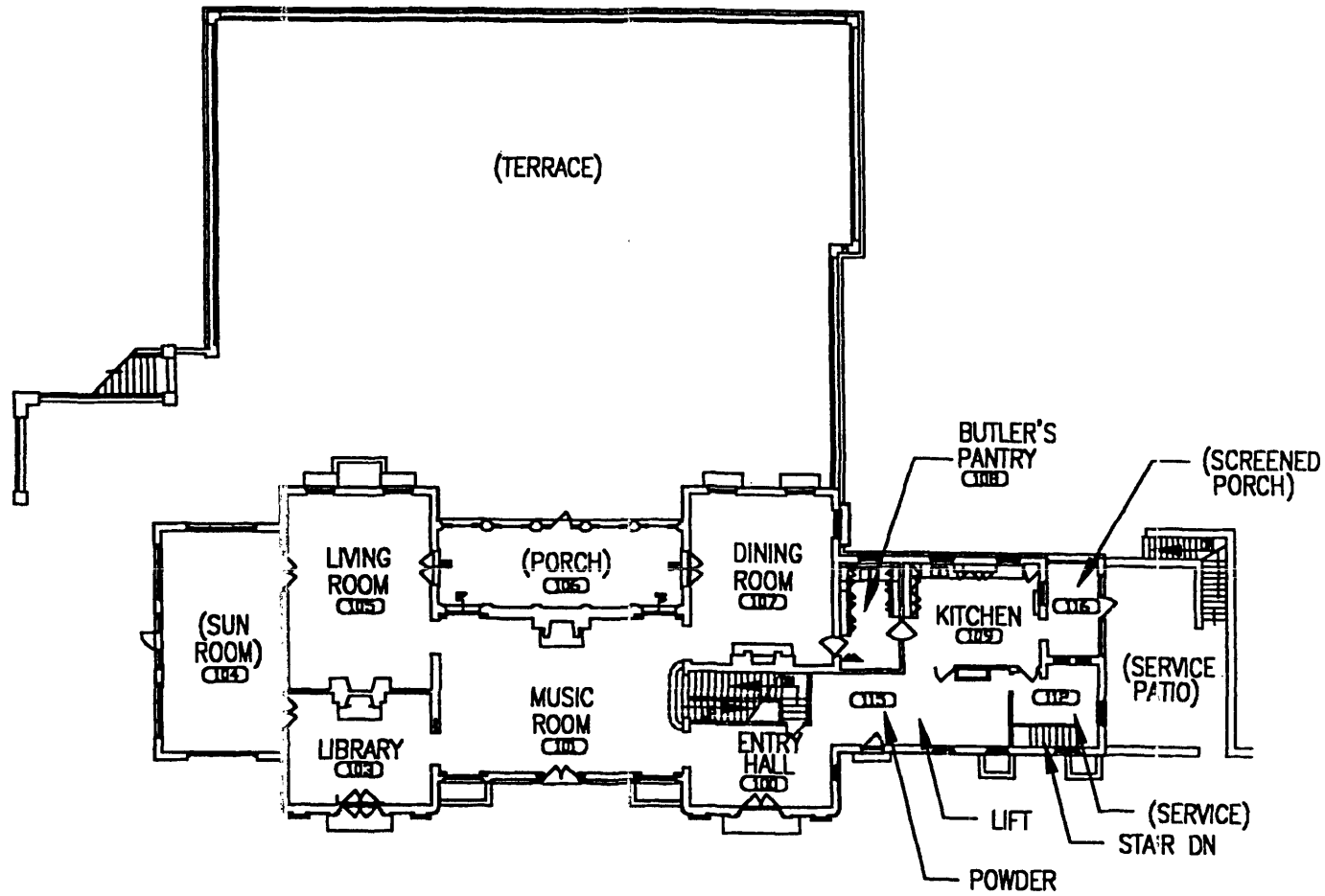
OLDFIELDS: 2nd & 3rd Floor

LILLY PAVILION ON DECORATIVE ARTS  
Indianapolis Museum of Art  
Indianapolis, Indiana

Sheet No.  
A102

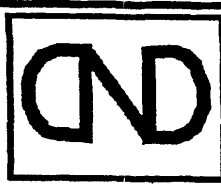
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Figure 3B. 1913 Landon Ground Floor Plan



# 1913 GROUND FLOOR PLAN

Base Plan: Courtesy of Hillier Group, Philadelphia, PA  
 Reconstruction by Nightingale Designs, Inc., Carmel, IN.



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 Architecture  
 Historic Preservation

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 Fax (317) 839-1145

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Date	Drawn By	Checked By
4/8/88	G	G

OLDFIELDS: Ground Floor

LILLY PAVILION ON DECORATIVE ARTS  
 Indianapolis Museum of Art  
 Indianapolis, Indiana

Sheet No.  
**A101**

File No.  
**98007**

1221

SEE PAGE 681 for  
ADJOINING PLAT  
**WOODSTOCK**  
Pt. W. 1/2 S.E. 1/4 Sec. 15-16

WOODSTOCK Addition Annexed  
to City of Indianapolis  
See Ordinance #2-1963  
3-2-63



SEE PAGE 674-682 for  
ADJOINING PLAT

NOTE: The original plat shows the city of Marion County  
and the city of Indianapolis. The city of Marion County  
is shown in the shaded area of the plat. The city of Indianapolis  
is shown in the unshaded area of the plat. The original plat was  
filed for record on 10/10/1888.

SEE PAGE 680 & 1222 for  
ADJOINING PLAT

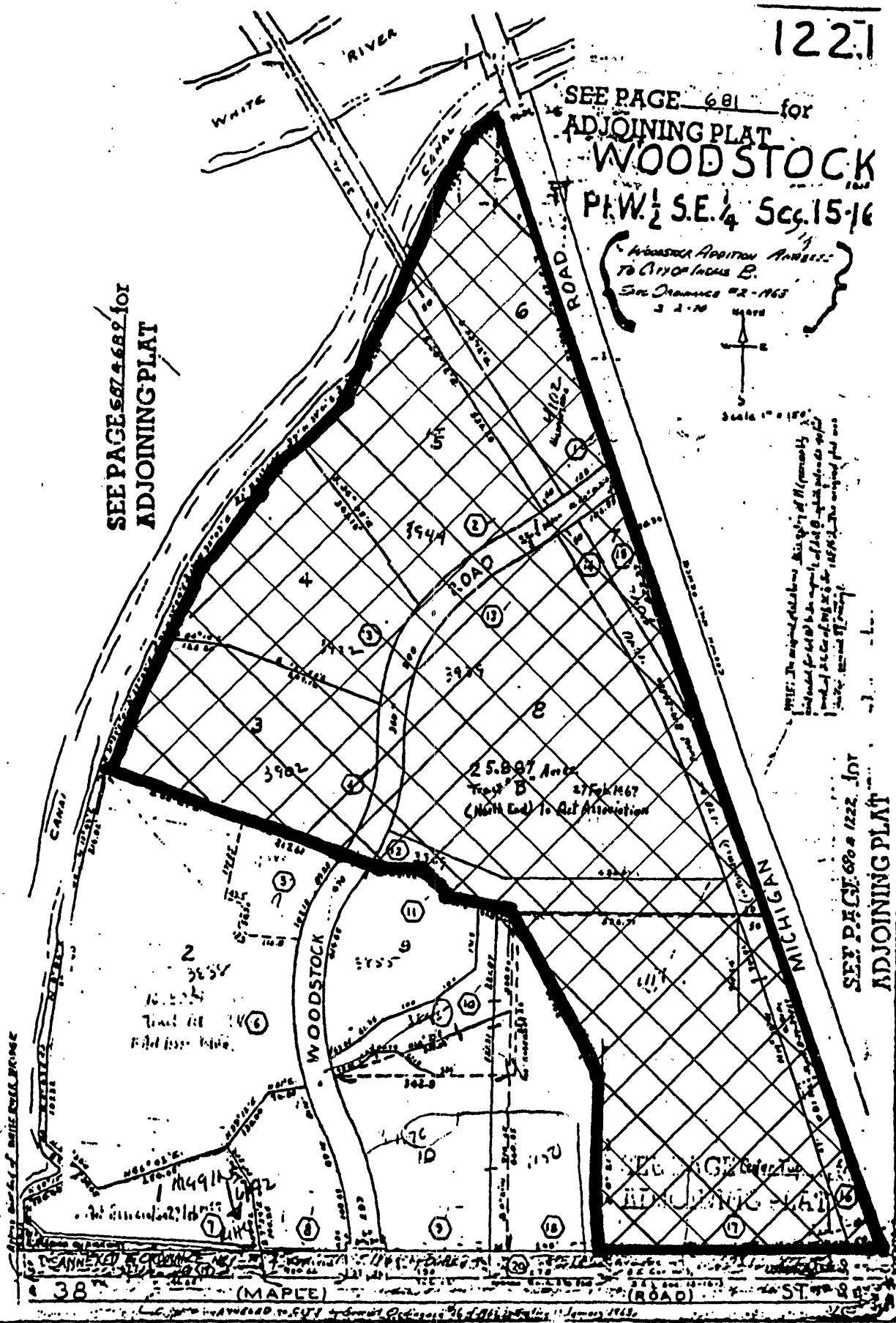


Figure 1B. Current Plat Map showing Historic Area, Marion County, Pt. W1/2 SE 1/4, Sec. 15-16.



SEE PAGE 681 for  
ADJOINING PLAT  
**WOODSTOCK**  
Pt. W. 1/2 S.E. 1/4 Sec. 15-16

Woodstock Addition Annexed  
to City of Lucas B.  
Site Plan No. 2-1965  
3-2-70



SEE PAGE 687 for  
ADJOINING PLAT

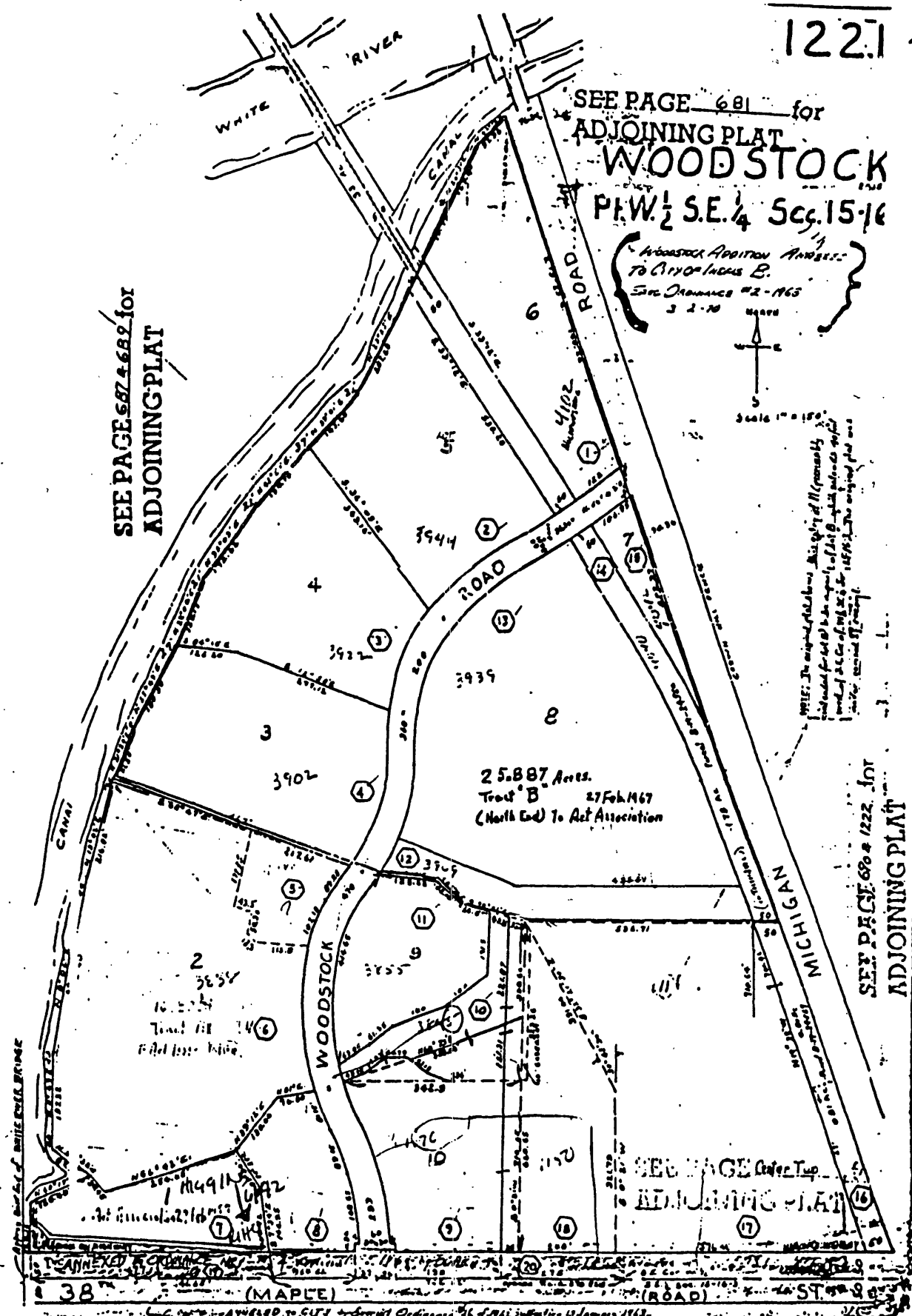
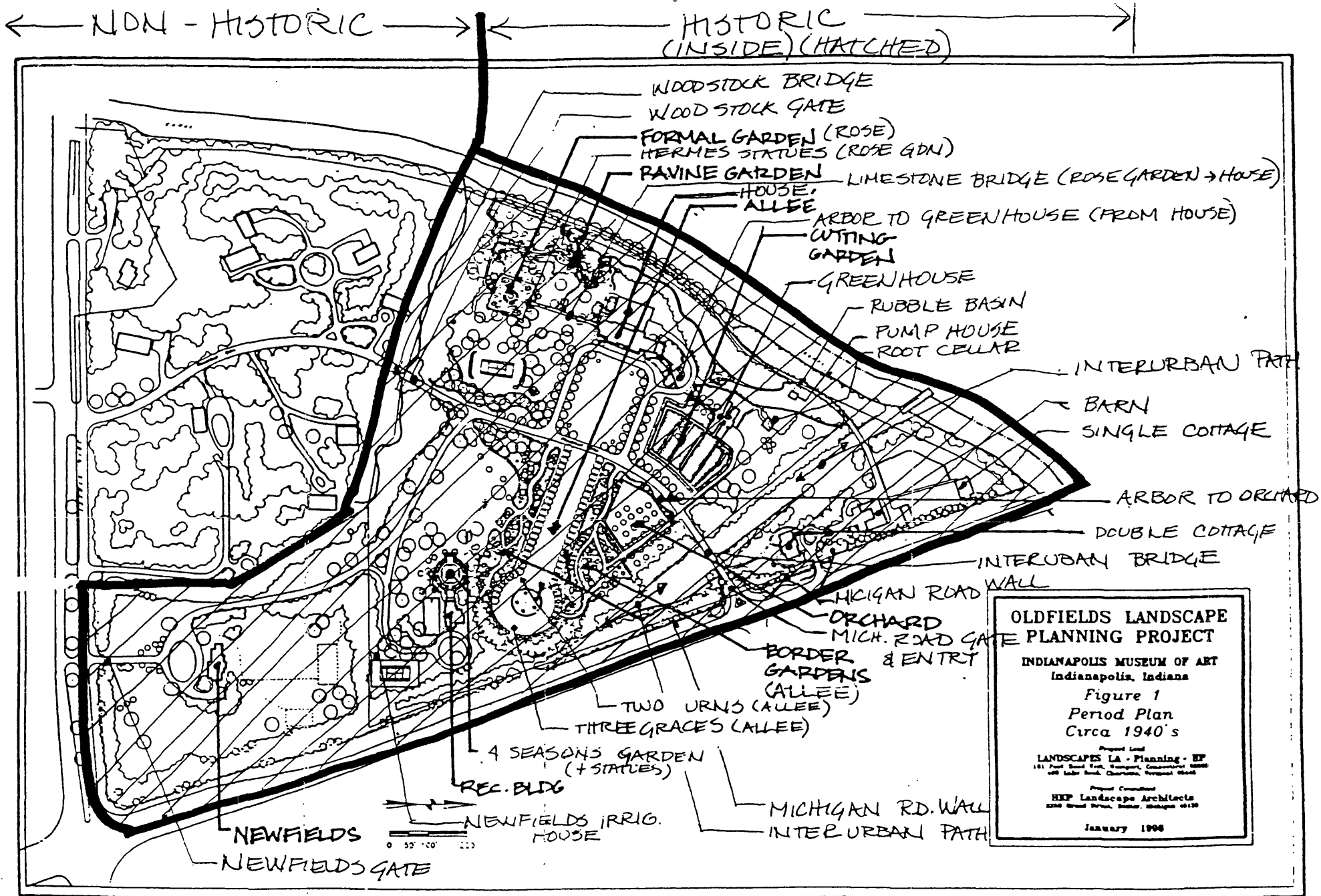


Figure 1A. Current Plat Map , Marion County, Pt. W1/2 SE 1/4, Sec. 15-16.



**OLDFIELDS LANDSCAPE PLANNING PROJECT**  
 INDIANAPOLIS MUSEUM OF ART  
 Indianapolis, Indiana  
 Figure 1  
 Period Plan  
 Circa 1940's  
 Project Lead  
 LANDSCAPES LA - Planning - EP  
 181 First Street East, Chicago, Connecticut 06102  
 400 Lake Street, Cheshire, Vermont 05743  
 Project Consultant  
 HKP Landscape Architects  
 2200 Broad Street, Suite 100, Chicago 60616  
 January 1998

Figure 48. ~~Figure 48~~ Period Site Plan Showing Historic and Non-Historic Areas, Base plan by Landscapes & HKP Landscape Architects, January, 1998.