1. NAME OF PROPERTY

Historic Name: Allen County Courthouse

Other Name/Site Number:

2. LOCATION

Street & Number: 715 S. Calhoun Street Not for publication:__

City/Town: Fort Wayne Vicinity:__

State: Indiana County: Allen Code: 003 Zip Code: 46802

3. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	__	Building(s):	X
Public-Local:	X	District:	__
Public-State:	__	Site:	__
Public-Federal:	__	Structure:	__
		Object:	__

Number of Resources within Property

Contributing	Noncontributing	
1	___	buildings
___	___	sites
___	___	structures
___	___	objects
1	___	Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing: N/A

Designated a
NATIONAL HISTORIC LANDMARK on

JUL 3 1 2003

by the Secretary of the Interior

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

6. FUNCTION OR USE

Historic:	Government	Sub:	Courthouse
Current:	Government	Sub:	Courthouse

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Late 19th & 20th Century Revivals: Beaux Arts

MATERIALS:

Foundation:	Granite
Walls:	Limestone
Roof:	Copper
Other:	Terra Cotta, Iron

Describe Present and Historic Physical Appearance.

Located in downtown Fort Wayne, Indiana, the Allen County Courthouse is a prime example of Beaux Arts architecture popular in the late 1800s and early 1900s. An elaborate combination of Greek, Roman, and Renaissance influences, the massive courthouse reflects the exuberant ambition of late nineteenth century America.

Bounded by Court and Calhoun streets on the east and west and Main and Berry streets on the north and south respectively, the eastern half of the courthouse square has a park-like atmosphere with benches and landscaping, while the other façades are separated from the street by a wide sidewalk.

The three-story building has a concrete foundation capped with a granite sill; the structural system is steel. It is rectangular in plan with a flat roof and central copper-clad dome. Blue Bedford limestone covers the rusticated ground floor, columned mid-section, roof balustrade, and drum. The interior plan is structured around a central rotunda and circulation system with offices located on the perimeter of the building. There are four courtrooms on the third floor, two on the north and two on the south side of the rotunda with associated offices and jury rooms extending around the perimeter of the building.

There have been very few changes to the exterior of the building since its completion in 1902. The exterior is a study in architectural symmetry and classical artistry. A central projecting entrance bay and flanking wings defines each façade. At each entrance, granite-faced unfluted Doric columns surround a recessed triple door entrance. Directly above the entrance sill, 25-foot-tall paired Ionic pilasters extend upward to the cornice and frame a central arch above the second floor windows. The very plain cornice is capped by a balustrade composed of richly ornamented and inscribed panels, and terminates in a crowning pediment displaying symbolic relief sculpture. The heavy rusticated limestone block of the first floor provides a strong horizontal emphasis and contrasts the vertical extension of the second and third floors. The wide panels of the roof balustrade cap the vertical section and provide a balanced symmetry from the street level to the roof.

On the north and south façades (Main and Berry), symmetrical wings flank the entrance bay. Massive fluted Ionic columns direct the eye from the base of the second floor up to the cornice. The columns also have the effect of framing each of the three vertically aligned openings on each floor. Above the cornice, three carved relief panels decorate the balustrade.

On the larger east and west façades (Court and Calhoun), there are two bays on each side of the center (entrance) bay. The middle bays are characterized by four Ionic pilasters placed 12 feet on center around vertically aligned openings on the second and third floors. Above the cornice, five carved relief panels extend the balustrade decoration horizontally and serve to connect the five bays that make up the façade. The symmetrical end bays harmonize with the architecture of the central portion. As in the central bay, Ionic pilasters start at the base of the second floor and terminate at the cornice. Above the cornice, pediments project out from an undecorated balustrade and are capped by architectural terra cotta ornamentation.

Window openings are recessed and placed symmetrically, grouping one above the other, small in proportion, and defined by distinct lintels on each floor. The first floor windows are defined by their limestone crossettes. The larger and more prominent second floor windows have a projecting pediment lintel, and the third floor windows have no ornamentation except for a small mask above each one in the shadow of the cornice. The only variations are the third floor circular windows at the corners of the east and west façades.

The exterior 42-foot copper dome is a dominating feature, but is scaled proportionately to harmonize with all components of the building as a whole. The pedestal supporting the dome has four smaller domes, each 14 feet in diameter, positioned at the corners of the pedestals. The smaller domes are supported by fluted Ionic columns, which surround tall glass block windows. Etched glass clocks in the drum point to the four corners of the compass. The clocks are flanked by Doric pilasters and have pedimented lintels. Perched high above the dome atop a pagoda-like structure, a revolving statue of Lady Liberty, clad in a copper gown, tops the building in a salute to Fort Wayne.

The statue of Lady Liberty is just one decoration among the cast of symbolic and patriotic carved ornaments and inscriptions adorning the exterior of the courthouse. A host of limestone busts, relief figures, panels, and tablets on the façade of the building juxtapose American historical figures and classical icons. The four main pediments on the courthouse represent Civilization, Justice, The Liberal Arts, and Government. Each pediment is densely packed with relief figures representing each theme. The tablets above each entrance on the third floor level are inscribed with "lessons given to posterity by the nation's founders or by the leaders of thought in all ages."[1] Also at the third floor level on three sides, two circular cutouts on either side of the tablets are reserved for the busts of prominent local and national men. Washington and Lafayette represent civilization on the Calhoun Street (west) façade; Anthony Wayne and John Allen represent Justice on Berry Street (south); and Chief Little Turtle and Tecumseh represent government on the Main Street (north) façade. The façades are further delineated with full-length figures in the balustrade panels and in architectural terra cotta ornaments capping the roof and dome pediments.

Entering the courthouse, the interior, like the exterior is oriented along symmetrical lines, though it comes alive with color, light, and pattern in contrast to the monochromatic tones of the exterior limestone. An article published in the Fort Wayne Journal on September 23, 1902, the day the courthouse was dedicated, provides an accurate historical description and indicates that the interior plan and finishes have changed very little in 100 years:

> The lower corridor is open from end to end and from side to side, occupying the entire central part of the building and flanked by offices for the transaction of the public business. Massive pillars support the center. From each of the four entrances to the building rises a flight of stairs giving access to the second story. At the Main and Berry street entrances are wide single stairways, rising to a landing where there is a division and separate flight going to each of three sides. There is a stairway at each side of the Calhoun Street entrance. The main stairway is at the eastern or Court Street side. Two great flights of steps rise to the second floor, where they join, and again two flights rise to a broad landing just below the third floor. Here they unite and a single, wide flight leads to the upper corridor. The steps and balustrades of all the stairways are of white marble.
>
> What is considered by many the crowning glory of the building, and one of the finest pieces of architectural works in the world is the open rotunda in the center of the building. A circular open space, encircled by a white marble railing gives the visitor a view from the ground to the first floor, and again, on the third story, there is another open space, octagonal in form and with a similar railing. Standing on the third floor one may look down on the second or first, or glancing upward, may see towering far above the graceful lines of the dome.

[1] "A Masterpiece of Architectural Art, a Monument to Its Builders and a Great Community's Pride," *Fort Wayne Journal,* 23 September 1902, page 1.

> All the county offices open upon one or the other of the [main] corridors, and the whole building is so arranged that it is but a few steps from one office or department to the other. The floors throughout are of Mosaic marble and encaustic tile and the walls, except where the white marble appears, are of scagliola, an imitation of Italian marble, which admits of a high degree of polish and gives a varying effect that is most pleasing to the artistic eye.[2]

Though the offices around the perimeter of the building were remodeled in 1971 to accommodate changing uses, the original plan for circulation of public traffic through the main corridors remains intact. On the first floor at the north end of the building, the Sheriff's Office and Small Claims Filing Office are located on opposite sides of the main corridor. Similarly, the Private Law Library and Small Claims Court are located on the south side of the building flanking the corridor. The Private Law Library was originally located on the third floor with a section of it occupying space on the fourth floor. It was moved to the first floor in the 1970s to accommodate wheelchair access. Those spaces were converted to office and storage space. On the second floor, offices of the Clerk of Court occupy the north end of the building. Offices for the Superior Court, Family Division are located at the south end of the building. There is also a Grand Jury room on the east side of the building just south of the staircase and the Family Courtroom is located on the west side of the building, directly in front of the rotunda.

The original description of the third floor, which has changed little since 1902 except for updating of most courtroom furnishings and all mechanical systems, indicates that the commissioners in Allen County had planned wisely in their quest for a thoroughly modern courthouse.

> There are but two courts of higher jurisdiction in Allen County, but the builders of the court house were working not only for the present, but for the future. Allen County is a fast growing community and ere many years a third and fourth court will be necessary for the administration of law. In consequence, two extra court rooms were provided for. The circuit court room occupies the north end of the building, the superior court room the south end, and the two additional rooms are more toward the center, one on either side of the dome.
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> Each court room is amply provided with private rooms for witnesses, jury rooms, offices for judges and clerks, etc., and each has a large main entrance and separate entrance for judges, attorneys and court officials. There are also private stairways for court officials, and a prisoner can be taken to and from the court without the necessity of passing through a throng of spectators. No noise from the street ever reaches the courts as the rooms have no connections with the outside. Light is admitted through the great circular skylights covering nearly the entire ceiling, and fitted with stained glass.
>
> Air is supplied through the ventilators, by means of powerful fans operated by electricity. The fans are not visible, and are used in summer for supplying cool and in winter warm air. There is never a draft, never an extreme of heat or cold. In the heated season hundreds of people daily seek the court house, which is the coolest spot in the city.[3]

Not only did the courthouse have the most modern heating and cooling system of the time, it was also equipped with electricity throughout the building, which was provided by its own power plant nearby. The citizens of Fort Wayne were also able to tell what time it was from any of the four sides of the clock tower or from one of the thirty-two clocks within the courthouse. All thirty-six of the clocks were run by a master clock on the ground floor that sent air impulses to each clock in the building. Today, the interior clocks are run on an electric system with the tower clocks still running on the original gear system.

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[2]Ibid.
[3]Ibid.

In addition to the modern functionality of the courthouse, the decoration and ornamentation represented with bold colors and symbolic artwork, did and still does brings the interior of the Allen County Courthouse to life. On the first and second floors, gleaming white Italian marble covers the walls and stairs providing a striking contrast to the richly variegated coloring of the scagliola on the pilasters and columns. On every level, intricately laid Zanesville mosaic tiles color the floor and layer upon layer of multi-colored and gilded decorative plaster moldings surround the artfully stenciled coffered ceilings.

At each floor, the ornamentation becomes more elaborate. Nearly all of the walls on the third floor are paneled in scagliola, with some courtrooms exhibiting five different hues within one room. The doorways to each courtroom are crowned with a pediment and architrave molding in scagliola, and relief plaster ornamentation decorates the frieze area above the door level. The craftsmanship is evident in every detail, even though it may often be overlooked in favor of the equally impressive artwork on the wide arches of the rotunda and in the upper regions of the courtrooms.

Nearly all of the scagliola is in good, original condition. It is estimated that two panels in the hallways and five or six pieces in the courtrooms had to be replaced. What is there today is nearly all original having been restored and cleaned but with very little complete replacement.

Strategically positioned just above the activity of the public, historical and allegorical murals painted by prominent artists such as Charles Holloway, Florian Piexotto, and Carl Gutherz, represent images of War, Peace, Justice, and Despotism. Another outstanding feature is the symbolic sculpted relief work by the Fort Wayne firm of Barth and Staak, which further illustrates classical themes and also depicts major events in local history. As the viewer contemplates the stories told in the artwork, the eye is again drawn up higher to the expansive, glowing stained glass ceilings in the rotunda dome or in any one of the courtrooms. The visitor is surrounded on all sides by works of high craftsmanship, artistic merit, and classical symbolism.

The figures in the rotunda murals serve as silent pictures telling the story of humankind's struggle for peace and prosperity.

> . . . the hand of the master is first forcibly seen in the friezes in the great dome, the work of Holloway, one of the leading painters of the United States. The pieces are all allegorical. There are four large paintings in the arches [pendentives] at the top of the rotunda. That on the north side illustrates "Law and Order" and symbolizes government by just and merciful laws. In the center is the figure of Law, holding the book of the code and tablets of the Divine law. Figures of Mercy and Justice stand on either side. Other figures symbolize the Industries, Agriculture, Commerce, Manufactures, the Arts, Poetry, Literature, Music and Enlightenment.
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> On the south side is a group representing "Despotism" – a tyrant turning away from the appeals of a kneeling woman, brutal soldiers dragging men, women, and children to the dungeon or wielding the knout. In the foreground are people appealing for justice or mercy, in the background the outraged populace is breaking into rebellion, and torch and flame are advancing threateningly upon the despot's throne.
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> "War and Devastation" form the subject for the arch on the west side of the rotunda. The spirit of War in a flaming chariot drawn by horses in mad careen, with an advance guard of furies, the central figure. In his wake are rolling clouds lit up by lurid flames, a city burning, and looming horribly through the smoke are the resulting figures of Pestilence, Devastation, and Death. On the one side is an advancing army, The People, hurling back the forces of wrong, aided by heavenly figures who hurl thunderbolts among the enemy. There are women and old men weeping over the bodies of fallen loved ones, the widow is seen clasping to her arms her fatherless child, and the whole represents stirringly the awful carnage of war.

> On the east side, in lighter colors of the Impressionist school, that are in pleasing contrast to the vivid coloring of the scenes of war and violence is the piece representing "Peace and Plenty." The beautiful figure of "Peace" occupies the center, while about her are her white clad maidens, strewing flowers. The sun is bright, the sky of heavenly blue, and on the greensward in the shade, flower-decked maidens are dancing. Grazing flocks, sheaves of golden grain, and husbandmen bearing great loads of fruits complete the pleasing picture symbolical of the happy conditions amid which the present generation is living.[4]

As if to continue the grandeur outward, more works of allegorical, instructional, and decorative art adorn each one of the four courtrooms flanking the rotunda. Like the description of the murals done by Holloway, the murals by Carl Gutherz, who was well known in 1902 for painting murals in the Library of Congress, are given special attention in the Fort Wayne Journal.

> Another notable feature of the decorations is in the circuit court room, where the friezes by Carl Gutherz, the famous Washington painter, have attracted widespread attention from art critics. The work was done at Mr. Gutherz's studio in Washington, D.C. and the canvases were on exhibition there after their completion, and before being sent to Fort Wayne.
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> The controlling idea of the work is the inspiration and administration of law, and in unbroken sequence the figures represent the ideas of law in the different ages of the world. Over the entrance, or at the east side are figures of two angels, with open books, engaged in discussion. This represents the "Heavenly Inspiration of Law." On the opposite side is the "The transmission of the Law to the Earth" – an angel bearing the code to the abode of man.
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> On the north side the different groups illustrate the ancient principles of law. To the left of the judge's seat is the figure of Moses, the Jewish law giver, expounding the Mosaic code. Next is the group typifying the stern administration of justice. The judge, sword in hand, stern of countenance and voicing the terrors of the law, sits enthroned while a soldier drags a cowering culprit before him, bound and manacled. The central piece shows the figure of Justice, the angel with flaming sword, driving away the forces of evil. Fleeing before the avenging blade are the furies, their faces agleam with hate, and all about them an angry mass of cloud and flame typical of the disorder and anarchy which is their element. Another angel guards the scene of peace that follows the departure of evil. An aged man with happy face, bending on his scythe, smilingly regards a child with book in hand, at his mother's knee. The painting in the northeast corner shows a trial by jury, an advocate pleading before the deliberators.
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> On the south side panel the groups represent the modern idea of justice, tempered with mercy, protecting the widow and orphan, and the beneficent working of the doctrine of arbitration. The first figure is that of Justinian, the Roman law-giver. He is handing to a senator in toga the code from which descended the modern law. Next is a magnificent piece representing Justice, enthroned, with outstretched wand protecting the widow, the orphan and aged. A hoary-headed man leans upon his staff, a mother, clasping her child, kneels before the justice seat, and the child looks trustingly up as the judge pronounces the words which guarantee benevolent guardianship. In the center is the angel of the fireside with bands enfolding the clasped hands of two kneeling, white clad little figures. At either side of the central piece are illustrations of arbitrations – an angel, with uplifted hand facing an advancing army of soldiers; at the other, another heavenly figure arresting the onslaught of a disorganized mob. The army's leader is waving his men back with his sword, the charge is stopped. The mob's chief, in the semi-uniform of the commune, is replacing his sabre in its scabbard, while he hearkens to the angel's plea, and his followers drop their clubs and muskets to listen.
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> At the rear are three figures symbolizing the power of moral suasion as against brute force and the sword. "Charity' and "Justice' sit side by side in earnest discourse, while the mailed and armed figure of "Strength" stands intently listening.[5]

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[4]Ibid.
[5]Ibid.

The figures in the murals are life-like and so expressive that they seem to stand out from the canvas and compliment the relief figures located in the porticoes above the judge's bench and at the back of the courtroom. The figures in the east and west porticoes represent the four seasons; on the north wall the figures of restraint, wisdom, truth, and freedom depict peace; and on the south wall still more symbolic figures represent war.

Adjacent to the Circuit Courtroom, Superior Courtroom Three (called Courtroom Two in 1902) was an extra courtroom originally and though the ornamentation is elaborate it does not have murals. Instead, it is decorated with bas-relief panels representing the Native Americans of the Northwest Territory. There are many panels representing frontier life as well as events connected with the early history of Fort Wayne. Representations of the old stockade, forest scenes, and log cabins, are juxtaposed with events such as the first white woman being welcomed by native people, General Anthony Wayne's meeting with the native chiefs, and the burial of Chief Little Turtle with full military honors.

Superior Courtroom Two (called Courtroom Three in 1902) was also an extra courtroom at the time the courthouse was finished. The commissioners must have anticipated its importance because the decoration is far more elaborate than Courtroom Three. Belgian Black and Gold Scagliola decorates the columns with three more vivid reddish hues of scagliola represented on the walls. On the wall just above the judge's chair is a painting of the official seal of the State of Indiana. It shows a setting sun (symbolizing the westward movement of the country), a bison, and a woodsman clearing the land. At the opposite end of the room, above the door, is a painting of the Seal of Allen County showing a sheaf of wheat.

The most distinctive features of Courtroom Two are the murals on three walls painted by Florian Piexotto and Charles Holloway. The south mural (by Piexotto) depicts the 1794 Battle of Fallen Timbers in which General Wayne defeated the Native Americans. The north mural (by Holloway) again depicts the Native Americans and General Wayne signing the Treaty of Greenville in 1795 that imposed peace and opened the territory to settlement. The smaller east mural (also by Holloway) depicts the perilous ride of William Oliver during the War of 1812 to bring word to the American Army Garrison at Fort Wayne that help was on the way. In the frieze, below the murals, bas-relief panels created by the Fort Wayne firm of Barth and Staak, represent the evolution of Allen County and include portraits of men instrumental in establishing Allen County.

At the south end of the building, Superior Courtroom One is the most colorful of the four courtrooms. Decorated in dark green Massachusetts and a lighter Alps green scagliola, the room displays "walls the color of money"[6] that shine under the light from the magnificent stained glass dome ceiling. In addition, bas-relief panels in the frieze span the perimeter of the room. Below the cornice, the frieze of panels represents Government (on the west wall) in its different departments; Fine Arts (on the south wall); Liberal Arts and Industries (on the east wall); and Science (on the north wall).

As fashionable and modern as the courthouse was when it was dedicated in 1902, records show that alterations to all aspects of the building started only a few years after the building had been in use. In 1907 commissioners hired contractors to repair leaks in the roof and dome, which would require repair constantly over the next 9 decades.[7] In the late 1920s, glass block windows replaced the original windows in the pedestal below the dome. The courthouse skylights which illuminated the courtrooms were covered at an unknown date during World

[6]David Hayles, "Allen County Courthouse Marezzo Scagliola [1997]." Ms (photocopy). Archives, Allen County Courthouse Preservation Trust, Fort Wayne, Indiana.

[7]Keith Roman, "Report on the Contents of the Vault." December 1994. Compiled from the *Record of the Proceedings for Court House, Allen County 1897.*

War II. During a $1 million dollar restoration of the courthouse in 1971, the failing and unused skylights were removed when the roof and dome were repaired.[8] Today the art glass skylights in the courtrooms are artificially illuminated by lamps in the attic. Again in 1995, further problems with the dome sheathing were addressed by removing the architectural terra cotta (which had been damaged beyond repair by years of inadequate repair work) and replacing it with copper tile.

Also in 1971, the existing crawl space was excavated to provide a habitable, usable basement; new elevator cabs were installed; and the third floor courtrooms were air-conditioned. In addition, interior finishes of the perimeter offices were updated and all of the wood sash windows and exterior doors were sensitively replaced with steel windows and doors painted to match their original color.[9]

Undoubtedly, problems with water leakage led to extensive cleaning and repainting on the interior. As early as 1911 and at least three more times before 1997, painting contractors were hired to clean and touch up the paint throughout the courthouse.[10] While such extensive and often unprofessional alterations to the painted finishes and murals had endangered the integrity of the original material, the most recent restoration has returned the intricate paint detailing and mural artwork throughout the courthouse to its original condition. Starting in 1997 a team of conservators from EverGreene Painting Studios, New York, NY, trained in the removal of layers of over paint, paint analysis, and restoration painting, uncovered and restored the original murals and paint palettes specified in 1900.

Despite 100 years of change in the courthouse, it is remarkable that the historic character and significant artistic features of the exterior and interior of the building remain in pristine condition.

[8] Rod Collier, MSKTD Architects, Inc. Interviewed by author, February 8, 2001.

[9] Allen County Courthouse National Register of Historic Places Inventory – Nomination Form, prepared by P.A. Faeth, Northeastern Indiana Regional Coordinating Council, Fort Wayne, Indiana, October 23, 1975.

[10] Roman, "Report on the Contents of the Vault."

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide: __ Locally: _

Applicable National Register Criteria:	A X B __ C X D _
Criteria Considerations (Exceptions):	A __ B __ C __ D __ E __ F __ G _
NHL Criteria:	4
NHL Theme(s):	III. Expressing Cultural Values Architecture, landscape architecture, and urban design
Areas of Significance:	Architecture
Period(s) of Significance:	1896-1902
Significant Dates:	1902
Significant Person(s):	N/A
Cultural Affiliation:	N/A
Architect/Builder:	Brentwood S. Tolan
Historic Context:	XVI: Architecture M. Period Revivals 6. Beaux Arts

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

Designed by Fort Wayne, Indiana architect, Brentwood S. Tolan, the Allen County Courthouse stands as a monument to the progressivism and civic pride of early twentieth century America, and is the embodiment of Beaux Arts architecture popular in the United States at the turn of the twentieth century. When the Allen County Courthouse was commissioned in 1896, the county commissioners wanted their new building to represent the prosperity and forward-thinking attitude of their thriving county. Though they fully expected the new courthouse to outshine any other in Indiana, the building, at its dedication in 1902, was celebrated as the finest county courthouse in the world and was also considered to be second in splendor to the Library of Congress Reading Room in Washington, D.C.

> Faultless in construction, flawless in its imposing grandeur, its massiveness overcome by the perfection of artistic detail, the court house of Allen County stands without an equal among all the costly and glorious architectural monuments of the richest communities of the world. Indeed, it has been said over and over again that for architectural beauty it is excelled by but one building in the country, and that the congressional library at Washington.[11]

Today, the courthouse is still compared to the Library of Congress and has also been mentioned alongside world-class buildings such as the Paris Opera in France and the Reform Club in England.[12] A combination of Greek, Roman, and Renaissance architecture, the courthouse represents more than just an architectural style; it is the product of a collaboration between architect, artist, and craftsman, a rare example of the culmination of classical form, fine art, and applied ornamentation in an American county courthouse.

The present Allen County Courthouse is the fourth courthouse to be constructed on the public square in Fort Wayne. This plot was set aside for use as a "public square" in the original plat of Fort Wayne in 1824, and it was quickly accepted for that purpose by the county commissioners. The offer to the commissioners from the owners of the property included $500 cash, and the donation of "all of that oblong square piece of ground situate and being in the town of Fort Wayne aforesaid, and stained red on the plat of said town, as recorded in the recorder's office of Randolph county in said state [of Indiana], which is granted as a public square, wheron public buildings for said county [Allen] are to be erected, and bounded by Main, Court, Berry and Calhoun streets."

The first three courthouses on the square were constructed in 1831, 1847, and 1860. The 1860 courthouse, designed by Edwin May, stood until 1896 when it was demolished to make way for the present building.[13] The rapid succession of buildings belies the speed at which Allen County was growing during the nineteenth century.

Fort Wayne was considered a thriving town of 300 people when Allen County was carved out of two larger counties in 1823. Located at the confluence of three rivers, the St. Joseph, the St. Mary's, and the Maumee, the land that is now Fort Wayne had long been a natural trading post for Native Americans and later, early settlers on the way to the Great Lakes, Ohio, and central and southern Indiana. With the construction of the Wabash &

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[11] "A Masterpiece of Architectural Art, a Monument to Its Builders and a Great Community's Pride," *Fort Wayne Journal,* 23 September 1902, page 1.

[12] "Courthouse murals are 'treasure' to Fort Wayne," *South Bend Tribune*. 1 January 1994.

[13] Georgiana Bond and Ada Fenton. *Illustrated Guide to the Allen County Court House* (Fort Wayne, Indiana: privately printed, 1913).

Erie Canal in the 1830s, further development of Allen County opened Fort Wayne to greater commercial activity and created an influx of immigrants to the growing community. In 1854, the Pittsburgh, Fort Wayne, and Chicago Railroad (the Pennsylvania Railroad) enabled further expansion of industry. By the late nineteenth century, Fort Wayne had become "the Altoona of the West," a center for manufacturing, supporting such major industries as the Bass Foundry, Packard Piano Company, Wayne Knitting Mills, Jenney Electric Company (later General Electric), and the Bowser Pump Company. The city's unofficial slogan at this time was "Ft. Wayne with Might and Main," a clear indication of the community's confidence in its ability to continue to grow.[14] In 1895 this spirit of pride and progressivism spurred the county commissioners "to build once more an Allen County Courthouse, and this time not alone for present needs, but with foresighted wisdom, for generations to come."[15]

Fifteen architects submitted plans for the design of the Allen County Courthouse in 1895. The county commissioners chose the work of Brentwood S. Tolan, a Ft. Wayne resident and son of Thomas J. Tolan, architect of several county courthouses in Indiana. Most of Brentwood Tolan's architectural experience came from working under his father, although as a young teenager he attended art school where he excelled in drafting. After a short time away at school he returned to Ft. Wayne to work with his father. Together the father and son team designed fifteen county courthouses in Indiana, all in the Second Empire style. After his father's death in 1893, Brentwood designed county courthouses in Delaware, Whitley, and LaPorte counties before being awarded the commission for the Allen County Courthouse.

The design for the Allen County Courthouse represents a change in Tolan's work, from the ornate Second Empire influence of his father's time to the ordered and academic forms of the Renaissance Revival styles. During the last decade of the nineteenth century, architects and designers in the United States were searching for a clearer sense of order in their work, and looking to find a truly national and modern architecture. Many of the principles taught at the L'Ecole de Beaux Arts in Paris, which emphasized order in the constructed environment, comprehensive designs, and thinking on a grand scale, were adapted by architects to meet the needs of American clients. What America came to call Beaux Arts Classicism was by no means revivalism in the strict sense of copying Renaissance buildings; the new sort of revivalism was intellectual and subtle, employing a vast vocabulary of forms and details from the past in what was an otherwise "modern" monumental architecture.

The influence of Beaux Arts Classicism is evident in the treatment of Tolan's transitional designs for the Whitley (1888) and LaPorte (1892) county courthouses in Indiana. Although many details of his earlier style are still evident in these courthouses, Tolan was clearly experimenting with Renaissance designs introduced to the United States by his contemporaries such as McKim, Mead, and White and Henry Hobson Richardson. Undoubtedly, Tolan's total conversion to the "modern" style, as seen in the Allen County Courthouse, was influenced by the 1893 World's Columbian Exposition in Chicago, which disseminated the Beaux Arts movement across the United States. The White City, constructed on the marshy banks of Lake Michigan, convinced city officials, businessmen, and even small town commissioners across the nation that the integration of architecture and the arts could make their cities not only beautiful, but also safe, clean, and prosperous.

While countless county buildings and state capitols were constructed in the image of the White City in Chicago, most county courthouses were built on a smaller scale, usually eliminating or reducing the amount of fine artwork, sculpture, and stained glass in order to fit modest budgets. However, the opposite was true at the Allen

[14]Fort Wayne, Indiana, Interim Report, Indiana Historic Sites and Structures Inventory, 1996, 11.
[15]"A Masterpiece of Architectural Art, a Monument to Its Builders and a Great Community's Pride," *Fort Wayne Journal*, 23 September 1902, page 1.

County Courthouse. The commissioners searched far and wide for the best materials and inquired into the propriety of each company that submitted bids for contracts. Prior to soliciting competitive designs for the courthouse, county records indicate that the commissioners traveled throughout Indiana, Illinois, and Ohio to tour public buildings and to select building materials for the new courthouse. The final cost of building and furnishing the courthouse was well over $800,000, a price tag usually afforded only by very large cities or state governments.[16]

At the Allen County Courthouse, the quantity and originality of the artwork, and the fact that most of the art was executed on-site, was far from typical during this period. While the World's Columbian Exposition is credited with spreading the concept of architecture as fine art across the United States, the trend manifested itself in the United States in 1885 in McKim, Mead, and White's Villard Houses, and again in 1891, in their pivotal design of the Boston Public Library. In these projects, McKim, Mead, and White worked closely with a host of well-known artists, including John Singer Sargent, who painted the murals in the Boston Public Library. As this trend for interior artwork and applied ornamentation spread throughout the rest of the country, smaller county and city budgets (if there was one at all for art) usually demanded that artwork be ordered from a catalog and installed by builders at the site.

Instead Tolan worked alongside nationally known artists Charles Holloway, Carl Gutherz, and Florian Piexietto, as well as craftsmen from Chicago and local artists from Ft. Wayne. The budget for artwork alone in Allen County exceeded the entire cost of many small town county courthouses built at the time. The Governor of New York was present for the dedication of the courthouse in which prominent Ft. Wayne citizen, Colonel R.S. Robertson, in a display of civic pride, brought attention to the originality of the art within the building.

> Every detail of use or ornament, every decoration inside or out, excepting the mural paintings, was conceived, modeled, cast or sculptured and carried out to a finish within the limits of the Court House Square and most of it within the Court House walls.[17]

Colonel Robertson was a key member of an unusual committee appointed to collaborate with Tolan on sculptural work and the inscriptions on the exterior of the building. No minutes from earlier courthouse projects report the existence of a committee to specify artwork. Moreover, six of the ten-member committee appointed to work with Tolan were women. Although women were active in the arts at the turn of the century in Fort Wayne, it was unusual for women to be involved with building projects and government business. This committee may have been responsible for the quotations inscribed in the tablets on the façade, and may also have chosen the subject matter for the bas-relief below the parapet of the east front.[18]

Perhaps most significant is the quantity, quality, and depth of meaning in the murals throughout the courthouse. Richard Murray, Senior Curator of the Smithsonian Institution National Museum of Art, calls the Allen County Courthouse one of the finest Beaux Arts-style public buildings in the nation and describes the murals as some of the most impressive works of art of the progressive era.

> The mural program at the courthouse is the earliest and among the most extensive to have been carried out in a county courthouse in this progressive period. It was preceded only by the large state mural program at the Supreme Court, Appellate Division, in New York City in 1899 and the New York City Criminal Court in

[16] Keith Roman, "Report on the Contents of the Vault."
[17] Bond, *Illustrated Guide to the Allen County Courthouse*, 10.
[18] Paul Kenneth Goeldner, "Temples of Justice: Nineteenth Century County Courthouses in the Midwest and Texas," (PhD. diss., Columbia University, 1970), 75.

1895. Later, numerous county court buildings were designed with mural paintings, but the Allen County building remains among the most impressive examples of murals in the progressive era.

The iconography of the murals is most unusual. Progressive political agenda are prominent in Charles Holloway's rotunda murals depicting the effects of Justice and Government, Peace and Prosperity, and the corresponding misuse of power in Despotism and Anarchy, Lawlessness and War. Carl Gutherz's murals urged the justices in the courtrooms to reflect upon their actions by contemplating the example of historical lawgivers in Founders of Laws, and reminded the justices of their role as a mediator between the citizen and the state. Historical scenes, such as Florian Piexotto's The Battle of Fallen Timbers, were meant as reminders of the sacrifices performed for political liberty. By using allegory, historical illustration, and presenting the roles of individual lawgivers in the past, the mural program brought contemporary cultural and political concerns into the arena of law and justice in a time when economic, political and social power was often abused or manipulated for personal gain. When seen in the context of progressive politics of the day, the murals in the Allen County Courthouse are remarkable commentaries on the responsibilities of those in power.[19]

While experts like Murray have measured the national significance of the courthouse murals, other professionals working to restore finishes within the building found that Fort Wayne, Indiana has something more than a typical county courthouse. Perry Huston, a fine arts conservator from Texas who was hired to examine the condition of the courthouse murals, never expected to see such extensive mural work in a county building. "In my opinion, it's such an important structure in this country. I'm amazed that a little rural town in 1899 had that much moxie."[20] In addition, David Hayles of Hayles and Howe Ornamental Plasterers says the scagliola (artificial marble) within the courthouse is "undoubtedly the most important example of the craft to be found anywhere in the world and is surprisingly little known outside its own county." The courthouse contains in excess of 15,000 square feet of scagliola walls, moldings, columns, and pilasters – one of the largest amounts to be found in any one building.[21] Geoffrey Greene, president of Evergreene Painting Studios, the firm hired to carry out the restoration of the murals, again speaks of the entire building as a hidden architectural treasure finally revealed. "I was surprised to stumble on this monument, this jewel that is unknown to the rest of the world. This is a national monument in my opinion. That's no exaggeration at all."[22]

Several years after the courthouse was completed, James Stewart, the general contractor responsible for building the Allen County Courthouse, commented on the design of the building. "It was erected with a view to anticipating the needs of the county for at least a century, and at the end of the twentieth century, inhabitants of that time will have the opportunity to measure the taste and public spirit of their ancestors who authorized it."[23] Today, that taste and public spirit, made possible by the vision of the public and the skill of architect and artist, is still evident in every detail of the building and is continuously measured by all who enter the Allen County Courthouse.

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[19]Richard Murray, "Allen County Courthouse, insert #1," Authors unpublished notes. Smithsonian Institution National Museum of Art, June 17, 1997. Ms (photocopy).

[20]Debra Krajnak, "Magnificence Revisited," *Fort Wayne News Sentinel* (9 April 1994), sec. 6 SU.

[21]David Hayles, "Allen County Courthouse Marezzo Scagliola [1997]." Ms (photocopy). Archives, Allen County Courthouse Preservation Trust, Fort Wayne, Indiana.

[22]Leslie Stedman, "Art doctor examines dying Courthouse treasure," *Fort Wayne Journal Gazette* (25 February 1994), page 1A,14A.

[23]John Ankenbruck. *Twentieth Century History of Fort Wayne* (Fort Wayne: Twentieth Century Historical Fort Wayne, Inc., 1975), 177.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ 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
_X_ Local Government
__ University
_X_ Other (Specify Repository): Historic Landmarks Foundation of Indiana, Indianapolis, IN

10. GEOGRAPHICAL DATA

Acreage of Property: Approximately 1 acre

UTM References:

Zone	Easting	Northing
16	656300	4590700

Verbal Boundary Description:

The Allen County Courthouse is located on one city block in the center of downtown Fort Wayne. The block can be described with a point beginning at the southeast corner of the intersection of South Calhoun Street and East Main Street. From that point proceed south, along the east curb line of S. Calhoun to East Berry Street. From the northeast corner of the intersection of S. Calhoun and E. Berry, proceed east along the north curb line of E. Berry to Court Street. From the northwest corner of the intersection of E. Berry and Court St., proceed north along the west curb line of Court St. to East Main St. From the southwest corner of the intersection of Court St. and E. Main St., proceed west along the south curb line of E. Main St., to the point beginning at the southeast corner of the intersection of E. Main St. and S. Calhoun St.

Boundary Justification:

The Allen County Courthouse fills the entire city block which has historically been the location of all previous Allen County Courthouses and maintains integrity.

11. FORM PREPARED BY

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DESIGNATED A NATIONAL HISTORIC LANDMARK
July 31, 2003

PHOTO LOG

BLACK AND WHITE PRINTS ONLY

Date: APRIL 26, 2001
Photographer: MARSH DAVIS
Organization: HISTORIC LANDMARKS FOUNDATION OF INDIANA

PHOTO	DESCRIPTION
1	EAST ELEVATION
2	EAST ELEVATION FROM CORNER OF CLINTON AND BERRY STREETS
3	SOUTH ELEVATION FROM CORNER OF CLINTON AND BERRY STREETS
4	WEST ELEVATION FROM CORNER OF CALHOUN AND BERRY STREETS
5	NORTH ELEVATION FROM CORNER OF MAIN AND CALHOUN STREETS
6	SUPERIOR COURT (COURTROOM #1)
7	COURTROOM #2
8	COURTROOM #3
9	VIEW FROM ROTUNDA GROUND FLOOR, BALCONIES, MURALS, CEILING
10	GRAND STAIRCASE AT NORTH (MAIN ST.) ENTRANCE
11	ABOVE/BEHIND ROTUNDA GLASS CEILING, LOOKING EAST

PHOTO LOG

COLOR SLIDES ONLY

Date: APRIL 26, 2001
Photographer: MARSH DAVIS
Organization: HISTORIC LANDMARKS FOUNDATION OF INDIANA

PHOTO	DESCRIPTION
1	EAST ELEVATION
2	EAST ELEVATION PEDIMENT DETAIL
3	EAST ELEVATION BUSTS AND INSCRIPTION PANEL
4	SOUTH AND EAST ELEVATION
5	WEST ELEVATION
6	WEST ELEVATION BALUSTRADE WITH TOWNSHIP NAME INSCRIPTIONS
7	NORTH ELEVATION BUSTS AND INSCRIPTION PANEL
8	NORTH ELEVATION
9	COURTHOUSE DOME W/LADY LIBERTY WEATHERVANE
10	ROTUNDA FROM GROUND FLOOR
11	ROTUNDA CEILING
12	ROTUNDA BALCONIES, MURALS FROM GROUND FLOOR
13	ROTUNDA MURALS
14	ROTUNDA MURAL, FLOORS, FROM UPPER BALCONY
15	ROTUNDA GLASS FROM ABOVE
16	CLOCK MECHANISM INSIDE COURTHOUSE DOME
17	3RD FLOOR LANDING WINDOWS/SCULPTURE ABOVE GRAND STAIRCASE
18	3RD FLOOR LANDING, WINDOW DETAIL, ABOVE STAIRCASE
19	GRAND STAIRCASE AT NORTH (MAIN ST.) ENTRANCE
20	HALL CORRIDOR, LOOKING NORTH
21	GRAND STAIRCASE FROM NORTH ENTRANCE (OFF MAIN ST.)
22	SUPERIOR COURT (COURTROOM #1)
23	SUPERIOR COURT (COURTROOM #1) JURY BOX
24	SUPERIOR COURT (COURTROOM #1) CEILING
25	COURTROOM #2
26	COURTROOM #2 STATE SEAL BEHIND BENCH
27	COURTROOM #2 MURAL DETAIL ON EAST WALL
28	COURTROOM #2 RELIEF PANEL BY BARTH
29	COURTROOM #3
30	COURTROOM #3 RELIEF PANEL, GENERAL WAYNE'S HEADQUARTERS