



Looking Glass Alliance

Contributions by Jordan Ryan



Jordan Ryan



In response to *Washington Street, Indianapolis at Dusk*

Washington Street, Indianapolis at Dusk

1892–1895

Theodor Groll (German, 1857–1913)

Oil on canvas

72.133

Public domain

Gift of a Couple of Old Hoosiers

Envisioning Land Use

Imagine standing at the intersection of West Washington Street and Senate Avenue in Indianapolis looking east. What would you see? Today, you'd see the Indiana Statehouse, modern office buildings and hotels, and skyscrapers in the background. At the end of the nineteenth century, Washington Street, also known as the National Road, was the city's main commercial thoroughfare. But what was behind the painter, Theodor Groll, in this streetscape?

The White River was the largest feature to the west of (and behind) this scene. In many respects, institutions, enterprises, and builders built up the city by turning their backs to the river. They treated the White River as the city's garbage disposal, allowing industries like slaughterhouses and canneries, as well as the municipal sewage system, to dispose of waste directly into this waterway. These industries required workers, and blocks of modest workers' housing were platted and constructed in narrow lots along nearby city blocks. The proximity of housing near industry, including the railroad industry to the south, was ideal for workers.



1887 Sanborn Fire Insurance Map. City of Indianapolis, MapIndy.

However, these developments and uses lead to a key question: how do we plan growing cities in ways that allow them to maximize their potential? The variety of land uses in such a small area reveals how cities developed in the time before zoning, in a piecemeal process with little oversight or intentionality. Zoning, or the tool to protect desirable characteristics of a community while guiding its future development, was a city planning strategy for managing land use and development over time. Indianapolis passed its first zoning ordinance on November 20, 1922.

As these land use and city planning ideas evolved over time, so did Washington Street. Groll captures a moment in time as the city is developing and industrializing, prior to zoning and the professionalization of city planning.



Bird's-eye view of the business district of Indianapolis, IN, about 1913. Library of Congress, Prints and Photographs Division.



Workers' cottages from the 500 block of West Maryland Street, about 1960s. Indianapolis Historic Preservation Commission Image Collection.

Although Indianapolis has enjoyed a steady and orderly growth without the aid of any governing body to give direction to its expansion, new questions of various kinds are arising which rightly fall within the jurisdiction of a planning commission. Such a body could oversee the platting of new additions on the outskirts of the city, preserving the continuity of the principal streets and preventing countless jogs which mar the city's beauty and make traffic difficult if not dangerous. The growth of our

"A Step Toward Civic Betterment," *Indianapolis Star*, November 24, 1920, pg. 6.

Resources:

Book: Learn more about the city's industries and businesses during the time of Groll's painting. Jacob Piatt Dunn, *Greater Indianapolis: The History, The Industries, The Institutions, and The People of a City of Homes* (Chicago: Lewis Publishing Co., 1910), via the Internet Archive, <https://archive.org/details/greaterindianapo01dunn>.

Digital Collection: See original sketches of land surveys documenting new parcels as the city developed. Hervey B. Fatout Sketchbook #18, from the Indiana Historical Society, <https://images.indianahistory.org/digital/collection/pl6797coll53/id/2747>.

Program Website: Interested in zoning, planning, and current land use? Learn more from the City of Indianapolis's People's Planning Academy on topics including zoning, affordable housing, transportation, and waterways, <https://www.indy.gov/activity/peoples-planning-academy>.

Activity: Learn more about the original city grid through a classroom activity with primary sources related to the establishment of Indianapolis via the Indianapolis Bicentennial's Founder's Day lesson, <https://indyturns200.com/projects/indianapolis-founders-day-project/>.



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Jordan Ryan



In response to *Dolly & Rach*

Dolly & Rach

About 1930

John Wesley Hardrick (American, 1891-1968)

Oil on board

TR10207

© John Wesley Hardrick

Lent by Constance Stubbs

Remembering Neighborhoods and Honoring Local Artists

John W. Hardrick lived in the Indianapolis community of Norwood, a Black neighborhood to the east of Fountain Square and sometimes associated within the boundaries of the Twin Aire neighborhood today.

Norwood's boundaries are generally considered to be Southeastern Avenue to the north, Vandeman Street and the Belt Railroad to the west, Terrace Avenue to the south, and Sherman Drive to the east. This neighborhood, formed by formerly enslaved and emancipated African Americans, was established in the 1860s and consisted predominantly of homes with commercial and religious structures along Prospect Street and Sherman Drive.

Hardrick's family first came to the northside of Indianapolis in 1888 or 1889. Shepherd Hardrick purchased land in the Norwood area around 1892, which was listed in the 1894 City Directory as "s s Prospect l e of Belt Ry." A T-plan-shaped, wood-sided, single-family residence was constructed soon after



Hervey B. Fatout, *Atlas of Indianapolis and Marion County, Indiana*, 1889. Indiana State Library, Map Collection.

at 3309 Prospect Street. John did not live in the family home the year he painted the iconic *Little Brown Girl* in 1927; he lived at 2908 Meredith Avenue, just one mile north of the family home. The Hardrick home was demolished in the late 1960s.

The Big Four railroad, the Cleveland, Cincinnati, Chicago & St. Louis, required a train depot and established one of the largest and busiest freight and switchyards in the city directly west of Norwood. What was once farmland turned into brickyards, gravel pits, sand quarries, and a coal plant.

The city fought annexing the community for quite some time. Despite its facilities being next door, the gas company did not connect gas service to the neighborhood until the 1920s. Sewage and indoor plumbing connections would not be made until the 1950s, and paved roads and sidewalks would not come until the 1970s. The coal/coke plant closed and became a brownfield, continuing the neighborhood's experience with stigmatized land and municipal disinvestment.

Upon toxic site mitigation, the Community Justice Center (CJC), also known as the city jail, considered part of this land—including the former site of the Hardrick home—for the second phase of construction for the CJC. Community advocates have questioned how such a consistently under-resourced area could derive any benefits from redevelopment for the CJC project. The debate is currently ongoing: do you think a jail complex is the best use for the Hardrick family land? What's the best way to commemorate Hardrick's contributions?



Earl J. Anderson, Indianapolis Board of Zoning, Indianapolis Annexation Map, 1952. Indiana State Library, Map Collection.

It is said that Edwin D. Logsdon, of the Board of Works, is now doing the heavy thinking for the ring, and that he is responsible for the proposition to incorporate Norwood. Logsdon and other bosses, it is understood, have held meetings, at which the plan was favorably discussed and steps are now being taken to execute it.

The proposition, however, is already beginning to meet with serious opposition on the part of prominent Republicans, who say that the incorporation of Norwood would foist a needless expense on the taxpayers. Four justices, it is generally admitted, can transact all the business of the justices' courts of Center township.

Some attorneys say that the township could get along with three justices' courts.

"Norwood Residents Must Each Pay Fine: Otherwise the County Will Have to Pay Squires," *Indianapolis News*, June 25, 1902, pg. 12.

"Plea Halts Veto of Sewage Plan: City Engineer Induces Mayor to Consider Disposal Measure, and Approval is Likely," *Indianapolis Star*, August 22, 1912, pg. 16.

OPPOSES NORWOOD MEASURE

The other ordinances receiving Mayor Shank's veto include that making it a misdemeanor to deposit trash or any refuse along the banks of streams (recommended by the park board, the measure prohibiting the carrying of any lighted pipe or cigar into any public hall or conveyance, that creating the office of cable splicer and the Norwood annexation ordinance.

The word spread about the City Hall yesterday morning that Mayor Shank had vetoed the Norwood annexation, and that he was just getting ready to turn down the \$10,000 for the sewage disposal plant. Engineer Klausmann went to the mayor's office and pleaded with him to spare the ordinance.

Mayor Shank said he had talked to no one regarding the veto of the Norwood annexation, but that he had his mind made up before it was passed that he would not approve it. When the ordinance was passed last Monday night, Councilman George B. Rubens said in open meeting that he was riding on an interurban car with Mayor Shank several months ago and, as the car passed Norwood, the mayor told him he "would like to see that place annexed."

Councilman Rubens said yesterday that he was at loss to understand the cause of the mayor's change of front. In his veto message to the council the mayor said:

"This is an imposition on the taxpayers of Indianapolis—to take into the city a district where there can be no benefit derived thereby. This, it seems to me, would cause an outlay of thousands of dollars."

Resources:

Digital Collection: Explore historic archival materials from the Norwood Neighborhood Collection via the Indianapolis Bicentennial Collection at the Indiana Historical Society, <https://images.indianahistory.org/digital/collection/pl6797coll53/search/searchterm/Norwood>.

Article: Read more about neighborhood history from Richard McDonough, “What’s in a Name, Indy? Norwood,” *Indianapolis Recorder*, April 11, 2022, <https://indianapolisrecorder.com/whats-in-a-name-indy-norwood-part-one/>.

Report: Learn more about the industrial use of the site and contamination issues from Tim Maher, Jason Ward, and David Allender, “When the Ovens Go Cold: Industrial Contamination and Community Response,” University of Indianapolis, 2009, <https://drive.google.com/file/d/IAtR2n7Ug9oWh8HWVwUQIZsQlrPnVI0kO/view>.

Blog: Read more about Hardrick’s personal life and the Alpha Home for Aged Colored Women by Paul Mullins on his Invisible Indianapolis blog, <https://invisibleindianapolis.wordpress.com/2016/09/20/remembering-captivity-at-the-alpha-home-for-aged-colored-women/>.



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Contributions by Jordan Ryan



Jordan Ryan



In response to *The Canal— Morning Effect*

The Canal—Morning Effect

1894

Richard Buckner Gruelle

(American, 1851–1914)

Oil on canvas

94.1

Public domain

John Herron Fund

Water Quality and Quality of Life

In the 1800s, the White River appeared to be a promising waterway for transportation and commerce, leading to the Indiana Mammoth Internal Improvement Act of 1836, which intended to connect growing towns by a series of waterways, canals, and roads.

One strip of canal, the Central Canal, was completed in Marion County from Broad Ripple south to the Washington Street pumping station. The project ultimately failed as it bankrupted the State of Indiana because the White River was unable to accommodate large boats. The river was used for smaller flat boats before a decent road system was constructed, and by the mid-nineteenth century, roads and railways were the main modes of transit. One of the greatest tensions of Indianapolis waterways is how they can be both a site of recreation and leisure while also being a site of pollution.



Same view of the canal 23 years later, "West Street Bridge," 1917. Indiana Historical Society, MI400.

Some early printed evidence of water quality discussions began in the 1860s, with newspapers debating in 1864 how population density may have negatively impacted water quality, and how one could use taste as a metric for such water quality evaluation. The following decade, a compelling editorial posed questions about the city's water quality: "When we take into consideration how small amount of sewerage it takes to infect a stream for miles along its course, that drainage from villages, barnyards, stables, pig pens and feeding grounds for stock, as well as the washing from manured lands, tend to render water unfit for use? We have only to travel along White River and note the amount of filth that flows and is washed into it to decide at once, that no people can be healthy who use water from it."

Yet, intermittently, public opinion seemed to take a more complimentary perspective regarding the river. The City Beautiful Movement, a civic ideology popular from the 1890s to 1910s that sought to beautify and celebrate cities in terms of design and leisure use of public space, may have factored into these sentiments.

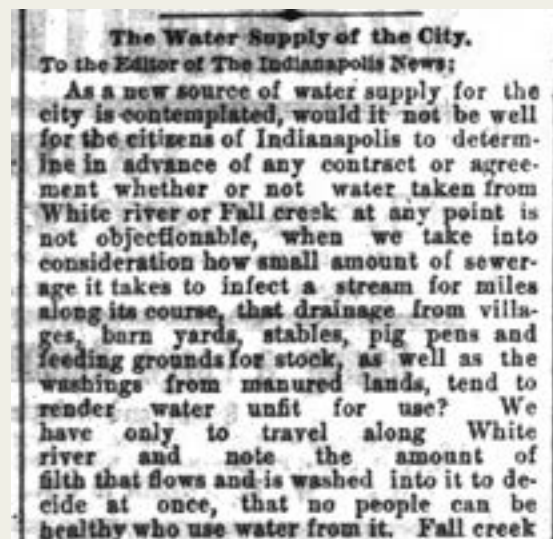
One 1907 article described "country walking" on the riverfront: "Everybody who is not possessed of an automobile or carriage walks on Sunday. The bypaths of the river, creeks, and canal are thronged on Sunday afternoons with 'hikers.' They are out to see how nature is getting along and to drink in the pure fresh air of the country. No city in the country has it on Indianapolis for beautiful suburban scenery. I have wandered up and down every stream around here and there is something new to be seen every time I go back."

Do you play in or near the City's waterways today? Where? Why or why not?

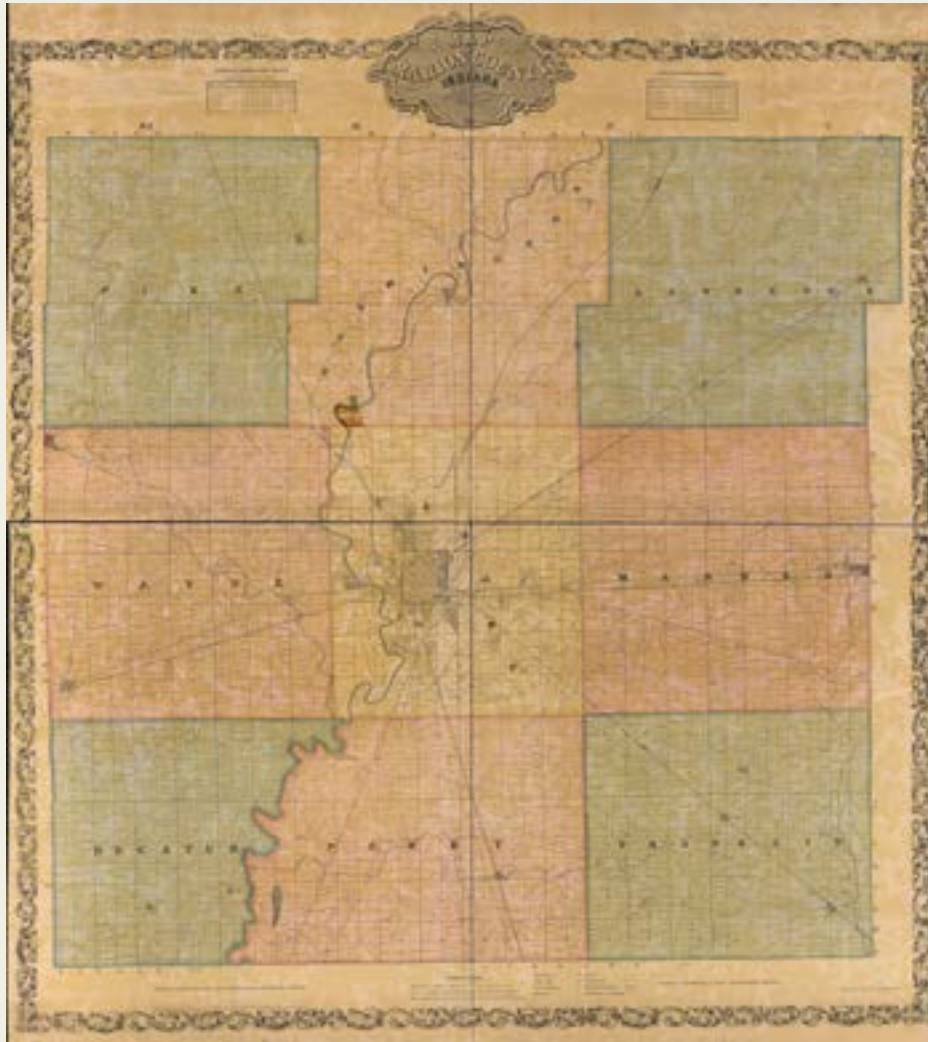


One 1907 article described "country walking" on the riverfront.

"County Walking Popular as a Tonic Among Indianapolis People; Increase in Number of Pedestrians Noticeable on Pretty Pathways," *Indianapolis News*, June 8, 1907, pg. 15.



"The Water Supply of this City," *Indianapolis News*, March 31, 1881, pg. 3.



Condit, Wright & Hayden, Map of Marion County, 1855. Library of Congress, Geography and Map Division.

Resources:

Dashboard: Learn more about Newfields' conservation efforts involving the built environment, energy, food and agriculture, natural resources, transportation and land use, and public health and safety, <https://discovernewfields.org/about/governance-administration/greening-newfields/sustainability-dashboard>.

Digital Collection: View historic archival images of the water company, the Indianapolis Water Works Collection, via the Indiana Historical Society, <https://images.indianahistory.org/digital/collection/pl6797coll53/search/searchterm/MI400>.

Report: Read about the collaborative plan between two counties to leverage the river's assets in sustainability and redevelopment efforts, from the White River Vision Plan, <https://www.discoverwhiteriver.com/vision-progress/plan-vision/>.

Podcast: Listen to the White River Alliance's "The Collective Tap" river podcast series, <https://www.thecollectivetap.com/>.

Report: Read an article on White River and Central Canal pollution from John C. Diggs, "A Sanitary Survey of White River," *The Journal of Industrial and Engineering Chemistry*, 6 vol. 8 (1914): 639–640, <https://books.google.com/books?id=p2g2AQAAIAAJ&pg=PA617&lpg=PA617&dq=john+diggs,+a+sanitary+survey+of+white+river,+the+journal+of+industrial+and+engineering+chemistry>.

Report: Discover historic resources such as parks, bridges, and landscapes in "Indianapolis Park and Boulevard System," National Register of Historic Places Nomination, National Parks Service, U.S. Department of the Interior, 2003 (PDF), <https://npgallery.nps.gov/NRHP/GetAsset/72bd3d95-0d7f-4874-aba2-32102834b2c4>.



Looking Glass Alliance

Contributions by Jordan Ryan



Jordan Ryan



In response to *Streetlight*

Streetlight

1930

Constance Coleman Richardson

(American, 1905–2002)

Oil on canvas

35.78

© Constance Richardson

Gift of Mrs. James W. Fesler

What Can a Streetlight Tell Us?

This painting tells a deeper story about neighborhood investment. Richardson painted this scene at 4314 North Central Avenue in the Meridian Kessler neighborhood of Indianapolis. It represents middle-class America in the 1930s: a thriving neighborhood with tree- and streetlight-lined streets.

What happens after this point in time is a disinvestment in urban core neighborhoods. Housing policies like redlining, urban renewal, white flight, and suburbanization removed investment from older neighborhoods, leading to real-life impact on tax revenue, resources, and infrastructure.

The painting's location was redlined "A," meaning "best." Redlining was the discriminatory practice by which banks, mortgage lenders, appraisers, and insurance companies refused or limited loans, mortgages, and insurance within specific geographic areas. This practice was based on guidance initially issued by the Federal Housing Administration in the 1930s and was particularly utilized in older and inner-city neighborhoods. Redlining created cultural and financial dynamics that favored white and middle-class homebuyers while adversely affecting racially oppressed and/or economically oppressed homebuyers, particularly in Black communities.

Supposedly, the communistic indoctrinal slogan is "Tell a lie loud and long enough and people will believe it." This has become so much a factor of truth in the Afro-American communities of Indy. Blacks 20 years ago moved as much as they could from the inner-city because it appeared destined for decay, crime, drugs and definitely the pits.

What would happen to Carmel if city services operated on a minimum apart from two months preceding the primary and general elections? We often hear how

Rev. Donald Carpenter, "Here's a Thought,"
Indianapolis Recorder, May 14, 1983, pg. 15.

Streetlights desirable, but not for city budget

By Kevin O'Neal

kevin.oneal@indystar.com

Homes and apartments may have replaced farm fields in suburban Marion County, but in many of those areas, the two-lane roads — and their lack of streetlights — haven't changed.

Nor will the illumination improve unless people living next to those roads are very persuasive, or unless they pay for the privilege.

"The only lights we have are the ones we pay for," said Marilyn Strange, secretary of the Aron Creek Estates Neighborhood As-

sociation on the Far Westside. "We decided we needed those lights."

The lack of lights came into play on Aug. 20, when 14-year-old Hector L. Huerta, a Ben Davis Junior High School student, was struck by a van and killed while skateboarding on Bridgeport Road near his home. Marion County sheriff's deputies said there was little illumination, other than car headlights, to help drivers see pedestrians at the edge of the two-lane road.

See Lights, Page B5

"There has been a moratorium in effect, since January 1980, stating that the city is not going to add new streetlights," said Sherry Powell of the Department of Public Works.

city is not add new streetligh

Sherry Powell
Public Works

Local government picks up the \$5.5 million bill to supply electricity and maintain about 30,000 streetlights in the city and county. Most of them are in older areas of the city; few are in suburban areas.

The only new lights installed by government in those suburban areas are at the intersections where new subdivisions are built. The rest of the roads remain dark.

Kevin O'Neal, "Streetlights Desirable, but Not for City Budget," *Indianapolis Star*, September 30, 2002, pg. B1 & B5.

It is interesting that this is one older neighborhood section evaluated as "best," whereas most of Center Township is devalued as "definitely declining" or "hazardous." These other neighborhoods did not fare as well in upcoming decades, as limited resources dictated inequitable infrastructure, utility, and maintenance policies. One such disinvestment policy was the city streetlight moratorium of 1981.

Mayor William Hudnut initiated the moratorium on installing new streetlights as a cost-cutting measure. Grappling with the additional consequences of a unified city-county government, called UNIGOV, the city now had to maintain services and needs within a much larger boundary. In 2016, Mayor Joe Hogsett lifted the 35-year moratorium on new streetlights, adding 4,000 new streetlights to the city by converting 27,000 streetlights to LED technology. The lower maintenance costs and energy usage helped to pay for the installation of the new streetlights.

CONSOLIDATED CITY OF INDIANAPOLIS AND COUNTY OF MARION, STATE OF INDIANA

EXECUTIVE ORDER NO. 3, 2016

RESCISSON OF MORATORIUM REGARDING THE INSTALLATION OF NEW STREETLIGHTS

WHEREAS, the Revised Code of the Consolidated City of Indianapolis and Marion County ("Revised Code") Section 201-1 provides that it is the duty of the Mayor of the Consolidated City of Indianapolis and Marion County by state law to cause the provisions of the Revised Code and other ordinances of the city and county to be executed and to see to their enforcement and to require any report from any personnel; and

WHEREAS, the Revised Code, Section 201-102, provides that the Department of Public Works shall exercise certain powers by statute, ordinance and as delegated by the Mayor, to carry out its responsibility to maintain all public streets and ways systems within the city, including the installation of streetlights; and

WHEREAS, the installation of streetlights on streets has a direct impact on preventing crime and providing a safer environment for the community, including but not limited to residents, business owners and those who travel on those streets; and

WHEREAS, in 1981, Mayor William Hudnut imposed a moratorium on the construction of new streetlights as a cost-saving measure and, despite efforts to relocate or repurpose streetlights under that moratorium, the total number of streetlights has not increased since 1981; and

NOW THEREFORE, by virtue of the authority vested in me as the Mayor of the City of Indianapolis and the Executive of Marion County, Indiana, it is hereby ordered as follows:

1. The moratorium on the construction of new streetlights in the Consolidated City of Indianapolis and Marion County is hereby rescinded.
2. The Department of Public Works, through its Office of Sustainability, is directed to continue to work with the Indianapolis Power & Light Company to explore the energy cost savings and other innovative ways to fund the construction of new streetlights.
3. The Department of Public Works, Office of Sustainability, shall provide progress reports to the Office of the Mayor each calendar quarter beginning the calendar quarter ending September 30, 2016.

This Executive Order shall become effective immediately.

Date: May 11, 2016

CONSOLIDATED CITY OF INDIANAPOLIS AND MARION COUNTY, INDIANA

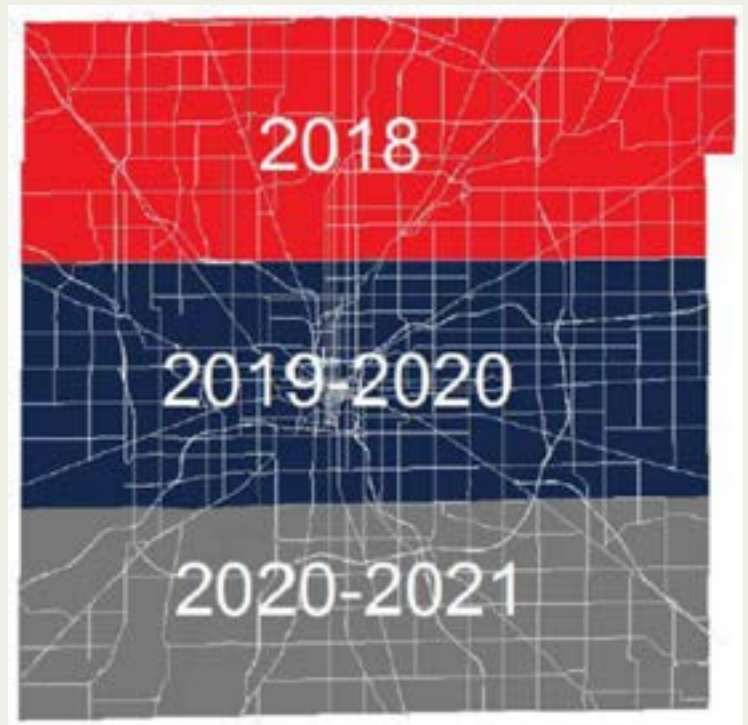
By: Joseph H. Hogsett
Joseph H. Hogsett
Mayor of Indianapolis
Chief Executive of Marion County

APPROVED AS TO FORM AND LEGALITY:

By: Andrew J. Mallon
Andrew J. Mallon, Corporation Counsel

Executive Order: "Rescission of Moratorium Regarding the Installation of New Streetlights," Executive Order No. 3, Consolidated City of Indianapolis and County of Marion, State of Indiana, 2016.

Streetlights are just one way to look at infrastructure and services in terms of equity, but they have wide outcomes. Have you ever walked down the sidewalk of a shadowy street, feeling unsafe? Have you ever hit a pothole you couldn't see early in the morning? Streetlights are a quality-of-life issue for our residents, one metric to measure equity and safety, and an obligation of our public service officials.



Streetlight Conversion Timeline, 2016. Courtesy of the City of Indianapolis.

Resources:

Article: Read more about the history of Indianapolis streetlights from Dr. Paul Mullins, “The Security of Light: Streetlights and Criminal Darkness,” *Archaeology and Material Culture* (blog), 2016, <https://paulmullins.wordpress.com/2016/06/23/the-security-of-light-streetlights-and-criminal-darkness/>.

Web: Learn more about the City’s Operation Night Light initiative at the City of Indianapolis website, <https://www.indy.gov/activity/operation-nightlight>.

Action: Use the Request Indy app to request a new streetlight, either through the app (<https://apps.apple.com/us/app/requestindy/id445471885>) or the website (<https://request.indy.gov/citizen/home>).

Book: Read about urban life before streetlights from Peter C. Baldwin, *In the Watches of The Night: Life in Nocturnal City, 1820–1930* (Chicago: University of Chicago Press, 2012).

Database: Learn more about discriminatory housing and development policies like redlining from Robert K. Nelson, LaDale Winling, Richard Marciano, Nathan Connolly, et al. “Mapping Inequality,” *American Panorama*, ed. Robert K. Nelson and Edward L. Ayers, <https://dsl.richmond.edu/panorama/redlining/>.

Article: Discover more about Indianapolis’s redlining story, including an interactive redlined map of Indianapolis linking to primary sources and contemporary SAVI Community Profiles data, enriching our understanding of the long-range impact: <https://indyencyclopedia.org/features/residential-segregation-in-indianapolis/>.



Looking Glass Alliance

Contributions by Jordan Ryan



Jordan Ryan



In response to *Scene in Indianapolis*

Scene in Indianapolis

1860s

Jacob Cox

(American, 1810–1892)

Oil on canvas

63.204

Bequest of Mr. and Mrs. Hugo Fechtman

Picture a time before you could take a photograph on your phone or tablet. Or even with a camera. Prior to the advent of photography, we relied on artist sketches, illustrations, and paintings of the landscape to understand our historic environment. Historians, genealogists, archaeologists, geologists, climatologists, and others use these visual materials to understand how a place changes over time. Rivers and creeks meander. Coastlines and hills erode. Log cabins and wooden bridges are built, then larger brick or stone structures take their place. The pastoral landscape depicted in this painting was soon replaced with the industrializing city.

In this painting, Cox depicts “a scene in Indianapolis.” Given how much Indianapolis has changed over the past 150 years, what clues can we use to help us identify the location?

I used many research strategies in an attempt to confirm the painting’s location—from reviewing historic newspaper descriptions of the city to examining early historic photographs and illustrations of waterways. This search included investigating drawings by amateur artist Christian Schrader, but these drawings only documented the White River and Central Canal.

If this waterway wasn’t the White River or Central Canal, what was it? The water level in Cox’s painting appeared low for Fall Creek, so I used the detailed diaries of Calvin Fletcher to review drought evidence for the 1860s. Fletcher mentions droughts in 1860 and 1863, fitting the timeline for this painting. However, the painting’s waterway width seemed too narrow for Fall Creek. To estimate the width of the bridge, I compared the length of an average cow versus the length of the bridge in our painting, leading to a bridge length estimate of 45–60 feet. Fall Creek bridge spans taken at multiple locations were too long, between 250–350 feet, whereas Pogue’s Run bridge spans were between 50–80 feet. Topographic research was inconclusive, so the elevation differences within the painting may simply be an artistic license.

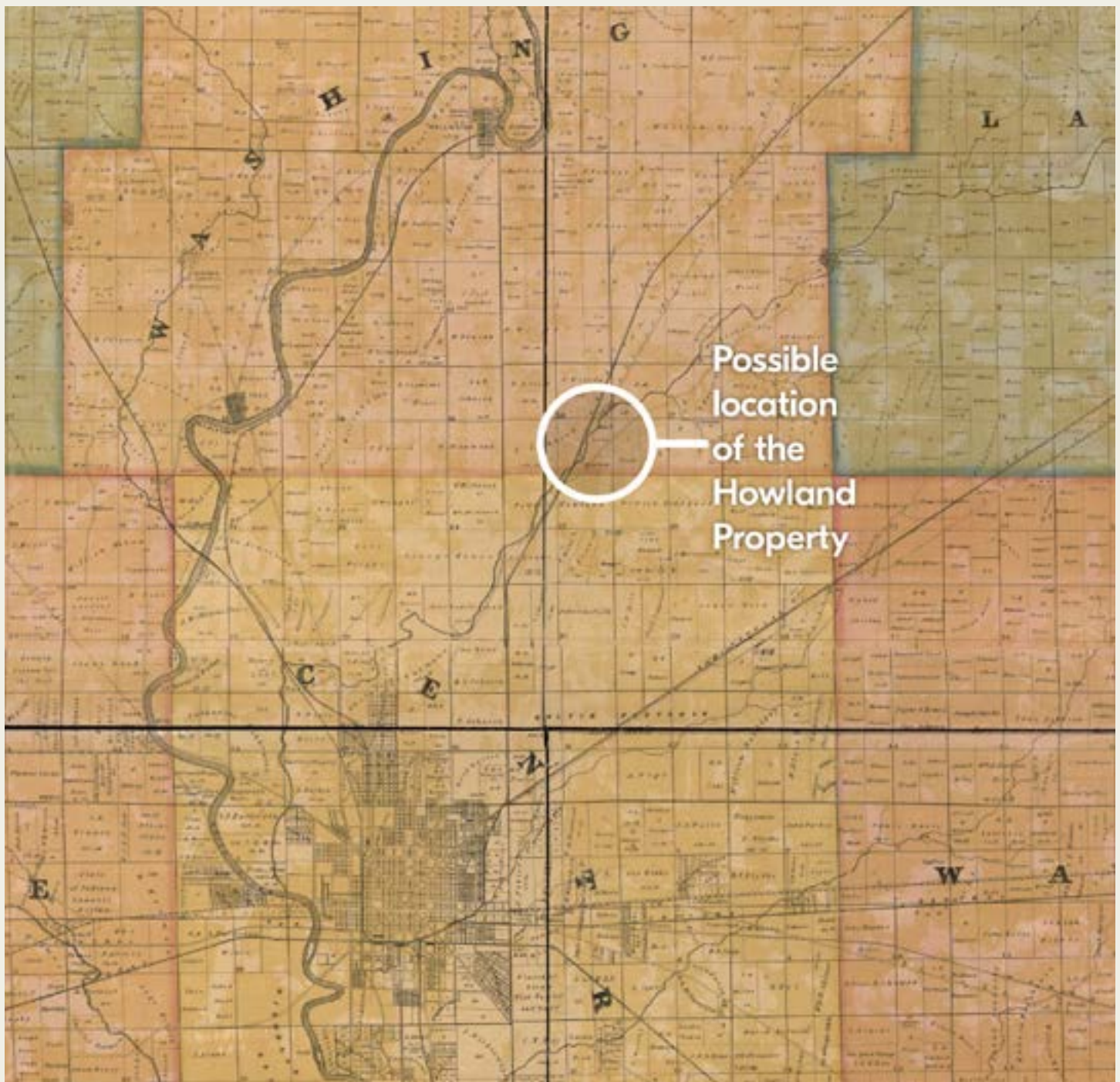
Based on this research, I propose that this painting is either of the Howland Farm just north of 38th Street on Fall Creek during a drought year or of Pogue’s Run on the near eastside, similar to his 1871 *Pogue’s Run* painting.

dred homes in this city. Among the sketches in his studio the reporter noted several landscapes of well known spots in the vicinity. One of these was a scene near Irvington, with Pleasant run purling through the foreground, a study that it is Mr. Cox's intention to develop into a larger picture. Another sketch is a scene on White river the first bend below McCarty's farm, which is a beautiful subject, and will also be elaborated. Other bits of scenery also attract attention, particularly a sketch of Fall creek near the Tennessee street bridge. "Of course," said Mr. Cox apologetically, "these seem prosaic subjects, but I find just as good material for my art here about Indianapolis as I could get anywhere. Besides nature here is familiar to me, and I feel a sympathy with here I should not find elsewhere."

This newspaper clipping mentions multiple popular landscape locations, including Pleasant Run, White River, and Fall Creek. "Our Veteran Artist," *Indianapolis News*, November 13, 1879.



Another Jacob Cox painting with a very similar bridge style to the one depicted in this painting. Jacob Cox (American, 1810–1892), [Pogue's Run](#), 1871, oil on canvas, 41 1/2 in × 59 1/2 in, Indiana State Museum and Historic Sites, Donated by Lucy Jane Clay, 71.2014.083.0001.



This map shows the possible location of the area depicted in this painting—the Howland property around what is now 38th Street at Fall Creek. Map of Marion County, 1855, Condit, Wright & Hayden, Library of Congress, Geography and Map Division.



This painting reveals the relatively flat topography of the city around the time Cox painted his Indianapolis scene. Christian Schrader (American, around 1842–1920), *Indianapolis from Williams (Crown) Hill*, 1861, oil on canvas, 20 in x 27 1/4 in, Indiana State Museum and Historic Sites, Transferred from the Indiana State Library, 71.981.020.0009.

1. Digital Collection: Read more about early Indiana artists in Wilbur D. Peat's *Pioneer Painters of Indiana*, 1954: <https://iuidigital.contentdm.oclc.org/digital/collection/WilburPeat/id/6737>
2. Painting Database: Explore the Indiana State Museum's Jacob Cox holdings, like this similar 1871 painting, *Pogue's Run*: <https://collection.indianamuseum.org/mwebcgi/mweb.exe?request=record;id=223057;type=101>
3. Map Database: While the earliest maps available for Indianapolis are from much later than our timeline, you can explore historic topographic maps via the US Geological Survey: <https://www.usgs.gov/programs/national-geospatial-program/historical-topographic-maps-preserving-past>
4. Diaries: City settler and leader Calvin Fletcher wrote extensive diaries from 1817–1866, regularly covering details on the weather, via *The Diary of Calvin Fletcher*, Volume 6, 1857–1860, which discusses the “Great Drought” of May 1860: <https://archive.org/details/diaryofcalvinfle0006gayl/page/n5/mode/2up>