United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
NPS Form 10-900 OMB No. 1024-0018

66000007
(Expires 5/31/2012)

George Rogers Clark National Historical Park
Name of Property

Knox County, Indiana
County and State

RECEIVED 2280
DEC 07 2012
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

historic name George Rogers Clark National Historical Park

other names/site number Fort Sackville, George Rogers Clark Memorial

2. Location

street & number 401 S. 2nd Street ☐ not for publication

city or town Vincennes ☐ vicinity

state IN code 18 county Knox code 083 zip code

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

X national ___ statewide ___local

Robert L. Nutter Deputy FPO, NPS December 11, 2012
Signature of certifying official/Title/ Date

National Park Service
State or Federal agency/bureau or Tribal Government

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

James D. Glass 11/7/2012
Signature of commenting official Date

Deputy SHPO, Indiana Division of Historic Preservation & Archaeology
Title State or Federal agency/bureau or Tribal Government

George Rogers Clark National Historical Park
Name of Property

Knox County, Indiana
County and State

4. 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 the Keeper

Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

	private
	public - Local
	public - State
X	public - Federal

Category of Property
(Check only **one** box.)

	building(s)
X	district
	site
	structure
	object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	2	buildings
4	1	sites
7	3	structures
12	4	objects
24	10	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

8

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DEFENSE: fortification
RECREATION AND CULTURE: museum
LANDSCAPE: park
TRANSPORTATION: road-related

Current Functions
(Enter categories from instructions.)

RECREATION AND CULTURE: museum
LANDSCAPE: park
TRANSPORTATION: road-related

7. Description

Architectural Classification
(Enter categories from instructions.)

Beaux-Arts

Materials
(Enter categories from instructions.)

foundation: CONCRETE
STONE: granite
walls: CONCRETE
roof: METAL: steel
STONE: marble
other: BRICK

Narrative Description

Summary Paragraph

The George Rogers Clark National Historical Park (GRCNHP) comprises a 26.17-acre site located within the city limits of Vincennes, Indiana, adjacent to its urban core (Figures 1 and 2). The park contains the George Rogers Clark Memorial, designed and constructed between 1927 and 1936 to commemorate the actions of Lt. Col. George Rogers Clark and his frontiersmen, who captured Fort Sackville (believed to be located within the immediate vicinity of the Memorial structure) from the British in 1779. Considered one of the greatest feats of the American Revolution, this victory contributed to the establishment of the Northwest Territory. The memorial was intended to be built on the site of Fort Sackville and is nationally significant for its Neoclassical composition of landscape, building, and structures designed by some of the nation's most notable leaders of the City Beautiful Movement working in the early twentieth century.

The core of the park, the Memorial Grounds (1933), is visually defined by the Wabash River and the river retaining wall to the west; the Lincoln Memorial Bridge Approach structure to the north; the Old Cathedral (St. Francis Xavier Catholic Church, a separately-listed NHL), its burial ground, and its library to the east; and a wooded lawn to the south of the Memorial Building (1933).[1] The intended primary view of the Memorial Building is looking southward from the South Terrace of the Bridge Approach along the central esplanade. The area south of the Memorial Building contains a constructed river levee (1940) and a natural area along the Wabash River, as well as areas developed for the park's Visitor's Center (1976), parking lot (1966/1976), and maintenance area (1992). North of the Lincoln Memorial Bridge Approach, the park encompasses the green spaces and drives comprising Patrick Henry Square (1933).

Features that contribute to the significance of the park include the expansive Memorial Grounds, containing the Memorial Building, the river retaining wall, the Vigo Terrace, the Lincoln Memorial Bridge Approach and its North and South terraces, and a number of artistic works both inside and outside the main building. These works include a bronze of George Rogers Clark; seven murals depicting events leading to the capture of Fort Sackville, the establishment of the Northwest Territory, and subsequent American expansion; and statues of Francis Vigo, Father Gibault, and two Native American chiefs, all of whom were important figures in the story of this event. Other contributing features include patterns of vegetation and individual site furnishings installed during the 1930s.

Location, Purpose, and Ownership of Park

Location

The George Rogers Clark National Historical Park (GRCNHP) is located within the city limits of Vincennes, Knox County, Indiana (pop. 18,423 in 2010), in the southernmost corner of the state (see Figure 1).[2] The park is an irregularly-shaped parcel of 26.17 acres on the southern end of downtown Vincennes, on the banks of the scenic Wabash River (see Figure 2). It contains one contributing building (Memorial Building), three contributing sites (the site of Fort Sackville, the Memorial Grounds, and Patrick Henry Square), five contributing structures (Lincoln Memorial Bridge Approach, the river retaining wall and Vigo Terrace, the Second Street Plaza, several public streets, and the system of walkways within the Memorial Grounds), and twelve contributing objects, including sculptures, commemorative monuments, benches, street lamps, and ornamental utility covers (see Table 1).

Vincennes also contains a number of other historic sites, including Grouseland, the home of Territorial Governor and later President of the United States William Henry Harrison, as well as the Indiana Territorial State Historic Site, which includes buildings dating from the area's territorial period. It was the intention of the George Rogers Clark Memorial designers to connect the memorial grounds with Grouseland via a formal boulevard that would run along the edge of the Wabash River. Because negotiations with the railroad company at the time of the park's construction failed to lead to the removal of a railroad spur that ran through the park, the boulevard was never constructed. It was only in 2011 that the tracks were removed.

---

1 GRCHNP is oriented generally northwest to southeast. For ease of description, the northwest boundary will be described as the northern boundary, the southwest boundary as the western boundary, the northeast boundary as the eastern boundary, and the southeast boundary as the southern boundary.

2 U.S. Census Bureau, 2010 Census Interactive Population Search, http://2010.census.gov/2010census/ (accessed September 27, 2012).

The park is located along the Lincoln Heritage Trail, which marks the passage of Abraham Lincoln and his family from Kentucky through Indiana to Illinois.[3] The north end of the park is bisected by Vigo Street, which leads to the graceful Lincoln Memorial Bridge carrying historic Highway 50 across the Wabash River into Illinois. On the west end of the bridge stands the Lincoln Trail State Memorial, which marks the location where, according to tradition, Abraham Lincoln entered Illinois with his family in early March, 1830.[4]

To the north of Vigo Street are several ancillary streets to the downtown area of Vincennes, and to the south of Vigo Street are access streets to the Basilica of St. Francis Xavier. This church, known as the "Old Cathedral," houses the oldest Catholic congregation in Indiana. Since 1748, there have been at least four buildings in and around the current church site. The foundation of the current Early Classical Revival church building was laid in 1826 and a bell tower added in 1840-41.[5]

Purpose

The purpose of the park under the enabling legislation established by Congress in 1966 for the National Park Service is to honor the actions of Lt. Col. George Rogers Clark and his frontiersmen who captured Fort Sackville (believed to be located on this site) from British Lt. Governor Henry Hamilton and his soldiers in February of 1779.[6] The march of Clark's men from Kaskaskia on the Mississippi River in the winter of 1778-1779 and their subsequent victory over the British remains one of the greatest feats of the American Revolution and contributed to the establishment of the Northwest Territory.

Ownership

After its dedication on June 14, 1936, the memorial site became the responsibility of the State of Indiana Department of Conservation's George Rogers Clark Memorial Commission. In 1940, jurisdiction of the site was transferred to the Department of Conservation, but the Commission continued to manage it until the State of Indiana transferred 22.7 acres the site to the federal government in 1969. The NPS operated the site from 1967 onward for the State under a signed cooperative agreement until this transfer.

In 1966, the site was designated the George Rogers Clark National Historical Park (GRCNHP) by Congress, and President Lyndon B. Johnson signed the measure into law during a ceremony at the Memorial on July 23, 1966. The park's congressional authorization stipulated that 17 acres would be acquired by the federal government. The National Park Service (NPS) began to manage the park the following year beginning on July 1, 1967. At that time, the park had expanded to 24.30 acres, the area evaluated for the National Register listing approved in 1976.[7]

Since then, three tracts of land have been added to the park. Tract 01-102, comprising 1.17 acres located along the Wabash River and north of the Lincoln Memorial Bridge, was donated by the City of Vincennes in August, 1983. This was an important addition because it completed the land acquisition north of the Lincoln Memorial Bridge that was intended to be included in the original plans for the memorial. The other two, Tract 01-103, comprising 0.02 acres located on the northeast corner of the property acquired by quit title in 1979, and Tract 01-104, comprising 0.68 acres located west of Willow Street and north of Henderson Road donated to the park by the Catholic Church on February 26, 1988,[8] were acquired for supportive purposes, but are not considered contributing elements of the site.

3 The Lincoln Heritage Trail is a multi-state resource. Approximately fifty years after Abraham Lincoln's death, the Illinois State Historical Library initiated a plan to mark Lincoln's route of travel from Kentucky through Indiana to Illinois. In 1963, the 1,000-mile trail opened with 3,000 markers along the way. Indiana Department of Natural Resources, "Lincoln Trail State Park," http://dnr.state.il.us/lands/landmgt/parks/r3/lincoln.htm (accessed July 26, 2012).

4 Illinois Historic Preservation Agency, **"**West End of Lincoln Memorial Bridge, US Route 50, Lawrenceville," http://www.state.il.us/hpa/hs/lincoln_trail.htm (accessed September 27, 2012).

5 "Welcome to The Old Cathedral," Basilica of St. Francis Xavier, Vincennes, Indiana, pamphlet, n.d.

6 Hal K. Rothman and Daniel J. Holder, *Maintaining a Legacy: An Administrative History of George Rogers Clark National Historical Park*, Appendix D.

7 Information regarding the addition of 7.3 acres between the dates of the authorization and acquisition was not available during the preparation of this nomination.

8 Christina Petlichkoff Jones, *The Cultural Landscape Report for George Rogers Clark National Historical Park* (master's thesis, Ball State University, 1995), 4-5.

Description of Park by Landscape Characteristic

Land use

The GRCNHP is used as it was planned in the original Memorial scheme, as the landscape setting for the Memorial Building and a dramatic gateway to the Lincoln Memorial Bridge, as well as a public gathering place. The Memorial Grounds landscape south of the bridge hosts Fourth of July celebrations, the Spirit of Vincennes Rendezvous, and a "Military Camp" hosting living history interpreters. Patrick Henry Square, located north of the bridge, serves as a "village green," hosting many community events, including the Barbeque Festival, Watermelon Festival, Red Skelton Clown Event, and Chili Cook-Off. Both areas are also used by residents of adjacent neighborhoods for walking and passive recreation. Use of the park for its intended original purposes supports its historic integrity.

Topography, Hydrology, and Geology

The GRCNHP is bordered on one side by the Wabash River, which is the second largest tributary of the Ohio River and forms approximately 200 miles of the southern border between Illinois and Indiana. The site lies within the Middle Wabash-Busseron watershed and contains portions of the transition zone between the beech-maple forests of the eastern United States and the prairie and oak-hickory forests of the west.

Topographic features on the site include the eastern bank of the river, which at the time of survey had a water level of approximately 400 feet above sea level, with the Memorial Building and Lincoln Memorial Bridge as the constructed high points of the site. Built features on the upper terrace of the site are supported by the ornamental, concrete river retaining wall. An earthen levee, called the Brevoort Levee, lies approximately 200 feet south of the back terrace wall of the Memorial Building.

The entire site lies within the 500 year flood boundary of the Wabash River as defined by the Federal Emergency Management Agency and noted on the Flood Insurance Rate Map with the disclaimer "[t]his area protected from the one percent annual chance (100 year) flood by levee, dike or other structures subject to possible failure or overtopping during larger floods." This map depicts a single levee running the entire length of the site, but there are actually two levees. The Brevoort levee, at 428 above sea level, runs to around 200 feet south of the Memorial Building and the Vincennes community levee runs into the park from the north, ending at the Lincoln Memorial Bridge North Terrace. The river retaining wall runs for approximately 1000 linear feet of the site between the two.[9] Areas outside of the levee and river retaining wall location are noted as Zone A10 defined by the map's legend as, "areas of 100-year flood; base flood elevations and flood hazard factors determined."[10] Erosion control measures installed along the riverbank include a Tri-Lock system of interlocking concrete blocks that follows the river's edge along much of the park boundary and small areas of rip rap.

The soils directly adjacent to the Wabash River reflect prehistoric glacial activity and contain high quantities of alluvial deposits over 300 feet deep.[11] Naturally occurring soils in the area are typically acidic silt loams subject to frequent flooding.[12] Much of the Memorial Grounds area sits on a natural river levee composed of bedded sand and gravel. This levee is overlain with a layer of mixed fill, generally one and one-half feet thick, imported during construction of the memorial or even earlier with the construction of commercial buildings in that area in the nineteenth century. This fill has been found to contain demolition wastes, such as bricks, metal, and broken concrete, associated with demolition and construction activity occurring on the site throughout its history. Some historic and prehistoric artifacts were found mixed into the debris, but lacked the context that would definitively tie them to a particular period.[13]

Changes to the natural topography of the site have included grading associated with Fort Sackville and subsequent forts, nineteenth-century industrial and residential development, the Memorial Building and Grounds, the Visitor Center parking lot and building, and the Maintenance Building. With the exception of ongoing maintenance of erosion control materials along the river's edge, there have been no other changes to the topography. Grading for the Visitor Center, parking lot,

9 The river retaining wall does prevent rising floodwaters from encroaching on the historic Memorial Grounds. However, the Army Corps of Engineers no longer considers the wall as part of the official flood control system.

10 Federal Emergency Management Agency, cited in Jaeger Company. DRAFT *George Rogers Clark Memorial National Historical Park Cultural Landscape Report / Environmental Assessment*. (Lincoln NE: National Park Service, 2008), 39-40.

11 National Park Service, personal communication, comments on NRN dated March 21, 2012, p. 6, in reference to recent drilling for geothermal testing within the park.

12 Allen F. Schneider, "Physiography," *Natural Features of Indiana*, 48, cited in Jaeger, 40-41.

13 Kathryn C. Egan-Bruhy, "Interim Report: GERO Archaeology Project" (CCRG, February 23, 2012).

and the Maintenance Building, which occurred after the period of significance, was conducted away from the historically-significant core of the site, and has had little effect on its overall integrity.

Spatial Organization

The park can be understood as comprising two zones: the Memorial Grounds (S-1) and the Visitor/Maintenance Area (S-2) (Figure 3). The Memorial Grounds zone is defined by the Wabash River and its river retaining wall to the west, Main Street to the north, Patrick Henry Drive and Lower Second Street to the east, and a narrow sidewalk extending west from the Visitor Center on the south (Figure 4). Excluded from this area are the Old Cathedral, its burial ground, and its library to the east of the Memorial Building. The Memorial Grounds zone contains the highest number of contributing features, including most of the original elements of the Beaux-Arts-style landscape that was designed and implemented between 1927 and 1936.

The imposing white granite Neoclassical Memorial Building (B-1) is the intended focus of this historic designed landscape (Figure 5). The features of the Memorial Grounds were designed in a linear arrangement around the primary axis leading from the center of the building along the central mall to the center of the terraces of the Lincoln Memorial Bridge Approach (T-1). The Bridge Approach, with its South and North terraces (T-2 and T-3) and carved granite pylons (O-8), constitutes a major visual feature, creating a dramatic gateway between Vincennes and the Illinois state line (Figures 6, 7, and 8).

Two secondary axes cross the Memorial Grounds, one along Barnett Street leading to the Memorial Building and the other along Vigo Street, crossing along the centerline of the Bridge Approach. The expansive rectangular esplanade of lawn and walkway between the Memorial Building and the Bridge Approach provides the building the space from which it and its setting can be viewed as a unified composition. The esplanade was originally designed with an allée of linden trees placed to emphasize the directed view to the Memorial Building. The original trees that composed the allée did not survive and were replaced with specimen yews in the 1930s. The yews were replaced in turn in 1989 with new linden specimens, but of those, only two remain. However, the structure of the esplanade can still be read in the landscape and communicates the balance of architectural and landscape elements within the unified whole as intended by the designers. The NPS plans to replace the lindens again in 2013.

To the north of the Bridge Approach and east of the Memorial Grounds, the park encompasses associated green spaces and drives (1936) that lead around Patrick Henry Square (S-4) to include a small plaza area at the front of the Old Cathedral (S-5) (Figures 9 and 10). The plaza mimics the layout of the mall of the Memorial Grounds in its axial relationship to the church.

To the north and east of these areas lies the core of downtown Vincennes. Together, Patrick Henry Square and the Second Street Plaza function as transitional zones designed to tie the town and memorial together, with the park intended as an extension of the urban design of the town. Patrick Henry Square and the open turf gathering areas at the base of the Bridge Approach host numerous public events. The incorporation of the historic downtown area of Vincennes (located to the northeast, east and southeast of the bridge approach) into the design of the Memorial Grounds is a significant part of the original landscape plan.

To the rear of the Memorial Building, south of the narrow sidewalk that extends from the Visitor Center, is the Visitor/Maintenance Area (S-2), containing the Brevoort Levee (T-10, 1940), a natural area along the Wabash River, the Visitor Center (B-2, 1976), the Visitor Center parking lot (T-8, 1966/1976), the Maintenance Building (B-3, 1992), and associated walkways and access drives. These features are considered non-contributing.

It is believed that the southern portion of the remains of Fort Sackville (S-3) may line up with the front columns of the Memorial Building and extend northward into the esplanade and westward toward the river. The first post of Vincennes would likely have been located on this area of natural high ground, and replaced in the same location in 1814 by Fort Knox III. Because of the stratified layering of landscape events in this area, the Site of Fort Sackville is considered a contributing element of this landscape.

Views and Vistas

Most views and vistas within the GRCNHP were designed as part of the axial plan of the Memorial Grounds (Figure 11). The focal point of the site is the Memorial Building, which, set in the expanse of the esplanade, presents an impressive sight from the Lincoln Memorial Bridge upon approach from Illinois (Figure 12). This nearly birds-eye vista was part of the original design, by which the form of the building and its axial orientation within the formal grounds are strongly apparent today.

The Memorial Building is the focal point of the designed vista looking south on First Street from the intersection with Main Street and with the North Terrace of the Bridge Approach and Flagpole in the foreground. This vista was present on the site historically and is still evident today. The vista from the North Terrace toward the Memorial Building is unobstructed

and framed by the two remaining linden trees in the Mall area (Figure 13). Views out from the Memorial Building to the north are framed by the remaining trees in the linden allée over the South Terrace of the Bridge Approach toward the flagpole (Figure 14).

Crabapple trees planted along the Barnett Street Sidewalk frame a secondary axial vista to the Memorial Building from the residential area to the east (Figure 15). From the Memorial Building terrace there is a sweeping view of the Wabash River and its wooded banks (see Figure 14).

From Second Street, there is a designed vista of the plaza area containing the Father Gibault Statue with the Old Cathedral visible as a backdrop (see Figure 10). A vista west towards Illinois along Vigo Street is framed by the North and South terraces of the Bridge Approach and the decorative pylons on its western end (see Figure 8). Original views and vistas have been preserved in the site and contribute to its historic character.

Circulation Patterns

Pedestrian Circulation

Circulation through the site is provided primarily for pedestrians, with the most prominent walkways organized around the Memorial Building (T-5, IDLCS 70165). The area between the building and Vigo Street, called the esplanade, is approximately 272 feet in width, including the central lawn panel at seventy-two feet in width, two exposed aggregate sidewalks at twenty feet in width, and two flanking lawn panels at eighty feet in width each. The primary pedestrian feature is the double set of sidewalks that flank the esplanade, and which are composed of exposed aggregate concrete (see Figure 4). Originally constructed by Cooper Brothers, many areas of the original exposed aggregate concrete have been replaced in kind over time, but the original alignments and widths of the sidewalks from the period of significance have been retained.

The Barnett Street Sidewalk follows the historic alignment of Barnett Street as it once crossed the site (see Figure 15). This exposed aggregate sidewalk is approximately twenty-eight feet wide and lined with crabapple trees. A set of granite steps and a universal access ramp connect this sidewalk to the sidewalks surrounding the Memorial.

Two additional sidewalks provide visitor access from the Memorial Building to the Wabash River walkway (Figure 16). Formal granite stairways lead down from the northwest and southwest corners of the sidewalks surrounding the Memorial Building. These stairways are built into the slope leading down from the Memorial Building level to the railroad bed that runs along the length of the site between the esplanade and the river retaining wall. Although the tracks have been removed, the railroad bed is an impediment to easy access from the Memorial to the riverfront. The northwest set of steps leads to a sidewalk that ends at the railroad bed, but is taken up again past it. The sidewalk along the river retaining wall is five feet in width and runs approximately 700 feet along the length of the wall. It leads to the Vigo Terrace, where it turns west and then north, becoming a ramp that slopes to the base of the retaining wall. Here, the walkway turns west again to provide access to a set of broad concrete stairs that lead down to the water's edge.

Secondary pedestrian access to the site is provided by a five foot wide sidewalk located on the east side of the Memorial Building at Vigo Street. This sidewalk, which is lined with sweet gum and linden trees, runs north to south and parallels the property border of the Old Cathedral complex. It intersects with a nearly eight foot wide diagonal sidewalk that directs foot traffic from the South Terrace Area and Vigo Street to the entrance of the Old Cathedral. Sidewalks line the edges of the lawn in this area. A similar diagonal sidewalk on the north side of Vigo Street leads from the North Terrace area down to the intersection of Patrick Henry Drive and Second Street. This lawn is also bordered by sidewalks. All sidewalks in these areas are exposed aggregate concrete.

The Second Street Plaza in front of the Old Cathedral (T-7) also contains several narrow sidewalks and a paved area in which stands the Father Gibault Statue. Five-foot wide sidewalks form the edges of the plaza with two three-foot wide sidewalks providing access in its interior. These sidewalks are exposed aggregate consistent with the rest of the site. The concrete portion directly below the statue (completed in October 1933) is composed of somewhat larger aggregate than what was typical to the other sidewalks around the Memorial Grounds.

The lawn between Patrick Henry Drive and Main Street (Patrick Henry Square); the triangular lawn defined by Patrick Henry Drive, Vigo Street, and Second Street; and the lawn just northwest of the intersection of Lower Second Street and Vigo Street are all defined on their perimeters by exposed aggregate sidewalks of varying widths. The sidewalks on the east side of Patrick Henry Drive also lie within the GRCNHP boundary. These sidewalks are part of the original layout for the park and are constructed of exposed aggregate concrete. Their configuration provides access from each corner of the adjacent downtown commercial district to the Memorial.

Exposed aggregate concrete sidewalks (T-9) also connect the Visitor Center and the Visitor Center parking lot (T-8) with the Memorial Grounds circulation system (T-5), but are considered non-contributing. A five-foot-wide sidewalk parallels

Lower Second Street from the intersection with Vigo Street to the Nicholas Street entrance to the parking lot, but is not actually contained within the park boundary. A sidewalk varying in width from five to ten feet surrounds the entire parking area. A brushed-concrete universal access ramp for access to the Visitor Center is on the northwest side of the building.

Sequential movement of pedestrians through the site along these pathways differs somewhat from the original intent, which was to bring visitors into the Memorial Grounds from downtown Vincennes to the north and east. An approach from these directions would allow the visitor to see the Memorial Building in the context of its monumental landscape setting. Today, most visitors approach the Memorial Building from the Visitor Center along a walkway to the rear or side of the building, an alternate view in which the building dominates and its relationship to the designed landscape is less easily comprehended. Nonetheless, most historic circulation patterns have been maintained on the site and contribute to its historic character.

Vehicular Circulation

Vehicular circulation through the site was originally intended to focus on a boulevard in the location of a railroad spur west of the Memorial Building, but the boulevard was never implemented due to difficulties in purchasing the railroad right-of-way. Although the tracks predated the Memorial Era period of significance, they were not considered contributing to the design and were a barrier to riverfront access. In 2011, CSX Railroad, in consultation with the City of Vincennes, removed the tracks within the CSX right-of-way. Under state law, the abandoned right-of-way should transfer automatically to the respective property owners on either side of its centerline. The NPS is presently in the process of having this verified and legally determined.[14] The railroad bed is still evident in the landscape.

Currently, vehicles access the park from public streets, including Main Street to the north, Vigo and Barnett streets to the east, Willow Street via the bypass, and from Illinois via the Lincoln Memorial Bridge (T-6). On-street parking is provided along Main Street and in front of the Visitor Center. Most visitors to the GRCNHP arrive via the parking lot adjacent to the Visitor Center (T-8). The area now occupied by the Visitor Center and parking lot was originally undeveloped green space on the 1934 Parson plans. This parking lot was constructed ca. 1966 with an entrance on Dubois Street north of Lower Second Street. In 1976, when the Visitor Center was constructed, the lot was enlarged and the entrance moved to the current location.[15] All vehicular routes on the site are paved in asphalt except a small portion of Main Street where it extends toward the railroad tracks and the unpaved extension of Willow Street leading to Pearl City, a residential area located on the banks of the Wabash River south of the GRCNHP.

Vegetation

Patterns of vegetation contributing to the character of the park include formal plantings installed within its boundaries in various campaigns throughout its history, as well as its setting along the wooded riverbank of the Wabash. The placement of the formally-developed memorial on the banks of the Wabash contrasts with the undeveloped and wooded riverbank opposite. That property is owned by the State of Illinois and the NPS has encouraged the Illinois Department of Conservation to maintain it as a natural area.[16]

The intent of the planting design of the memorial was to emphasize the contrast between the monumental core of the memorial grounds and its less formal setting (Figures 17 and 18). Original plantings within the central zone, from the lawn panel to the south of the Memorial Building through to the plaza of the North Terrace, were to be formal and consist primarily of lawn panels planted with rows of pleached lindens (*Tilia americana*) flanking a central open lawn. A straight row of sweet gum (*Liquidambar stryraciflua*) was planned along the sidewalk that defines the eastern edge of the formal grounds (Figure 19) and a row of crabapple *(Malus Scheideckeri*) planned along the Barnett Street axis to the east of the Memorial Building (see Figure 15). Shrub plantings consisted of a variety of evergreen species, including juniper (*Juniperus* sp.), holly (*Ilex* sp.), pyracantha (*Pyracantha* sp.), yew (*Taxus* sp.), and ligustrum (*Ligustrum* sp.), all confined to the formal planters at the North and South terraces and those surrounding the Memorial Building (Figure 20). The base of the Memorial Building was originally planted with a mass of tree-form pyracantha, pyramidal and spreading yew, and three species of juniper in each corner, with linear plantings of juniper connecting the corners.[17] The original plantings declined over time, but were replaced in-kind in 2012 and are considered contributing to the integrity of the site.[18] The base of the Vigo Statue was originally planted with juniper, but was cleared for the renovation of the river retaining wall in 2011. The area adjacent to the steps leading down to the Vigo Statue is lawn.

14 Personal communication, NPS to JMA in comments on National Register nomination, dated March 21, 2012.

15 Jones, 101-103.

16 Jones, 130.

17 Jones, 211.

18 Personal communication, NPS to JMA in comments on National Register nomination, dated March 21, 2012.

Surrounding the central esplanade composition were panels of lawn planted in the 1930s with informal groupings of trees and shrubs meant to contrast with, and hence, emphasize the formal monumentality of the central zone. Tree species included sweet gum, red oak (*Quercus rubra*), and sugar maple (*Acer saccharum*) and shrubs species were similar to those planted at the terraces. The areas south and east of the Memorial Building currently feature open lawn as well as concentrations of tree plantings including lindens, red maples, a magnolia (*Magnolia* sp.), hawthorns (*Crataegus* sp.), crabapples, redbuds (*Cercis* sp.), elms (*Ulmus* sp.), pines (*Pinus* sp.), oaks, and a large sycamore (*Platanus* sp.). With a few exceptions mentioned above, these trees do not date from the period of significance. Many of the trees were added to the site during the construction of the Visitor Center in 1976.

Historic photos of the site indicate the planting design as presented in the Parsons plan was implemented in the 1930s. However, due to the poor quality of fill soils on the site, the original specimens comprising the allée of lindens did not survive their first year and were quickly replaced with evergreen yews. The yews were replaced with lindens in 1989, but only two of those have survived to the present. There are currently plans to replace the linden allée in 2013.

Approximately eighteen shade trees in the informal planting area have survived since the 1930s, including nine of the row of sweet gum. The crabapples were later replaced with redbud, but these were pulled out and crabapples replanted after 2008. The remnant trees from the 1930s are considered contributing, as are the crabapples along the Barnett Street Sidewalk.

Buildings and Structures

Buildings and structures located on the site include the Memorial Building, the Lincoln Memorial Bridge Approach, the river retaining wall and Vigo Terrace, the GRCNHP Visitor Center, and the Maintenance Building. The first three are included in the List of Classified Structures (LCS), a digital inventory of all significance historic and prehistoric resources in which the National Park Service has legal interest.

George Rogers Clark Memorial (IDLCS 00434)

The Memorial Building (B-1), designed by a team led by Frederic C. Hirons, is the most prominent feature on the site today (see Figure 4). The drum-shaped structure contains a circular hall, or the “memorial rotunda,” that once served as the site’s museum. The rotunda rests on a three-step granite stylobate and is surrounded by a granite Doric colonnade of sixteen fluted columns, thirty-nine feet in height. The stylobate rests on an octagonal raised terrace enclosed with a low granite wall and paved in exposed aggregate concrete. The terrace wall opens on its north side to accept a broad flight of thirty granite steps that leads up to the memorial rotunda from the esplanade. A metal handrail installed in 1983 for safety runs down the center of the stairway. The building is eighty-two feet high and 180 feet across its base. The entire composition is surrounded by a 200-foot-square low curb wall that creates triangular planting areas at each corner.

The exterior of the building is faced in rusticated blocks of Stanstead granite, ornamented by a polished green granite wainscot with a polished Minnesota red granite band carved in a running dog motif. The core of the wall is brick. The colonnade is also of granite and is surmounted by a plain entablature with an inscription that reads “THE CONQUEST OF THE WEST – GEORGE ROGERS CLARK AND THE FRONTIERSMEN OF THE AMERICAN REVOLUTION.” The colonnade has an elaborately detailed cornice featuring arabesque curves and shell motif with a central star. A parapet wall with a Greek key motif band extends up from the rotunda and is visible above the colonnade cornice (Figure 21).

The ceiling of the colonnade gallery is decorated with a regular pattern of stone coffers. Above this paneled ceiling and extending around the building is an attic roofed with a reinforced concrete slab covered with a flat roof of square slate tiles, one and one-quarter inch thick.

At the north side of the memorial rotunda is a monumental doorway of granite surmounted by a carved eagle. The doorway has three glass and bronze doors, two lights, a forty-two-light transom, and elaborate bronze grills. Inside the doors is a glass and bronze vestibule with two more doors opening inside. A bronze statue of George Rogers Clark mounted on a pedestal of Formosa marble with thirteen flutes is the central feature of the interior space (Figure 22). Around the base of the statue, raised brass letters read “GEORGE ROGERS CLARK.” A pattern in the terrazzo floor around the base of the statue reads “IF A COUNTRY IS NOT WORTH PROTECTING IT IS NOT WORTH CLAIMING.”

The flooring inside the rotunda is composed of marble slabs radiating from the center point of the statue base. At the perimeter is a raised step and base for a smoothly molded dark marble circular bench and wainscot. Set into the base of the bench are bronze heating grilles in a dragon design (Figure 23). Above the wainscot are seven large murals depicting scenes from the winning of the Old Northwest (Figure 24). Between the murals are limestone pilasters and above is a limestone frieze with two inscriptions that read “GREAT THINGS HAVE BEEN EFFECTED BY A FEW MEN WELL CONDUCTED” and “OUR CAUSE IS JUST…OUR COUNTRY WILL BE GRATEFUL.”

The interior ceiling, cornice, frieze, and pilasters of the rotunda are carved from Indiana limestone. The limestone blocks that form the ceiling are corbelled up to a large circular skylight composed of bronze and multiple panes of etched glass, which were originally brightly colored (Figure 25). The massive stone ceiling was hung from a reinforced concrete dome that also supports the entire structure above the ceiling. Above the flat skylight, mercury vapor lights are covered by a steel and wire-glass conical exterior skylight. The space between the skylights is reached by means of a low hall from a circular hall that runs around the exterior of the building above the colonnade ceiling and behind the exterior frieze. It is reached by a series of brass rungs in the exterior south wall of the rotunda. The roof of the building is of terneplate and the roof of the colonnade gallery is of tar and gravel.

The rotunda rests on a reinforced concrete substructure comprised of a circular footing, eighty-eight and one-half feet in diameter, twenty-feet three-inches-wide, and forty-two inches thick. Two circles of sixteen concrete piers rest on the circular footing and support the circular building and colonnade. Each pier of the outer circle supports the weight of a granite column and the portion of the building above the column. The inner circle of piers supports the high circular wall of the building. An octagonal pier located under the center of the building supports the main floor.

The main part of the basement under the rotunda is unfinished, with dirt floors, exposed concrete walls, ceiling, and support piers. It is lit by florescent lights. In the northern and eastern corners of the basement are restrooms, maintenance rooms, the building's heating plant, and its electric vault. These areas can be reached by two exterior stairways. The electric vault contains the original electrical equipment that was installed in the 1930s. The restroom and public corridor interiors are finished in marble wainscoting, terrazzo flooring, and plaster ceilings and walls.[19,20]

While throughout its history there have been problems with leaking from the terrace into the basement, a recent building renovation has resolved the problem with success. No leaks have been reported since its completion in 2009.

Lincoln Memorial Bridge Approach (IDLCS 06528)

The Lincoln Memorial Bridge Approach (T-1), designed by the team led by William E. Parsons, is composed of the concrete bridge abutment structure at the east end of the Lincoln Memorial Bridge, its granite-faced walls, the two terraces that flank the structure on its north and south sides (North Terrace and South Terrace), the two granite pylons at the entrance to the bridge, and the paved plaza between it and the south end of First Street. The pylons, designed by Raoul Josset, depict two Native American figures (Tecumseh and The Prophet) in bas relief. This assemblage of features, located on axis with the Memorial Building, constitutes a major visual feature of the park. Its concrete sub-structure was built by the combined efforts of the highway departments of Indiana and Illinois and contracted by Premier Construction Company. Inscriptions on the bridge approach were carved by J.D. Sargeant Granite Company.[21]

The 15 foot-wide sidewalks along the bridge approach are composed of exposed aggregate with smooth concrete borders, and the travel lanes paved in asphalt.

Lincoln Memorial Bridge – South Terrace (IDLCS 70160)

The South Terrace (T-2) of the Lincoln Memorial Bridge Approach, together with the North Terrace, constitutes the northern end of the primary axis of the Memorial Grounds (see Figures 6 and 7). As a composition, the terraces provide a visual gateway and formal entrance to the Memorial Grounds from downtown Vincennes. From the top of the South Terrace visitors have a view south toward the Memorial Building and east toward the Old Cathedral.

The South Terrace functions as the defining edge of the esplanade. A set of six steps leads from the esplanade to the elevated terrace and two sets of additional stairs lead up on either side to the Bridge Approach level. The terrace rests on a concrete substructure faced with massive granite panels on all walls, platforms, piers, and coping. The south-facing wall has three sections displaying the following inscription:

> * * * FROM EARLIEST TIMES THE WABASH RIVER WAS A ROUTE BETWEEN NORTH AND SOUTH * * HERE AT A FORDING PLACE IT WAS CROSSED BY A BUFFALO TRACE, AN ANCIENT PATH WORN BY COUNTLESS ANIMALS AND ABORIGINES IN THEIR MIGRATIONS BETWEEN EAST AND WEST * NEAR THIS MEETING OF ANCIENT WAYS MOUNDBUILDERS LEFT VESTIGES OF A REMOTE PAST AND FORGOTTEN RACES * HERE IN HISTORIC TIMES INDIANS DWELT AND TRAVELED BOTH LAND AND WATER ROUTES FRENCH EXPLORERS AND MISSIONARIES FOLLOWED – EARLY IN THE EIGHTEENTH CENTURY WAS ESTABLISHED VINCENNES, THE OLDEST SETTLEMENT IN THIS REGION * * *

19 National Register of Historic Places, George Rogers Clark National Historical Park. 1986, Section 7, pages 1-2.

20 Edwin C. Bearss, *George Rogers Clark Memorial: Historic Structures Report, Historical Data* (Washington DC: National Park Service: Office of History and Historic Architecture Eastern Service Center), 162-163.

21 National Park Service, DRAFT List of Classified Structures (Vincennes IN: George Rogers Clark National Historical Park).

> * * * FROM FRANCE ENGLAND WON THIS REGION * * IN THE WAR OF THE REVOLUTION THE BRITISH COMMANDER IN THE NORTHWEST CAME DOWN THE WABASH MAKING FORT SACKVILLE AT THIS CROSSING OF WAYS THE KEY TO THE FRONTIER * * GEORGE ROGERS CLARK WITH HIS TROOPS FOLLOWED THE BUFFALO TRACE FROM KASHASKIA TOWARD VINCENNES AND CAPTURED FORT SACKVILLE * * * BY THIS ROUTE CAME WILLIAM HENRY HARRISON FIRST GOVERNOR OF INDIANA AND LOUISIANA TERRITORIES * PIONEERS CAME SEEKING NEW HOMES IN ILLINOIS AND BEYOND THE MISSISSIPPI * * HERE THE YOUTH ABRAHAM LINCOLN MAKING HIS LAST PIONEER MOVE CROSSED THE WABASH INTO ILLINOIS * * *
>
> THE WABASH RIVER DIVIDING THE STATES OF INDIANA AND ILLINOIS WAS SPANNED AFTER THE CIVIL WAR BY A BRIDGE OF TIMBERS WITH AN IRON DRAW MIDSTREAM * IN 1931 THE TWO STATES ERECTED THIS BRIDGE OF CONCRETE * IT OVERLOOKS THE SCENE OF THE VICTORY WHICH CROWNED THE HEROIC MARCH OF CLARK'S LITTLE ARMY FROM KASKASKIA * * FORMING A LINK IN THE CENTRAL CONTINENTAL HIGHWAY WHICH REPLACES BUFFALO TRACES INDIAN TRAILS AND DANGEROUS FORDINGS THIS STRUCTURE COMMEMORATES THE OPENING OF THE WEST AND THE EXPANSION OF OUR COUNTRY FROM OCEAN TO OCEAN * * *

Large granite-faced planters flank the terrace. Iron rust stains mar the face of all of the granite panels of the Terrace and some of the mortar joints show cracking.

Lincoln Memorial Bridge – North Terrace and Plaza (IDLCS 70161)

The North Terrace and Plaza (T-3) of the Lincoln Memorial Bridge Approach is a symmetrical structure organized around a large flagpole set on a stepped base. Its concrete substructure is faced with massive granite panels that form a large parapet and a circular platform with a granite balustrade. The ground level of the terrace to the north serves as a public event area. Two sets of stairs lead up to the circular portion of the North Terrace from ground level at the northeast and northwest corners of the Terrace. From there, seven circular stairs lead up to the flagpole level (Figure 26).

The North Terrace and Plaza structure functions as the forecourt to the Memorial Grounds from downtown Vincennes. As they climb the stairs of the North Terrace, visitors are elevated to a vantage point from which the organization of the Memorial Grounds becomes more apparent. The visitor's eye is drawn across the Mall and toward the Memorial Building. In addition, the visitor can look north toward the downtown commercial district and west toward the Lincoln Memorial Bridge and the Wabash River.

Wabash River Retaining Wall and Vigo Terrace (IDLCS 06529)

The river retaining wall and Vigo Terrace structure (T-4) is made of poured concrete, and functions as the visual edge of the Memorial Grounds on its west side (see Figure 16). The wall itself, at fifteen feet tall on the river side, runs approximately 1000 feet along the river bank and provides erosion protection for the park. Its parapet is forty-four inches high on the Memorial Grounds side and is ornamented with evenly spaced piers that are rusticated on the river side and smooth on the park side. The wall supports a concrete terrace faced in granite on which the Vigo statue is the central feature. The terrace aligns symmetrically with the west side of the Memorial Building and the statue serves as the terminal view of the cross axis along the Barnett Street sidewalk. A concrete ramp leads from the terrace down to another terrace that provides access to the river.

George Rogers Clark Memorial Visitor Center

The Visitor Center (B-2), constructed 1975-1976, is approximately 6,300 square feet and composed of brick and concrete with a low horizontal profile (Figure 27). A simple, unadorned colonnade surrounds the building and references the Memorial Building rotunda. The main entrance to the Visitor Center is on axis with a central sidewalk that leads to the Memorial Grounds. A secondary lower entrance gives access to the park's administrative offices. This structure is considered non-contributing.

Maintenance Building

The Maintenance Building (B-3), constructed in 1992, is a low red brick structure, approximately 3,312 square feet, situated on the southwest corner of the Memorial Grounds across from the railroad tracks and Willow Street. There are three small maintenance sheds outside the building, including a storage bunker for black powder that is used during living history events. This structure is considered non-contributing.

Small-Scale Features

There are a number of small-scale features arranged throughout the park. Most are considered contributing to the historic character of the site.

Vigo Statue (IDLCS 06526)

The Vigo Statue (O-1) was installed in 1936 on the northwest edge of the site on a terrace that is part of the river retaining wall structure(Figure 28). The statue, which measure nine feet wide by four feet deep by eleven feet tall, was created by well-known British sculptor, John Angel. As described in the 1976 National Register nomination, the statue depicts Francis Vigo as "a portly fur trader seated with his arm resting on a bale of furs."[22] On its east side, an inscription on the statue reads

1747 FRANCIS VIGO 1836

On the west side, an inscription reads

NATIVE OF SARDINIA

* SOLDIER * FRONTIERSMAN * TRADESMAN *

HIS WISE COUNSEL AND MATERIAL AID

ENABLED CLARK TO CAPTURE FORT SACKVILLE

CITIZEN OF VINCENNES

The granite terrace on which the statue rests is enclosed on three sides by a low concrete wall faced in exposed gravel aggregate and topped with granite coping. Wide granite steps flank both sides of the statue and wall area leading down toward the riverbank. Planters constructed of concrete with an exposed aggregate finish terminate the north and south ends of the steps; they are planted with junipers. The statue and its terrace are considered contributing features.

Father Gibault Statue (IDLCS: 06527)

The statue of Father Pierre Gibault (O-2) rests in the Second Street Plaza immediately in front of (north of) the Old Cathedral, where it was installed in 1936 (Figure 29). This art work was created by well-known Moravian sculptor, Albin Polasek. The bronze statue depicts an eight-foot tall robed priest holding a cross and a parchment. The polished dark green base of the statue measures three feet by three feet. Together, the statue and base measure eleven feet and six inches in height.

The base of the statue is inscribed with "Gibault" on its north side; its south side is inscribed with

Pierre Gibault– 1737-1804 – Vicar-General of the Illinois Country

Who in 1778 gained the allegiance to the United States of the French Population of Vincennes.

The statue is surrounded by exposed aggregate concrete which is bordered on the front by lawn and on the rear by a planting bed with junipers. The statue is considered a contributing feature.

Tecumseh and The Prophet

At the entrance to the Lincoln Memorial Bridge are two carved granite pylons that are part of the Bridge Approach structure (O-8) (see Figure 8). These two art works, carved by French artist Raoul Josset, are called Tecumseh and The Prophet, representing Native American chiefs who were present at Fort Sackville in 1779.[23] The pylons, carved from Mount Airy granite, are full-length reliefs oriented east into the park. The southern figure is of a Native American chief in full ceremonial dress, shown in proper right profile and holding a club in his right hand (Figure 30). The northern figure is of a Native American chief in similar dress, shown in proper left profile and holding a blanket.[24] The sculptures, at over nine feet tall, are signed by the artist. As part of the Lincoln Memorial Bridge Approach, they are considered contributing features.

War Memorial (IDLCS: 06530)

The War Memorial (O-4) is located on the northwest side of the green between Main Street and Patrick Henry Drive (Figure 31). It was originally installed and dedicated in 1937, and then relocated and rededicated in 1953. This feature comprises two granite slabs that form a stepped base, surmounted with a large tablet. The tablet measures sixty-two inches wide by thirty-two inches deep by eighty-six inches tall, and rests on a ninety-three by seventy-two inch concrete

22 National Register of Historic Places, 1986, Section 7, page 1.

23 Bearss, 1970, Chapter 6.

24 *Art Inventories Catalog*, (Lincoln Memorial Bridge Pylons), (sculpture), http://siris-artinventories.si.edu/ipac20/ipac.jsp?profile= accessed December 9, 2011.

base that is five inches tall. It bears two bronze plaques that commemorate residents of Knox County who lost their lives in World War I. The front plaque displays a bas-relief depicting a scene of fighting soldiers and the names of sixty men lost in the war. The other plaque lists the sponsors of the monument, including the Vincennes Chapter of American War Mothers, the American Legion Post No. 73, the American Legion Auxiliary Unit No. 73, and the City of Vincennes. The artists that created this feature are not known. The monument is considered a contributing feature.

Headquarters Site Marker (IDLCS 06531)

The Headquarters Site Marker (O-5) is located on the northeast corner of the green between First Street and the Wabash River, across from Patrick Henry Square (Figure 32). This marker, which was erected in 1954, consists of a nineteen by ten inch bronze plaque set onto a twenty-eight by twelve by eight inch granite base that rests on a forty-five by forty-six inch concrete pad that is flush with grade. The plaque containing the inscription has a raised border and the symbol of the Daughters of the American Revolution above the text. The inscription commemorates the location of the Clark Headquarters site during the attack on Fort Sackville in 1779. The sculptor is not known. The marker is considered a contributing feature.

Fort Sackville Site Memorial (IDLCS: 06532)

The Fort Sackville Site Memorial (O-6) sits at the base of the Memorial Building at its northwest corner (Figure 33). The memorial consists of a bronze plaque attached to a limestone monument that measures twenty-four by twenty-six inches square by forty-seven inches tall. The bronze plaque, measuring nineteen by ten inches, reads “Site of Fort Sackville”. An inscription carved in the limestone base below the plaque reads

CAPTURED BY COL. GEORGE ROGERS CLARK FROM THE BRITISH

FEBRUARY 25, 1779

RESULTING IN THE U.S. ACQUIRING THE GREAT NORTHWEST TERRITORY, EMBRACING THE STATES OF INDIANA, OHIO, ILLINOIS, MICHIGAN, WISCONSIN, AND MINNESOTA.

The plaque was originally installed by the Vincennes chapter of the Daughters of the Revolution in 1905 just northwest of the intersection of First and Barnett streets, but it was moved in 1936 to its current location and mounted onto its current limestone base. The sculptor is not known, but it may have been Peter J. Burns of the Vincennes Monument Works, who is credited with installing the original memorial.[25] The memorial is considered a contributing feature.

Charles Gratiot Monument (IDLCS: 17023)

The Charles Gratiot Monument (O-7) is located at the intersection of First Street and Patrick Henry Drive at the northwest side of the intersection (Figure 34). It was originally installed on November 18, 1905, and replaced in 1936. The monument comprises a twenty inch by twenty-eight inch bronze tablet mounted on a thirty-two and one-half inch by thirty-six inch angled granite base that rests on a concrete footing flush with the surrounding grade. The Huguenot Societies of the Old Northwest Territory dedicated the monument as part of Bicentennial celebrations at the site. The primary inscription on the plaque reads

THROUGH THE PATRIOTISM OF CHARLES GRATIOT

IN FURNISHING MATERIAL AID,

COLONEL GEORGE ROGERS CLARK

WAS ENABLED TO KEEP HIS FORCES INTACT AND

THUS TO RECAPTURE FORT SACKVILLE IN 1779

The artists that created this marker are not known. The monument is considered a contributing feature.

Ferry Landing Plaque (IDLCS: 70166)

The Ferry Landing Plaque (O-11) is mounted on the concrete river retaining wall north of the Bridge Approach (Figure 35). The bronze plaque, which was installed in 1930, reads “Site of ferry landing, from this place in the year 1830 Abraham Lincoln crossed the Wabash River to Illinois.” The sculptor is not known. The plaque is considered a contributing feature.

25 Pamela A. Nolan, “What ‘little old ladies’ did for Clark,” *The Pavillion* (n.p., n.d., archives, GRCNHP).

USS Vincennes Memorial (IDLCS: 70167)

The USS Vincennes Memorial (O-12) is located in the open turf area west of Vigo Street and north of Second Street. The memorial was installed in 1989 to commemorate the four U.S. Navy ships commissioned the USS Vincennes. It comprises a circular, rusticated, grey granite base with eight compass points inset in contrasting stone on its upper surface, supporting a square, polished black marble unit, which is square at the base with a beveled, pyramidal, and truncated top. A bronze plaque is mounted on each side of the pyramid memorial and one on the north side of the base of the memorial. The sculptor is not known. The memorial is considered non-contributing and ineligible, but is managed as a resource per NPS Management Policies.

Vincennes in the American Revolution Marker (IDLCS: 70168)

The Vincennes in the American Revolution Marker (O-13) is located between the Gratiot Monument and the Headquarters Site Marker where it was installed in 1976. The marker, comprised of a metal plaque mounted on a steel pole, was erected by the Illinois Bicentennial Commission, Illinois State Historical Society, and the Indiana Historical Society. The plaque is painted navy blue with raised white-painted letters. It is secured to its supporting silver-painted steel pole with brackets at center, middle, and top. The artist that designed the plaque is not known. The plaque is considered non-contributing and ineligible, but is managed by the park as a resource.

Name of Vincennes Marker (IDLCS: 70169)

The Name of Vincennes Marker (O-14) is located at the intersection of Main and Second streets, where it was installed by Delta Theta Tau Sorority Epsilon Psi Chapter and Alumni Association in 1976. The marker is a rectangular plaque with a bowed top and stepped sides, and is black-painted metal with raised, white-painted letters. It is posted on an octagonal concrete post wrapped in metal and set into the ground. The plaque displays the symbol of the American Revolution Bicentennial Commission above text that reads:

> Vincennes – So named in honor of French Canadian, Francois-Marie Bissot, Sieur de Vincennes (1700-1736).
>
> In 1732, he built a fort here to protest the claims of France in the New World.
>
> In 1736, Vincennes was burned at the stake by Chickasaw Indians near the present town of Fulton, Tennessee.

The artist that designed the marker is not known. The marker is considered non-contributing and ineligible, but is managed by the park as a resource.

Bridge Approach Flagpole (IDLCS 70162)

The large flagpole (O-3) on the North Terrace of the Lincoln Memorial Bridge Approach honors the five states formed from the Northwest Territory: Ohio, Indiana, Michigan, Wisconsin, and Illinois (see Figure 26). The iron pole, installed between 1931 and 1933, is approximately eighty feet tall, set into a massive cast aluminum flange holding black granite units topping a circular, stepped unpolished grey granite base, and topped with a bronze orb. The cast aluminum flange features a five-pointed star and its points flank the polished black granite units, which are inscribed with the names of the five states. The sculptor that designed the flagpole is not known. The flagpole is a contributing feature.

Memorial Grounds Benches (IDLCS 70164)

Eighteen granite benches (O-10) were installed within the Memorial Grounds in 1933 (Figure 36). Each of the unpolished granite benches is supported by four fluted granite piers that reference the fluting of the Memorial Building columns. The bench tops are rectangular with rounded edges and measure two feet deep by eight feet long. Twelve of these benches are arranged along the approach to the Memorial Building in the esplanade area, and installed on the exposed aggregate paving, angled to facilitate drainage. Six additional granite benches are located around the perimeter of the sidewalk surrounding the Memorial Building. The designer of the benches is not known, but may have been on the Parsons or Hirons teams. These benches are contributing features.

Street Lamps (IDLCS 70163)

Forty-six street lamps (O-9) on the site are part of the original design for the Memorial Building and date to the period of significance (Figure 37). They are found on both sides of the Bridge Approach, along Main Street, at the base of the North Bridge Terrace, and on the east side of the railroad tracks continuing past the Vigo sculpture. The street lamps feature copper luminaires resting on octagonal brass posts which taper from bottom to top and are mounted on concrete bases. Their posts have a solid band with an acanthus leaf pattern at the top. The light standards are four sided and topped with an ornamental ear of corn. The designers of the street lamps are not known, but the presence of the ornamental ear of corn suggests that it may have been the same artist that designed the metal work for the Memorial Building, which also depicts ears of corn. Ten foot standards are located in front of the Memorial Building and twelve foot standards are typical

near street corners. The maintenance of these standards includes periodic cleaning and waxing, and in 2005, all of the wiring and bulbs in the fixtures were updated to meet contemporary electrical standards. Two additional street lamps located in the immediate vicinity of the Visitor Center and its parking lot are believed to have been cast at the same time as the original GRCHNP lamps, but were originally placed in a state park; they were not relocated to the GRCNHP until after the end of the period of significance.[26] With the exception of the lamps installed around the Visitor Center and parking area, the street lamps within the park are contributing features.

Utility Covers

There are several types of utility covers throughout the site. Six date from the original construction of the Memorial Grounds (O-15). There are three twenty-four inch diameter utility covers with a manufacturer's mark that reads, "Vin F&M Co, Vincennes" (Figure 38). Three other covers are eight inches in diameter and feature concentric bronze rings filled with concrete, marked, "Vin Fdy. Manufacturing Co. Vincennes, Ind." The Vincennes Foundry and Machine Company was a local concern that existed in Vincennes as early as 1860.[27] The name of the artist that designed these covers is not known. These covers are contributing features.

Other Features

There are a number of other small-scale features located within the site that do not contribute to its historic character (O-16). The exposed aggregate benches and matching trash receptacles are associated with the Visitor Center construction period. They are placed in several locations on the site near sidewalks. Many have chips, scratches, and discolorations apparent on the surface.

Other non-contributing small-scale features include a cannon replica, an exposed aggregate water fountain, and a bike rack. There are also three eight-inch storm drain covers that appear to be handmade replacements for originals, but their age is not known.

Archeological Resources

A number of archeological investigations have been conducted within and close to the boundary of the GRCNHP. These were prefaced by Edwin C. Bearss' 1967 general background study, "George Rogers Clark and the Winning of the Old Northwest." Bearss determined the approximate location of Fort Sackville (S-3) within the park and developed a historical base map that depicts the location of the fort and the course of the attack and investment of Fort Sackville, February 23-25, 1779.[28, 29]

The first reported discovery of archeological resources within the park comes from Bearss' 1970 citation of a local newspaper account from the 1930s, describing the discovery of a human skull and other bones located four feet below the surface in a layer of gravel. The precise location was not documented, nor the burial preserved.[30]

The first professional archeological investigation was conducted by Curtis Tomak of the Glenn A. Black Laboratory in 1970 and 1971, likely sponsored by the NPS to address recommendations by Bearss to make a final determination of the location of the fort.[31, 32] Tomak and his crew excavated trenches within the area of the esplanade to the north of the Memorial Building where Fort Sackville is thought to be located and in other locations in the park. In his excavations, Tomak's crew uncovered the partial remains of a small building and some post holes; they also found a concentration of what appeared to be eighteenth-century artifacts in another area. Tomak's findings were consistent with a Fort Sackville period occupation, but he did not determine them conclusive in proving the location of that fort. Tomak also pointed to problems that hindered the interpretation of archeological features he located, including the development of commercial

26 Personal communication, NPS to JMA, April 4, 2012.

27 George E. Green, *History of Old Vincennes and Knox County, Indiana*, Volume 1**,** 506-507**.** Online at GoogleBooks. Accessed December 9, 2011.

28 "Investment" is a military tactic of surrounding an enemy fort or other holding with armed forces to prevent entrance or exit.

29 Edwin C. Bearss, *George Rogers Clark and the Winning of the Old Northwest* (Washington DC: National Park Service Division of History, Office of Archeology and Historic Preservation, 1967), 133-134 and Plate II.

30 Bearss, 1970, Chapter 6, citing the *Vincennes Sun-Commercial*, undated, clipping file, Vincennes Public Library. The bones were found near the alley behind the Florence Thuis property on Main Street.

31 Curtis H. Tomak, *Archaeological Investigations at the George Rogers Clark National Memorial, Vincennes, Indiana* (Lincoln NE: National Park Service, Midwest Archeological Center, manuscript on file, 1972), 50.

32 Bearss, 1967, 133-134.

structures in this area from the late 1800s until the 1930s, the demolition of these structures, the construction within the Memorial Grounds, and references to directions and distances found in the historical documentation of the site.[33]

The second investigation was conducted by James H. Kellar, also of the Glenn A. Black Laboratory, who monitored the excavation for the lower level of the visitor center in 1975. Kellar discovered and excavated two features, but they were determined to postdate Fort Sackville.[34] In the same year, Park Superintendent Lagemann collected bones from a domestic cow found in a trench west of the new visitor center, but there were no associated features.[35]

Subsequent investigations have been conducted in association with various small projects. In 1988, Forest Frost tested a location planned for the placement of a memorial, excavating material dating between 1850 and 1900, as well as a chert flake that suggests pre- or proto-historic Native American use of the area.[36] A second excavation conducted by Frost within the park failed to yield any artifacts that dated to the Fort Sackville era.[37] In 1997, archeologist Bret Ruby also conducted testing within the park, but did not locate any objects or deposits that related to prehistoric or early historic use of the area.[38]

In 2002, the Midwest Archeological Center of the National Park Service conducted an overview and assessment of archeological work conducted to that date within the GRCNHP.[39] The report concluded that

> [i]t is likely that the present park incorporates land that contains all or portions of Post Vincennes, Fort Sackville, and Fort Knox. It is also possible that portions of a civilian community that grew around Post Vincennes are within the park boundaries. The Piankashaw village that existed near the community of Vincennes during portions of the French era probably lies outside the park boundaries. It is, however, possible that an earlier protohistoric or prehistoric Native American community occupied portions of land now within the park.

The most recent archeological investigation of the site occurred in 2012 in association with the replacement of the heating and cooling (HVAC) system and installation of related electrical equipment within the park.[40] Archeological excavations revealed portions of one previously recorded archeological site (12K689) and once new archeological site (12K1198) within the area of potential effects. Site 12K689 contains both prehistoric and historic components, including a historic house or cellar foundation. Site 12K1198 was identified as an early cabin or homestead site that may contain data relevant to the early community that grew around the post. Additional work conducted during this investigation included archival research associated with the St. Xavier Cemetery site (CR-42-100) and confirmed that the cemetery did not extend into the project area.

33 Tomak, 1972, 2-3, 12-13, 17-18, 20-21, and Figures 6 and 7.

34 James H. Kellar, *George Rogers Clark National Monument Interpretive Center Construction: Archaeological Report*, cited in Robert K. Nickel, *An Archeological Overview and Assessment of George Rogers Clark National Historical Park* (Lincoln, Nebraska: National Park Service Midwest Archeological Center, Technical Report No. 83, 2002).

35 Nickel, 2002, 8.

36 Forest Frost, Trip report dated September 30, 1988, cited in Nickel, 2002, 8.

37 Forest Frost, Trip report dated October 22, 1990, cited in Nickel, 2002, 8.

38 B.J. Ruby, *Plan for an Archeological Reconnaissance of Properties within the Boundaries of George Rogers Clark National Historical Park, Vincennes, Knox County, Indiana* (Vincennes, Indiana: National Park Service, Plan and field notes on file, George Rogers Clark National Historical Park, 1997), 8.

39 Nickel, 2002.

40 Kira E. Kaufmann, et. al., *George Rogers Clark Park Phase I and II Archaeological Investigations, Knox County, Indiana (GERO 157423)* (Lincoln NE: National Park Service, 2012, prepared by Commonwealth Cultural Resources Group, Inc.).

Table 1.

George Rogers Clark National Historical Park National Register Data Sheet								
Resource Name	*Evaluation*	*LCS ID #*	*Structure #*	*Figure Number*	*Date of Origin*	*Modification*	*Condition 2011*	*Notes*
Sites								
S-1 Memorial Grounds	Contributing			4	1933	1975, 1989	good	Criterion C, Landscape Arch. Criterion D
S-2 Visitor/Maintenance Area	Non-Contributing			n/a	1976-1992		good	
S-3 Site of Fort Sackville	Contributing			n/a	1789		unknown	Criterion D
S-4 Patrick Henry Square	Contributing			9	1933		good	Criterion C, Landscape Arch.
S-5 Second Street Plaza	Contributing			10	1933		good	Criterion C, Landscape Arch.
Buildings								
B-1 Memorial Building	Contributing	434	HS-1	3	1933	1934-2011	good	Criterion C, Architecture and Art
B-2 Visitor Center	Non-Contr.			25	1976		good	
B-3 Maintenance Building	Non-Contr.			n/a	1992		good	
Structures								
T-1 Lincoln Memorial Bridge Approach	Contributing	6528	HS-4	8	1933		good	Criterion C, Landscape Arch. and Art
T-2 Lincoln Memorial Bridge-South Terrace	Contributing	70160	HS-4A	7	1933		fair	Criterion C, Landscape Arch.
T-3 Lincoln Memorial Bridge-North Terrace and Plaza	Contributing	70161	HS-4B	6	1933		fair	Criterion C, Landscape Arch.
T-4 Wabash River Retaining Wall and Vigo Terrace	Contributing	6529	HS-5	16	1933	1974, 2011	good	Criterion C, Engineering
T-5 Memorial Grounds Walkways	Contributing	70165	HS-12	4, 14,15, 19	1933		good	Criterion C, Landscape Arch.
T-6 Public Streets	Contributing			8, 10, 13			good	Criterion C, Landscape Arch.
T-7 Second Street Plaza	Contributing			10	1933		good	Criterion C, Landscape Arch.

T-8 Visitor Center Parking Lot	Non-Contr.			n/a	1969		good	
T-9 Visitor Center Walkways	Non-Contr.			25	1976		good	
T-10 Brevard Levee	Non-Contr.			n/a	1940		good	
Objects								
O-1 Vigo Statue	Contributing	6526	HS-2	26	1936	1943, 1990	good	Criterion C, Art
O-2 Father Gibault Statue	Contributing	6527	HS-3	27	1936		good	Criterion C, Art
O-3 Lincoln Memorial Bridge Approach Flagpole	Contributing	70162	HS-4C	24	1931-1933		good	Criterion C, Landscape Arch.
O-4 War Memorial	Contributing	6530	HS-6	29	1937		good	Criterion C, Art
O-5 Headquarters Site Marker	Contributing	6531	HS-7	30	1954		good	Criterion C, Art
O-6 Fort Sackville Site Memorial	Contributing	6532	HS-8	31	1905 (orig.loc)	1936 (current location)	good	Criterion C, Art
O-7 Charles Gratiot Monument	Contributing	17023	HS-9	32	1905 (original)	1936 (replaced)	good	Criterion C, Art
O-8 Tecumseh and The Prophet	Contributing			8, 28	1933		good	Criterion C, Art
O-9 Streetlamps	Contributing	70163	HS-10	35	1933		good	Criterion C, Landscape Arch.
O-10 Granite Benches	Contributing	70164	HS-11	34	1933		good	Criterion C, Landscape Arch.
O-11 Ferry Landing Plaque	Contributing	70166	HS-13	35	1933		good	Criterion C, Art
O-12 USS Vincennes Memorial	Non-Contr.	70167	HS-14	n/a	1989		good	
O-13 Vincennes in the American Revolution Marker	Non-Contr.	70168	HS-15	n/a	1976		good	
O-14 Name of Vincennes Marker	Non-Contr.	70169	HS-16	n/a	1976		good	
O-15 Utility covers	Contributing			36	1930s		good	Criterion C, Landscape Arch.
O-16 Other Site Furnishings	Non-Contr.			n/a	1976-2011		good	

George Rogers Clark National Historical Park
Name of Property

Knox County, Indiana
County and State

8. Statement of Significance

Applicable National Register Criteria

- [X] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [X] B Property is associated with the lives of persons significant in our past.
- [X] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [X] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

Archeology – Historic, Non-Aboriginal
Art
Architecture
Landscape Architecture
Military

Period of Significance

1779-1818
1927-1936

Significant Dates

Significant Person

Clark, George Rogers

Cultural Affiliation

n/a

Architect/Builder/Artist

Angel, John
Hirons, Frederic C.
Johnson, Donald
Josset, Raoul Jean
King, Roy E.
Kiselewski, Joseph A.
MacNeil, Hermon A.
Magonigle, H. Van Buren
Parsons, William E.
Polasek, Albin
Winter, Ezra Augustus

Period of Significance

The George Rogers Clark National Historical Park (GRCNHP) is historically significant for the periods of 1779-1818 and 1927-1936. The first period of significance, called the Military Era, begins in 1779, the year of the capture of the British Fort Sackville by George Rogers Clark and his Big Knives. This event helped establish the Northwest Territory and opened the way for American expansion. The extension of the period to 1818 recognizes the military, political, and economic development of the region north of the Ohio River during the territorial period following the battle, with emphasis on the years from 1787 to 1818.[41] Much of the park's military significance lies in marking the site where the fall of Fort Sackville took place. 1818 is also the year of the death of George Rogers Clark.

The second period of significance, called the Memorial Era, begins in 1927, when the State of Indiana created the George Rogers Clark Memorial Commission (GRCMC), also known as the Sesquicentennial Commission. Later that year, the commission hired architect H. Van Buren Magonigle to create the initial concept for the design. The period of significance extends through the subsequent design development, construction, and installation of the George Rogers Clark Memorial and the surrounding grounds and features, and ends with the dedication of the memorial by Franklin D. Roosevelt in 1936.

Statement of Significance Summary Paragraph

The George Rogers Clark National Historical Park (GRCNHP) is nationally significant in the area of Military for its first period of significance (1779-1818) and as such, meets National Register Criteria A and B, as well as Criterion D for its potential to yield information regarding Fort Sackville and related features. Its national significance arises from its association with the person and deeds of George Rogers Clark during the period of 1779-1818. As the site of Fort Sackville, which is commemorated by the construction of the George Rogers Clark Memorial, the park is significant because of its association with George Rogers Clark and his taking of Fort Sackville from the British, thereby assuring the Americans of a claim on the Northwest Territory.

The park is also nationally significant in the areas of Architecture, Landscape Architecture, and Art for the period of 1927-1936, meeting National Register Criterion C. As a Neoclassical composition of landscape, building, structures, and art works dating from the period of 1927-1936, the federally-funded memorial has been described as "perhaps the last major Classical style memorial built in this country, and one of the largest and finest examples of such a memorial outside Washington, D.C."[42] The Memorial Building is significant for its design by F.C. Hirons and associated craftsmen, which "relies on the implied strength and masculinity of the Doric order and its compact massiveness to symbolize the perceived strength of Clark and his cause."[43] The designed landscape of the GRCNHP is significant as an example of a monumental Beaux-Arts commemorative landscape designed by some of the nation's most notable leaders of the City Beautiful movement working in the early twentieth century, including architects Magonigle and William E. Parsons. The park is also nationally significant for its works of sculpture and painting, which tell the story of George Rogers Clark, Frances Vigo, Father Pierre Gibault, and two Native American chiefs, in the defeat of the British.

Changes or alterations to the site since the end of the second period of significance include the installation of a parking lot in 1966; construction of the Visitor Center, expanded parking lot, and associated plantings in 1976; and the 1976 rehabilitation of shrub beds on either side of Vigo Street and at the base of the Father Gibault Statue. Further alterations and changes include the 1989 removal of several large yews on the Mall dating from 1934, and their subsequent replacement with double rows of linden trees in 1989; the construction of the maintenance area on the rear part of the property in 1992; and the removal in 1996-97 of undulating evergreen beds of junipers, planted in the 1930s.[44]

Narrative Statement of Significance

STATEMENT OF SIGNIFICANCE

Criterion A: Association with the Capture of Fort Sackville by George Rogers Clark and his Big Knives, 1778-1779 [Written by Hal K. Rothman and Daniel J. Holder, 1994, *Maintaining a Legacy: An Administrative History of George Rogers Clark National Historical Park* (National Park Service, 1994), Chapter 1.]

41 National Register of Historic Places, 1986.

42 Ibid., 15.

43 Ibid., Section 8, page 4.

44 Jones; Jaeger.

George Rogers Clark National Historical Park was established to commemorate the endeavors of George Rogers Clark and his Big Knives, who marched approximately 175 miles through difficult conditions to launch a surprise attack on the British post of Fort Sackville in the town of Vincennes. The capture of the fort secured the Trans-Appalachian region for the fledgling United States, establishing a presence that gave the new nation broad horizons. Clark's victory had a direct impact on the shape of the American nation. From the territory indirectly secured by actions of Clark's men later came the states of Ohio, Indiana, Illinois, Michigan, Wisconsin and the eastern portion of Minnesota.

A Virginian by birth, Clark determined that his future lay in the Ohio Valley. By the time he turned nineteen, he had begun studying surveying, a skill of great value on the frontier. Others, such as George Washington, had measured boundaries for land companies in the Ohio Country, simultaneously acquiring title to valuable lands for themselves. Of entrepreneurial bent, Clark headed west first to survey such lands and later to settle on them.[45]

By the time he settled in Kentucky in 1773, Clark was perceived as a leader. A tall man with reddish hair, he had the ability to captivate an audience with his speeches and was renowned for his military prowess. Seen as forthright and talented by his peers, he was an exemplum of a Virginia man of the 1770s. His selection as one of two Kentuckians to take a petition from its people to the Virginia Assembly in 1776 reflected his stature. The following year, when he was chosen as the major in command of the Kentucky militia at the young age of twenty-four, no one expressed surprise.[46]

The Revolutionary War in the Old Northwest preceded George Rogers Clark's involvement, but he galvanized the Americans and elevated their quest from a contest between different kinds of villagers into an imperial expedition. Before Clark, the aims of American settlers in the West were singularly local in ambition. After Clark received carte blanche from the governor of Virginia to pursue the British in the Old Northwest, he sought to implement a plan that would open an immense territory and detach an extremely large area, the Illinois Country, from the British Empire. Success would open an American route to the garrison at Detroit, the most important British outpost in the region. In a contest of shifting alliances and minute ambitions, Clark sought to enact a grand scheme.[47]

In this plan, Vincennes played a pivotal role. To secure the region, Clark needed to conquer the settlements on the Mississippi River, Kaskaskia, Cahokia, and Prairie du Rocher, as well as Vincennes, on the Wabash River. After the capture of the Mississippi River settlements on July 4-6, 1778, Clark dispatched one of his captains, Leonard Helm, and a platoon of men to take Vincennes. They captured the town, and Helm wrapped the British flag around a rock and threw it into the Wabash River. Seemingly Clark and the Americans had attained their objectives.[48]

Plans for a British counterattack on Vincennes followed the reception of the news of the capture. While planning a venture against Fort Pitt from his base at Detroit, Lt. Gov. Henry Hamilton, the "hair buyer" who rewarded Indians for the delivery of American scalps, heard of the capture of the Illinois settlements. He changed objectives, and on October 7, 1778, his force departed for Vincennes. On December 17, he arrived at Vincennes and found the French militia had vanished and the French civilians in the town unprepared to resist. Captain Helm had only three men to defend Fort Sackville, the remainder of his platoon having gone home. Helm surrendered after a promise of good treatment, and Hamilton prepared to wait out the winter and attack the Mississippi River settlements in the spring.[49] He fully expected that the destruction of Clark's force would serve as a prelude to the elimination of the American presence in the Old Northwest.

Clark was informed of these developments by Francis Vigo, a merchant he previously sent to Vincennes to supply Helm, and fashioned a bold response. Most of his options were distasteful; only a winter attack on Vincennes before Hamilton could amass his Indian allies in the spring offered the possibility of saving the West for the Americans. On February 5, 1779, one week after Vigo's arrival in Kaskaskia, Clark and 170 men departed in the freezing cold for Vincennes.[50]

For nearly two weeks, the attack force marched across the flooded bottomlands of Illinois toward Vincennes. On February 18, they reached the Wabash River about eleven miles below Vincennes and made camp. Two days later, guards

---

45 James Alton James, *The Life of George Rogers* Clark [Chicago: University of Chicago Press, 1928],1-27; Frederick Austin Ogg, *The Old Northwest: A Chronicle of the Ohio Valley and Beyond* [New Haven CT: Yale University Press, 1919], 48-49.

46 Richard White, *The Middle Ground: Indians, Empires, and Republics in the Great Lakes Region, 1650-1815* [New York: Cambridge University Press, 1991],371-74; John D. Barnhart and Dorothy L. Riker, *Indiana to 1816: The Colonial Period* [Indianapolis: Indiana Historical Bureau and Indiana Historical Society, 1971],191-94; John Mack Faragher, *Daniel Boone: The Life and Legend of an American Pioneer* [New York: Henry Holt, 1992], 145.

47 White, 366-69.

48 Robert C. Alberts, *George Rogers Clark and the Winning of the Old Northwest* [Washington, DC: National Park Service, Office of Publications, 1975], 1-19.

49 Alberts, 21-26.

50 Alberts, 26-29.

captured five Frenchmen who gave them information and agreed to guide them to Vincennes. Clark realized that his men would have to cross an area of neck-high water to reach their next camp. To inspire them, he blackened his face with moistened gunpowder, gave a war whoop, and headed into the water. Stunned by this display of commitment and leadership, his men followed. Clark ordered singing, all joined in, and the men went, as Clark wrote, "chearfully."[51]

As they reached the immediate vicinity of Vincennes, Clark faced difficult issues. He needed to know whether the French who lived in Vincennes would side with the Americans; he already had been heartened to find out that Tobacco's Son, a chief of the nearby Piankashaw tribe, recently told British officers that his Piankashaw and their allies, the Kickapoo, would side with the Americans. With this knowledge and the expectation that the French in Vincennes would be lukewarm if not hostile to the British, Clark resolved to have a captured French duck hunter carry a letter back to the citizens of Vincennes.[52]

A battle was imminent. The letter created a stir in town, augmented by the hunter's report that 1,000 Americans were camped outside of town and more would soon arrive. As Clark expected, the local French sided with the Americans. Clark's army approached the town, and on February 23, the battle began. Clark's men occupied the heights southwest of the fort, placed sharpshooters there, and firing ensued. Tobacco's Son arrived to support Clark with nearly 100 warriors. Throughout the night the shooting continued, and at 9 A.M. on February 24, Clark called for a truce and sent a message to Hamilton demanding the surrender of the fort. Hamilton refused, and the firing resumed.[53]

As Hamilton maneuvered for time, Clark performed an act that precipitated the surrender of the fort. Hamilton requested a three-day truce, a proposition Clark countered with a repeat of his demand for immediate capitulation. About the same time, a party of fifteen to twenty Delaware and Ottawa warriors led by a Frenchman returned to the fort. Sent out earlier by Hamilton to find deserters, the group captured two and brought them back to Vincennes. Clark's Kickapoo allies alerted him to the arrival of the party, and Capt. John Williams of Clark's force was sent to greet and capture the incoming men. A lull in the fighting deceived the French and Indians in the search party. They believed Williams' men had come from the fort to give them a customary greeting. As the two parties approached each other, an Indian leading the group became suspicious, and Williams seized him. The rest fled with the Americans in pursuit. Williams' men captured six (two of them proving to be the Indians' two white prisoners), killed two others, and wounded three.[54]

Clark intended to use his captives to make an impression on the British and Indians within the fort. He wanted the Indians to see that Hamilton was powerless to protect them and so gave the order to have the four prisoners tomahawked in front of the surrounded garrison. Paraded into a circle opposite the front of the main gate to the fort, their hands and feet bound, the Indians were killed one by one, singing their death songs. The white partisan leader who had been captured was also to be executed, but his father, Lieutenant La Croix, a volunteer from Cahokia serving with the Americans, begged for his son's life. Clark granted the request.[55]

The executions had more than the desired effect. Hamilton was so shaken that at 2 P.M., he and his subordinate, Major Jehu Hay, emerged from the fort in full dress uniform to offer a list of conditions for surrender. Clark rejected the terms and again demanded unconditional surrender. After negotiations, the British commander finally capitulated. On the morning of February 25, 1779, Hamilton and his men marched out of the fort to find only Clark's small and ragged band of men. Stunned, the vanquished officer reportedly asked: "Colonel Clark, where is your army?" Clark indicated that what Hamilton saw was all that had come with him, and Hamilton became a prisoner with the full knowledge that he could have continued the fight and probably won.[56]

The battle for the fort came to serve as a metaphor for the spread of the Americans into the Old Northwest. The new frontier embodied much less of the negotiation that characterized the pre-1760s world of British and French alliances and much more of the nature of the expansionist American republic. Although removal of the remaining Indian people from the Old Northwest took almost fifty years to complete, after Fort Sackville, the structure of its conclusion was only occasionally in doubt.[57]

---

51 Alberts, 38.

52 White, 371; Alberts, 44-45.

53 Alberts, 48-49.

54 Alberts, 48-49.

55 Alberts, 49; for the best explanation of the meaning of the killings, see White, 375-78.

56 Alberts, 50.

57 Personal communication, NPS to JMA in comments on National Register nomination, dated March 21, 2012: “The Northwest Ordinance detailed what constitutes a citizen, defined limitations on slavery, religious liberties, and was, along with the Land Ordinance of 1785, a legal instrument used to permit the ownership of lands by the Federal Government for preservation purposes as well as

The spread of settlers was incremental, as was the move westward of many Indians, but it became an inexorable process. Despite great Indian victories over the Americans in instances such as the defeats of armies led by Josiah Harmar in 1790 and Arthur St. Clair in 1791, the balance of power shifted away from Indians and to the incoming Americans.[58] The economic and political relationships that so mattered before the battle at Vincennes lost importance as an American hegemony developed.

For more than thirty years after the capture of Fort Sackville, Indians tried numerous strategies to save their homes and lands. Some strategies sought accommodation; treaties that purported to draw a line between whites and Indians and cede in perpetuity all land west of a certain point to Indians were common. In other circumstances, Indians tried to reach mutually agreed upon terms of existence, but the flood of settlers made such agreements impossible to enforce. The only other strategy was war.

Between the Battle of Fallen Timbers in 1794, when Maj. Gen. Anthony Wayne crushed the Shawnee and Miamis in Ohio, and the War of 1812, the organizational structure of many Indian tribal groups became fragmented. This mirrored the experience of other Indians in the face of earlier European and American encroachment and caused major problems for Indians who sought to resist incoming settlers. Social arrangements were damaged by the collapse of traditional community and tribal frameworks, and individual groups ceased to be sufficiently numerous and powerful to resist alone. But only in specific circumstances did Indians come together for sustained mutual defense, for their identities as kinship groups, tribes, and bands superseded any sense of obligation towards people who had been their historic enemies.

In the background were the British in Canada, a potent force prepared to assist the Indians in their efforts to dislodge American settlers from the Old Northwest. But British support was limited; the Indian experience at the battle of Fallen Timbers, where the British shut the gates of their fort to retreating Indians, proved as much. During the War of 1812, the British started out as supporters of an Indian confederacy that sought to remove the Americans, but redirected their objectives to defend Canada from the threat of American attack. In the battle of Fort Malden in 1815, the Indian leader Tecumseh was killed, and with him, died military resistance and his dream of Indian unity.[59] His death cemented the changes that the actions of George Rogers Clark at Fort Sackville in 1779 so clearly foreshadowed.

Despite his seeming aptitude for commercial culture and speculation, Clark fared poorly in the aftermath of his military exploit at Fort Sackville. An expedition he led in 1786 ended in his humiliation. His role as an Indian commissioner ended about the same time. Clark tried to receive reimbursement for expenses of nearly £5,000 incurred in the 1778-1779 Vincennes campaign, but the Commonwealth of Virginia and the federal government refused to pay his claim. Merchants held Clark personally responsible, lawsuits mounted, and Clark was financially ruined. After most of his lands in Kentucky were confiscated, he moved to a crude two-story log house on his remaining parcel of property, across the Ohio River from Louisville and near the point from which his expedition departed in 1778. In 1808, he became partially paralyzed and suffered the amputation of one leg after a fall. The Virginia legislature gave him a $400 annual pension after these calamities. Clark died in 1818.[60]

By the time of statehood for Indiana in 1816, Clark had become a legend. He had become a mythological figure to a world he never successfully inhabited, a world that could revere but not accommodate him. This was the world that became the cities and farms of Indiana, with its capitol moved from Vincennes to Corydon and finally to Indianapolis, a city of factories and warehouses that reflected the values of an industrial society. It was this city and this society that could and would build a memorial to George Rogers Clark.[61]

Criterion B: Association with George Rogers Clark

Described as “the best-known American warrior in the Northwest,” George Rogers Clark was a leader almost mythical in his military accomplishments, the high point of which was the defeat of the British at Fort Sackville. In his anthology, *The Old Northwest in the American Revolution*, David Curtis Skaggs lauds Clark as:

---

everything else that came after it (U.S. Constitution, assorted laws, including NPS Organic Act, etc.). The Northwest Ordinance of 1787 was truly one of the amazing legal cornerstones of our nation.”

58 Ogg, 81-89; Allan W. Eckert, *A Sorrow in Our Heart: The Life of Tecumseh* [New York: Bantam Books, 1992], 329-36, 356-62; White, 454-55; Eckert, *The Frontiersmen: A Narrative* [Boston: Little, Brown, and Company, 1967], 339-44, 368-80.

59 Eckert, 627-78; White, 516-57; Ogg, 148-54; Personal communication, NPS to JMA in comments on National Register nomination, dated March 21, 2012: “Tecumseh was killed in October 1813, at the Battle of the Thames, not in 1815 at Fort Malden as stated here.”

60 Alberts, 62; James, 322-473.

61 Personal communication, NPS to JMA in comments on National Register nomination, dated March 21, 2012: There were proposals for a memorial dating back to the 1880s. GRCNHP Ranger Jason Collins is conducting research regarding an earlier movement to erect a commemorative structure.

> [a]lmost the archetype Virginia frontiersman…Clark represents the virtues and liabilities of the advance guard of Americans that crossed the Appalachians. His thirst for land, his disrespect of authority, his impatience, and his audacity, all combined to create one of the most amazing successes of the American war effort—the seizure of the Illinois country and the recapture of Vincennes.[62]

In his essay, "George Rogers Clark in Kentucky and the Illinois Country, 1772-1778," Dale Van Every asserts that Clark's success in Vincennes was "largely due to his tireless exertions and the extraordinary force of his personality that, during the Revolution, the westernmost frontier was everywhere held in the face of odds which so apparently dictated a retreat."[63]

Clark's Early Years

Van Every argued that Clark's "preparation as a child and boy to meet these demands upon his young manhood could not have been more effective had it been consciously planned with that end in view."[64] George Rogers Clark was born in Albemarle County, Virginia, on November 19, 1752, as the second son of John and Ann Rogers Clark. The family lived in a cabin on a 400-acre farm that had been left to John Clark by his father, Jonathan. Located on the Rivanna River, the farm was just two miles east of the new county seat of Charlottesville and two and one-half miles northwest of Shadwell, Thomas Jefferson's birthplace, and on the western edge of the Virginia frontier. When George was five years old, the Clarks sold the farm, relocating to a small plantation in the southwest corner of Caroline County, Virginia, which had been left to them by an uncle, also named John Clark.

As a rural Virginian, young George would have lived an active outdoor life, learning to plant, hunt, trap, and ride. It is likely he was schooled at home by relatives: his journals, written later in life, report buying books in Williamsburg and his writing reflects an adequate education. When George was eleven, he and his brother were sent to live with their mother's father, John Rogers, to attend a private school on the Mattapony River. However, George was sent home after only a few months; this was likely the only formal education he received.

His strongest influences in his early life were his family connections. As Van Every wrote,

> There is some justice in Clarks' conviction that he came of most superior stock. The closely knit Clark-Rogers clan formed a loyal, vigorous, and enterprising unit which admitted dependence only on each other. His parents were individualists who impressed all who knew them by their force and character, and all of his brothers were distinguished by their readiness for public responsibilities…"[65]

Being located on Virginia frontier, Clark's family became very interested in the opening of Western lands; in his later teens, George "was delegated to be the clan's scout and forerunner in the search for the best available."[66]

George turned eighteen in 1770, the year his youngest brother, William, was born.[67] Altogether, the Clark family comprised a close-knit group with six sons and four daughters and maintained strong connections with their extended family. At age nineteen, George began training as a surveyor with his grandfather, a skill that set his future on a path to the west. [68]

Just after his twentieth birthday in 1772, George Rogers Clark left Virginia for the Ohio Valley to survey, determined to acquire land for himself. In doing so, he was flaunting British law against settlement west of the Allegheny Mountains. However, he looked to the example set by George Washington and other Virginians, who had done well by such endeavors in the ten years preceding.[69]

Traveling through the mountains to the western edge of Virginia, currently West Virginia, Clark headed southward on the Ohio River to the mouth of the Great Kanawha. He explored the area for a short time and then headed back to his family farm. He returned to the Great Kanawha only two months later, bringing with him his father, a friend, and two slaves. There, Clark claimed a tract of arable land, cleared it, and planted corn. Then he began to survey the area for other

62 David Curtis Skaggs, *The Old Northwest in the American Revolution* (Madison: The State Historical Society of Wisconsin, 1977),161.

63 Dale Van Every, "George Rogers Clark in Kentucky and the Illinois Country, 1772-1778," in Skaggs, 162.

64 Van Every, 163-164.

65 Van Every, 164.

66 Van Every, 164.

67 William would later excel as the leader of the Lewis and Clark expedition.

68 Indiana Historical Bureau, "George Rogers Clark Biography," http://www.in.gov/history/2958.htm (accessed June 26, 2012).

69 James, 1-27; Ogg, 48-49; cited in Rothman and Holden, 1985.

settlers, meanwhile also traveling back and forth between his land and his parents' farm. In the end, however, farm work was not enough to satisfy Clark, and he set his eyes on Kentucky.[70]

The Birth of Kentucky

In 1773, Clark explored further west of his claim and gained employment in Kentucky for a time as a surveyor. As described by Rothman and Holder, he was already considered by other settlers a leader:

> A tall man with reddish hair, he had the ability to captivate an audience with his speeches and was renowned for his military prowess. Seen as forthright and talented by his peers, he was an exemplum of a Virginia man of the 1770s.[71]

Clark's surveying work in Kentucky was soon interrupted, when in 1774, growing conflicts between white settlers and American Indians escalated into a settlers war with the Shawnee, also called "Lord Dunmore's War." In response, on June 10, Dunmore, who was the last royal governor of Virginia, called on the colony's militia to help the white settlers. It is believed that Clark was commissioned for a position called "Captain of Militia of Pittsburg and Its Dependencies" that spring; he accompanied Lord Dunmore's column, thus missing the Battle of Point Pleasant, which ended the Shawnee war, and consequently saw very little fighting during the conflict.[72]

While Clark was not directly involved in fighting, this event was pivotal in setting him on a path to a military career. Harrison writes,

> [Clark] discovered that he possessed the gift of command; he acquired invaluable knowledge about the strengths and weaknesses of militia; he learned a great deal about the Indian way of thinking and fighting; and he met a number of men with whom he could be associated during the next several years. Clark also acquired some knowledge of military organization and an appreciation of its value in conducting a wilderness campaign.[73]

After the Shawnee were defeated at Point Pleasant, whites who had earlier fled Kentucky began to rush back, along with new settlers. Clark got a job as deputy surveyor for the Ohio Company and began to explore central Kentucky. In 1775, he surveyed and claimed a piece of land close to the future site of Frankfort, describing it to his brother as "[a] richer and more beautiful country than this, I believe has never been seen in America yet."[74]

It was not an easy proposition, however, to establish permanent settlement in that part of Kentucky. New settlers who had arrived after the Battle of Point Pleasant very quickly began to leave again, fearful that their holdings could be lost through other claims on the land, particularly of a land speculation group called the Transylvania Company. They were also still concerned about threats from the Shawnee and Cherokee, primarily because gunpowder was continuously in short supply. Determined to hold onto his land, Clark began to talk with other settlers about resisting the Transylvania Company's claims, which extended through over half of what became the state of Kentucky. In his memoirs, Clark recalled

> I immediately fixed on my plans, that of assembling the people, get them to Elect deputies and send them to the Assembly of Virginia and treat with them respecting the Cuntrey [sic]. If valuable conditions was [sic] procured, to declare ourselves citizens of the State, otherways [otherwise], establish an independent government, and, by giving away great parts of the lands and disposing of the remainder otherways, we could not only gain great numbers of inhabitants, but in good measure protect them.[75]

Meeting in Harrodsburg on June 6, 1776, a large group of settlers elected Clark and John Gabriel Jones, a young attorney just settled in the area, to act as delegates to the Virginia General Assembly and make a bid to have Kentucky incorporated into Virginia as a new county. The two young men set out for Williamsburg along the Wilderness Road, a narrow pack trail that traversed dense forest and rocky ridges through the mountains. They arrived in Williamsburg after two months of hard travel, only to learn that the General Assembly had already adjourned. The next meeting was not scheduled until October, so both young men returned to their family homes to wait.

---

70 Lowell H. Harrison, *George Rogers Clark and the War in the West* (Lexington: The University Press of Kentucky, 1976),5.

71 Rothman and Holder, Chapter 1.

72 Harrison, 7.

73 Harrison, 6.

74 Harrison, 6, citing Clark to Jonathan Clark, July 6, 1775, Draper MSS, 1 L20.

75 Harrison, 7, citing Clark's Memoir, in James Alton James, ed., *George Rogers Clark Papers* [Chicago: University of Chicago Press, 1928], 1:209.

Clark did not waste much time at home, however. Shortly after arriving in eastern Virginia, he traveled to Hanover County to visit Governor Patrick Henry to tell him about the problems and needs of the western settlers. Having sympathies with the western settlers and owning land in the west himself, Governor Henry was supportive and provided a letter with which Clark was able to request 500 pounds of gunpowder from the Executive Council for their "Friends in Distress". The Council proposed, in turn, only a loan, and only if Clark provided the transportation; they expressed a regret that they could not otherwise help "a detached people…not yet united to the state of Virginia."[76] Clark responded quickly, believing that there was more at stake than gunpowder,

> [i]nforming them that I had weighed the matter and found that it was out of my power to convey these stores, at my own expense, such a distance through an enemy's country; that I was sorry to find that we should have to seek protection elsewhere, which I did not double of getting; that *if a country was not worth protecting, it was not worth claiming* [emphasis added.][77]

The Executive Council reconsidered, based on the implicit threat that settlement might cease, and agreed in August to deliver the 500 pounds of gunpowder to Fort Pitt "for the use of the said inhabitants of Kentucki [sic]".[78]

With this victory under his belt, Clark stayed in Virginia with Jones to attend the General Assembly in October. There, they argued to the group that settlement of Kentucky was essential to protect the Virginia frontier and finally, with the support of Thomas Jefferson, General Assembly agreed. In December 1776, Kentucky County was created, an action that has been called "the political birth of Kentucky" and for which Clark has been called the "Founder of the Commonwealth."[79]

Clark and the Kentucky Militia

Despite his success at the General Assembly, Clark was soon to discover that the fight had only begun to hold Kentucky and the west. As Clark and Jones prepared to return to Kentucky, they learned that the 500 pounds of gunpowder had never left Fort Pitt (eventually Pittsburgh), so they quickly traveled there to claim it. Recruiting a crew to help, they loaded the kegs of gunpowder on a boat headed down the Ohio. However, as their boat neared the Kentucky shore, the group learned that the cargo might be intercepted, so they unloaded and buried the powder kegs along the riverbanks. Clark started overland for Harrodsburg, Kentucky, to get help, leaving Jones midway with some of his exhausted crew. There, Jones and his crew encountered Kentucky settler, John Todd, and eight land surveyors, who bullied Jones into showing them where the gunpowder was hidden. However, before the group reached the cache, they were attacked by a group of American Indians, who killed Jones and two other men, as well as capturing Joseph Rogers, Clark's cousin, and two others. So desperate were the settlers, though, they returned to the cache only a week later to retrieve the gunpowder kegs and delivered them to Harrodsburg on January 2, 1777.[80]

This event represents just one in a number of conflicts escalating between the settlers and the American Indians in Kentucky in 1777, also known as "the Bloody Sevens."[81] That year, the British increased their support of American Indian antagonism against western settlers, encouraging and even organizing raids against them. Clark had learned that "Hair-Buyer" Lt. Gov. Henry Hamilton was paying for prisoners and scalps in Detroit and supplying the raiders from his posts in Illinois. In response, Clark organized the first muster of Kentucky militia on March 5, 1777.[82] For the entire month of February, Clark had recorded in his diary that "nothing remarkable" happened, but on March 6, attacks by the Shawnee began to escalate in Harrodsburg:

> March 6. Thomas Shores & Wm. Ray killed at the Shawnee Spring.
>
> March 7. The Indians attempted to cut off from the fort a small party of our men. A skirmish ensued. We had 4 men wounded and some cattle killed. We killed and scalped one Indian, and wounded several.
>
> 18. A small party of Indians killed and scalped Hugh Wilson about ½ mile from the fort, near night, & escaped.
>
> 19. Archibald McNeal died of his wounds recd. 7th inst.

76 Harrison, 8-9, citing Temple Bodley, *George Rogers Clark, His Life and Public* Services [Boston: n.p., 1926], 30.

77 Harrison, 9, citing William H. English, *Conquest of the Country Northwest of the River Ohio 1778-1783 and Life of Gen. George Rogers Clark* [Indianapolis: n.p., 1896], 1:75.

78 Ibid.

79 Harrison, 10, citing Bodley, 34.

80 Van Every, 173; Harrison, 11.

81 Indiana Historical Bureau.

82 Ibid.

> 28. A large party of Inds attached the stragglers about the fort; killed and scalped Garret Pandergreet; killed, or took prisoner, Peter Flin.[83]

While the Shawnee failed to take the settlers' fort, the settlers were hard put to plant or to harvest crops and were faced with a difficult winter if attacks continued. Other forts, including the one held by Daniel Boone at Boonesborough and Benjamin Logan at Logan's Station, were also attacked in the summer.

That April, Clark sent two men, Benjamin Linn and Samuel Moore, into the Illinois country to investigate British activities. Posing as pelt hunters, they first visited Saint Louis and then crossed the Mississippi to Kaskaskia and some other French settlements. They returned in June, reporting that British defense of the Illinois country depended primarily on local French militia, a weakness that Clark recognized immediately. It was then that he began to his plan to rid the Old Northwest of the British threat for good and thus secure his and other settlers holdings in Kentucky.

Clark's Big Idea

That fall, Clark began to piece together his plan. Knowing that he must first cut off supplies to the British, Clark began by taking the small town of Kaskaskia on the Mississippi. However, because Kentucky County could give him neither the permission to act nor the resources, Clark traveled to Virginia in October to outline his plan to Governor Patrick Henry. Clark reached Williamsburg in early November. Encouraged to hear of American victories in the East, Clark waited a month to settle personal matters and visit family, returning in December to meet with Henry.

As described by Bearss,

> Although Clark's education was limited, he possessed persuasive powers of a high order. Meeting with Governor Patrick Henry on December 10, the big, young surveyor succeeded in winning his sympathy for his pet project.[84]

Governor Henry called Thomas Jefferson, George Mason, and Henry Lee into the consultation and the group convinced the Burgesses on January 2, 1778, to give Clark the authority to raise militia and to draw on Virginia for funding.

In authorizing Clark to enlist seven companies of fifty men each, Governor Henry also gave him the discretion to look beyond the capture of Kaskaskia, instructing him to

> [p]roceed as you find the Interest of your Country directs, when you get to the place you are going to, What I have in view is that your operations should not be confined to the Fort & the Settlement mention'd in your secret Instructions but that you should proceed to the Enemy's Settlements above or across [i.e., to Detroit or Vincennes], as you may find it proper.[85]

After selecting his chief officers and setting them to recruiting troops from Virginia and Kentucky, Clark started for Fort Pitt on January 4, 1778. His troops were already war-hardened and experienced:

> Each soldier was a skilled hunter, a deadly marksman with his flintlock rifle, and inured to long marches and all kinds of hardships. Nearly all were Virginians, the leaders as well as most of the men were old acquaintances. They were fearless, and yet, like most frontiersmen, they were cautious.[86]

In the end, though, Clark set out from Fort Pitt with his troops, along with twenty settlers and their families. It was a tenuous situation at best. His original plan had been based on having 500 troops at minimum, but a tight Virginia budget reduced support to only 350. However, due to many failed recruits and a number of desertions, he ended up with only 178 as they readied to set out on the journey to Kaskaskia. This meant that his invading army would be outnumbered five-to-one by the resident militia and twenty-five-to one by the Shawnee and other tribes.

The small army had set up base on Corn Island at the Falls of Ohio, chosen to prevent more desertions, when Clark revealed his plans of attack. Even then, Clark's officers were hard-pressed to control their men when they realized the danger of Clark's ambitions with so few soldiers:

> The boats were guarded to prevent desertion, but some of the men had discovered while swimming in the river that at one point it could be waded from the island to the Kentucky shore. During the night a Lieutenant Hutchings and much of the company [Captain Dillard's A Company] slipped across the river and fled to escape George Rogers Clark's madness. When their loss was discovered, Clark sent horsemen in pursuit. Some of the men were

83 Harrison, 12.

84 Bearss, 1967, 66.

85 Ibid.

86 Ibid.

> captured and returned, but the rest escaped. They received a coward's reception, however, when they reached the settlements; some were not even allowed to enter the forts for some time.[87]

Clark, however, was undaunted and became determined to carry out his plans. Writing to a friend later that year, he described the challenges he faced in establishing discipline and his ultimate success:

> You already know the situation in which you left me at the Falls and the kind of people with whom I had to deal; but after I knocked down some and punished and imprisoned others, they became the best people that can be imagined.[88]

Finally, on June 26, Clark left for Kaskaskia with 175 troops. The dramatic event orchestrated by Clark began when, undeterred by the dim light of a total eclipse of the sun, the army shot the rapids of the falls:

> With oars double-manned they avoided detection and reached the mouth of the Tennessee River where they hid the boars and marched overland for six days. They were dressed in Indian fashion and proceeded single-file in order to leave fewer tracks to reveal their presence.[89]

On the way, the army encountered and captured a small group of British hunters, who told Clark that the French residents of Kaskaskia would be easy to defeat as they had "a most horrid idea of the barbarity of the rebels, especially of the Virginians." Clark, a master of psychological warfare, delighted in the news, writing that

> …no part of their information pleased me more than that of the inhabitants viewing us as more savage than their neighbors, the Indians. I was determined to improve this, if I was fortunate enough to get them in my possession, as I conceived the greater the shock I could give them at first, the more sensibly they would feel my lenity, and become more valuable friends. This I conceived to be agreeable to human nature as I observed it in many instances.[90]

His strategy worked. In the evening of July 4, Clark's troops made a surprise attack on the fort at Kaskaskia, meeting no opposition, and warning the French that anyone leaving the town would be executed on the spot. The French obeyed immediately and, as Clark reported, "I don't suppose greater silence ever reigned among the inhabitants of a place than did at this." Instead, his troops terrorized the townspeople by making as much noise as they could all night long and occasionally dragging in an inhabitant for questioning.

The next day, the French sent a group of representatives led by the town priest, Father Pierre Gibault, to meet with Clark and beg for mercy. At first, Clark pretended to reject their pleas, but finally interrupted them to ask with false astonishment if they thought his troops "meant to strip the women and children, and take the bread out of their mouths?"[91] He said that he was shocked that the French would think such a thing and that instead, he had taken the fort to protect the townspeople as an ally of France. He offered them "all of the privileges of American citizenship" in return for a promise to help Clark and his men safely leave the area. From Kaskaskia, Clark sent one of his captains, Joseph Bowman, to do much the same with the French settlements of Cahokia, Prairie du Rocher, and Saint Phillip, and another, Leonard Helm, and a platoon of men to take Vincennes. It was Hamilton's counterattack that led to the battle at Fort Sackville that was the high point of the military career of George Rogers Clark.

Clark's Final Years

After the defeat of the British at Vincennes, Clark continued to lead military actions against the British for another five years. Buoyed by his success at Fort Sackville, Clark set his sights on capturing the British post of Detroit. However, again poorly provided with troops and supplies, Clark had to soon abandon the idea. When a mixed force of British and American Indians invaded Kentucky in June 1780, Clark was compelled to respond, and celebrated a minor victory at the Battle of Piqua in 1780, where he led the Kentucky militia against the British and their Shawnee allies.

In 1781, Clark was promoted as brigadier general by Virginia's governor, Thomas Jefferson, to command the militia in both Kentucky and the newly-formed Illinois County. However, Clark's troops failed to defeat a combined British-Indian army at the Battle of Blue Licks in 1782 and his leadership began to come under scrutiny. His repeated attempts acquire the funds to build forts and place boats on the Ohio River to guard Kentucky from the north were ignored by Jefferson's

87 Harrison, 21-22.

88 Harrison, 20-21, citing Clark to James O'Hara, July 15, 1778, in Lawrence Kinnaird, "Clark-Leyba Papers," *American Historical Review* 41 (Oct. 1935), 97.

89 Indiana Historical Bureau.

90 Harrison, 22-23.

91 Harrison, 26.

successor, Governor William Henry Harrison. After the defeat in 1782, Harrison attempted to turn blame towards Clark, accusing him of failing to carry out orders, and of drunkenness. Clark wrote to Harrison, defending himself and requesting permission to resign his position and Harrison responded just a few days before Christmas in 1782, saying "I agree with you that the Command you have is not a proper one for a Gentlemen of your rank."[92]

As stated by Harrison, "George Rogers Clark lived too long for the good of his reputation."[93] As a reward for capturing Fort Sackville, Clark had been awarded a large tract of land, comprising all of modern Clark County and parts of the surrounding counties and this is where he stayed for some time. Clark was land-poor; he attempted many times during the rest of his life to be reimbursed by the Commonwealth of Virginia and the new federal government for expenses incurred in the Vincennes campaign, but was unsuccessful. Lawsuits against him for non-payment mounted and most of his lands in Kentucky were confiscated to pay his war debts.

Clark attempted to reestablish financial solvency several times. He accepted a position as supervisor of a survey of the lands his officers were given for their success at Fort Sackville and continued in the position until 1788. He was also asked to lead negotiations with the American Indians over various issues, and was responsible for the signing of two treaties: the Treaty of Fort McIntosh in 1785 and the Treaty of Fort Finney in 1786. He was even compelled to emerge from retirement one last time to lead an expedition in 1786, attempting to quell continued American Indian raids on Kentucky settlements. The expedition failed, however, due to a shortage of supplies and a mutiny of 300 men. It was clear that Clark's career as a military leader had ended.

In 1785, Clark's father purchased a farm from George Meriwether, built a house, and named the place "Mulberry Hill." The family relocated from Virginia and Clark moved in with them for a time while he attempted to work out his financial difficulties. In 1789, Clark began to write his memoirs at the suggestion of his friends, including James Madison; however, finding it difficult to locate some documents, he abandoned the project within a year or two. Clark's parents both died in 1799 and he was left with only two slaves from the estate because the family feared that his creditors would take the rest of their property.

George Rogers Clark was still thought of with respect and admiration by many of his old friends, however. In 1783, the Virginia General Assembly established the town of Clarksville, naming Clark as one of the trustee. He was also on the Board of Commissioners that was in charge of the town grant until 1810, when his poor health took over. Out of this grant, Clark received 8,049 acres as a tribute for his successful victory over the British at Fort Sackville. He built a cabin on the land in 1803, where he lived for several years attended by his two slaves. During that time, he tried and failed to establish sawmills and gristmills in the area and even planned a canal around the Falls, also unsuccessful. In 1806, his brother William and Meriwether Lewis visited him at the end of their expedition to the Pacific Northwest, a trip that had been suggested for Clark years earlier by Jefferson. In 1809, Clark suffered a stroke that paralyzed his right side, then fell and burned one of his legs so severely that it had to be amputated.

By this time, his sister, Lucy, had married a planter Major William Croghan, and they had moved to a farm called Locust Grove a few miles outside of Louisville. Lucy moved Clark to Locust Grove in 1809 so she could care for him. In 1813, he suffered another stroke, but survived another five years before he died of what was likely either another stroke or a heart attack on February 13, 1818. He was buried in his family plot, but his body was relocated to the Cave Hill Cemetery in Louisville in 1869.

Remembering George Rogers Clark

The life of George Rogers Clark is commemorated at numerous locations today, ranging from Charlottesville, Virginia, to Vincennes. One of the first monuments commemorating Clark was erected in 1907 by the Daughters of the American Revolution at Fort Massac State Park in Metropolis, Illinois. It commemorates the capture of this French fort by Clark's troops. A second was a marker set at the Johnson County Courthouse in Vienna, Illinois, in 1913, commemorating the route of Clark and his men through the county. Clark is also remembered at five sites in and close to Louisville, Kentucky, 118 miles east of Vincennes. These include the site of Clark's home in Clarksville, Indiana, across the river from Louisville, and the Falls of Ohio State Park, which contains a reproduction of Clark's cabin; Locust Grove, where Clark lived with his sister in the last few years of his life; Cave Hill Cemetery, where his body is interred; and the site of Mulberry Hill, his family's home, located in Louisville's George Rogers Clark Park. Clark and his military career are commemorated at Fort Massac State Park in Metropolis, Illinois, 148 miles from Vincennes, and at Fort Kaskaskia State Historic Site in Ellis Grove, Indiana, 196 miles from Vincennes.

92 Harrison, 95, citing Harrison to Clark, Dec. 19, 1782, Harrison Letter Book, Bodley Collection.

93 Harrison, 100.

One of the first art works commemorating Clark was the George Rogers Clark Sculpture, located in Charlottesville, Albemarle County, Virginia. Its location recognized Clark's birth on a farm on the Rivanna River, the site of which lies just outside the city limits. Funded by philanthropist, Paul McIntire, the statue was designed through the combined efforts of artist Robert Aitken and architect H. VanBuren Magonigle, who also developed the original concept for the George Rogers Clark Memorial in Vincennes. Aitken' sculpture depicts Clark mounted on a stallion, leading three members of his expedition encountering an Indian chief and two tribe members. In the work, Clark is characterized as he was known in the better part of his life:

> He holds the nail-studded reins of his horse in his proper left hand, pulling them up toward his chest to restrain the animal while leveraging himself by extended his legs forward. Clark's dress—a cap, a loose-fitting shirt laced at the sides, and tight breeches—is typical of a frontiersman, but a bear skin cape tied under his chin and worn across his shoulders gives him a regal appearance appropriate to his role as a conqueror and peacemaker.[94]

Other sculptures of Clark include one by Felix de Weldon in Louisville, Kentucky; another by Charles Keck, located at the site of the Battle of Piqua; a third by John H. Mahoney in Indianapolis, Indiana; and a fourth in Riverview Park, Quincy, Illinois.

In 1929, on the heels of the directive to build the memorial in Vincennes, the U. S. Postal Service issued a 2-cent stamp depicting the surrender at Fort Sackville and honoring Clark. The same year, the Daughters of the American Revolution erected a monument to Clark in Fredericksburg, Virginia, and the George Rogers Clark Memorial Bridge was constructed to carry U.S. Highway 31 over the Ohio River at Louisville.

Over twenty highway markers placed on roads from Virginia to Indiana from the 1920s to the present instruct the public about various events of Clark's life. Clark has been commemorated in place names for counties in Illinois, Indiana, Ohio, and Virginia; for towns in West Virginia, Indiana, and Tennessee; and for Clark Street in Chicago. Nine public schools have also been named after Clark, including one in Charlottesville, and one in Vincennes. In Indiana, Clark is remembered every year on February 25, George Rogers Clark Day.

Despite Clark's calamitous professional and personal fall from his earlier power and status, it is clear that through these memorials, the American people prefer to remember him at his best. Rothman and Holder summarized it well when they wrote that he had become a "mythological figure to a world he never successfully inhabited, a world that could revere but not accommodate him."[95]

Criterion C: Significance in Landscape Architecture, Architecture, and Art

The George Rogers Clark National Historical Park, constructed 1931-1936, is nationally significant as an example of monumental Beaux-Arts Neoclassicism envisioned by some of the nation's most influential practitioners in the American City Beautiful movement of the early twentieth century. Its Beaux-Arts composition of landscape, building, and structures dating from the period of 1927-1936 was designed by prominent architects H. Van Buren Magonigle, William E. Parsons, and Frederic C. Hirons, and ornamented by artists Ezra Augustus Winter, Hermon A. MacNeil, John Angel, Albin Polasek, and Raoul Jean Josset. As such, the George Rogers Clark National Historical Park is eligible under Criterion C for its significance in the fields of landscape architecture, architecture, and art. This significance is described in the following statement in three parts: the Memorial Grounds (landscape architecture), the Memorial Building (architecture), and Site Memorials and Art (art).

Significance in Landscape Architecture—The Memorial Grounds (S-1)

The Memorial Grounds embodies the distinctive characteristics of American Beaux-Arts Neoclassicism expressed in the landscape. Designed by architects schooled in the Beaux-Arts, this elegant and monumental landscape was one of the last such public landscapes constructed in the United States, followed only by the Jefferson Memorial in Washington, D.C., completed between 1939 and 1943.

American Beaux-Arts Neoclassicism

American Beaux-Arts Neoclassicism arose in reaction to the rapid industrialization and urbanization of the American scene in the last half of the nineteenth century.[96] On the heels of their wealthy patrons, American architects and landscape architects flocked to visit Europe during this period and attend the Ecole des Beaux-Arts in the context of the grandeur of Haussman's Paris. As described in one historic of landscape architecture,

94 National Register of Historic Places, George Rogers Clark Sculpture, Charlottesville, Virginia, 1997.

95 Rothman and Holder, Chapter 1.

96 Elizabeth Barlow Rogers, *Landscape Design: A Cultural and Architectural History* (New York: Harry N. Abrams, 2001),368.

> [t]wentieth-century neoclassicism was actually a revival of a revival—resurrecting Renaissance design concepts which themselves had been inspired by Imperial Rome. Such historicism had been common in the past… . What differentiated the Neoclassicist period from these earlier revivals was that complementary architectural and landscape architectural styles were for the first time linked to produce complex, unified sites.[97]

Beaux-Arts design principles supported formal, and often grand and monumental, designs of public landscapes featuring symmetrical plans with proportions following classical norms, axes that connect sequential architectonic spaces, long vistas, structured and balustraded terraces, linear allées, enclosing hedges, classical sculpture as focal points, and furnishings with details derived from historical prototypes.[98]

The grandest public expression of the American Beaux-Arts in an urban space at the end of the twentieth century could be seen in the design of the 1893 World's Columbian Exposition in Chicago, often called the "White City." The principal designers, Daniel H. Burnham (1846-1912) and Frederick Law Olmsted, Sr. (1822-1903), called on their knowledge of the Beaux-Arts principles of urban design to develop an idealized new city, rational and pristine in its formal spaces and gleaming white buildings, the "City Beautiful."[99]

During the years following the close of the fair, national political leaders reflected on what they had seen in Chicago—a vision of a splendidly ordered civic space—and began to take action towards recreating the National Mall of Washington, D.C. in its image. In 1901, the Senate Park Commission was formed by a joint resolution proposed by Senator James McMillan, which mandated use of Senate funds to redesign the ceremonial core of the city. The Park Commission, also known as the McMillan Commission, included Daniel Burnham, Charles McKim (1847-1909), Frederick Law Olmsted, Jr. (1870-1957), and Augustus Saint-Gaudens (1848-1907), all of whom had been involved in the 1893 exposition.[100]

The McMillan Plan, as it became known, attempted to recapture the fundamental principles of the earlier L'Enfant Plan, an eighteenth-century version of a Renaissance-style plan, to establish and maintain design standards for the area. Implementation of the plan widened the National Mall by 200 feet, realigned its central axis, and extended it through the Washington Monument to terminate in a new memorial to President Abraham Lincoln. The structure, designed by New York architect, Henry Bacon, is of a Beaux-Arts Neoclassical style based on the Parthenon in Athens, Greece, which symbolized to Bacon American values of democracy. The construction of the memorial took eight years to complete, from 1914-1922.

The success of the Columbian Exposition and the promise of the McMillan Plan inspired civic leaders in the Midwest. In 1902, Burnham was hired, along with Arnold W. Brunner and John M. Career, to develop a design for a monumental civic center for the city of Cleveland, called the Cleveland Group Plan. The plan called for Neoclassical buildings arranged around a central formal esplanade. Then, in 1906, Burnham, in partnership with Edward H. Bennett, later of Parsons, Bennett, and Frost, initiated a master plan for the city of Chicago in 1906, one of the first comprehensive urban plans in the country. In the spirit of the Beaux-Arts, Burnham envisioned Chicago as a "Paris on the Prairie," complete with boulevards lined with monumental buildings, radiating from a central civic space.

Memorials often functioned as focal points for such plans. In the Midwest, a number of monumental memorials set in Neoclassical landscapes were designed after the Columbian Exposition. These included the McKinley National Memorial in Canton, Ohio, dedicated in 1907; the Liberty Memorial in Kansas City, Missouri, dedicated in 1926; and the Indiana World War Memorial Plaza, designed in 1923 and constructed beginning in 1926. Of particular note are those designed after the end of World War I, in an atmosphere arising from the renewed spirit of American nationalism. It is within this context that the design of the George Rogers Clark Memorial was conceived.

George Rogers Clark Memorial

Initial Site Plan

Early interest in establishing a memorial honoring George Rogers Clark and the capture of Fort Sackville arose in the mid-1920s in anticipation of the event's sesquicentennial. At the time, the capture of Fort Sackville was commemorated only by a small stone marker installed in 1905 by the Daughters of the American Revolution amid a jumble of

97 Philip Pregill and Nancy Volkman, *Landscapes in History: Design and Planning in the Western Tradition*, Second Edition (New York: John Wiley and Sons, 1999), 566.

98 Norman T. Newton, *Design on the Land: The Development of Landscape Architecture* (Cambridge: The Belknap Press of Harvard University Press, 1971), 343-384; Pregill and Volkman, 566, 579.

99 Pregill and Volkman, 467.

100 Frederick Law Olmsted, Jr., had been working in his father's office while the Chicago Exposition was being designed in the early 1890s. He assumed leadership of the firm when his father began to suffer from failing health, dying in 1903. Olmsted, Jr., was appointed landscape architect on the McMillan Plan team in 1901 under Daniel Burnham's leadership.

warehouses, mills, and boarding houses on the edge of Vincennes.[101] Inspired by Massachusetts' plans to re-enact Paul Revere's ride in 1925, the Vincennes Historical Society proposed to the Indiana Historical Society a similar type of event to "rescue… Clark and his associates from the…oblivion into which they had fallen."[102] Meanwhile, a lawyer from Vincennes, D. Frank Culbertson, had learned about a proposal to construct a new bridge over the Wabash River at the foot of Vigo Street. He suggested to the Historical Society that they erect a statue of Clark near the Indiana approach to the bridge and that they dedicate the memorial on the 150th anniversary of the capture of Fort Sackville.

In response, the Indiana Historical Society formed the General Clark Sesquicentennial Committee (Clark Committee) in 1926 to develop plans for the commemoration, which was to be held in 1929.[103] In the following year, the State of Indiana created the George Rogers Clark Memorial Commission (GRCMC) with members from all over Indiana. The vision of the commission included:

- The acquisition and dedication to the public as a memorial site of all land upon which the old post, Fort Sackville, was situated.
- The construction of a boulevard along the bank of the Wabash between the site of Fort Sackville and the William Henry Harrison home, now maintained as a historic shrine by the D.A.R to be linked with the state highway system.
- The erection of a replica of Fort Sackville.
- The erection of a suitable George Rogers Clark historical museum near the site of Fort Sackville, in a style of architecture suitable to this period, the neighboring historical monuments and to the church.
- A public meeting at Vincennes on February 23, 24, or 25, 1929, to be addressed by the President of the United States.
- A pageant or series of pageants, to be produced under the best professional direction, and to be staged in Vincennes at various times and in the summer of 1929.
- Securing motion picture films of the pageant.
- The issuance of a commemorative half dollar to be sold to the public through the sesquicentennial commission.
- A commemorative postage stamp to be used in 1929.
- The commission heartily approves the suggestion for the development by the church of St. Francis Xavier and its friends of an open plaza in fron[t] of the church building and the completion of the church by a portico in keeping with its architecture and the neighboring historical monuments.
- Suitable recognition should be given, together with Clark, to the men who were most prominently associated in the establishment of the authority of the United States in Vincennes. Francis Vigo and Father Gibault.[104]

In addition, the commission decided to seek federal support for the completion of the monument. Indiana Senator James E. Watson and Representative Will R. Wood introduced resolutions to the 69th Congress, which was then referred to the Library Committee of the Senate and House.[105]

H. Van Buren Magonigle

In 1926, the GRCMC, needing assistance in preparing a presentation for Congress, sought

> the service of the best men in the country to look over the surroundings at Vincennes, study the historical aspect of Clark's expedition and capture of Fort Sackville and to advise us as to the particular type of memorial, landscaping, etc. which ought to be worked out.[106]

---

101 *Vincennes Sun-Commercial*, June 14, 1936, cited in Bearss, Chapter 2.

102 Bearss, Chapter 2.

103 *Vincennes Sun-Commercial*, June 14, 1936, cited in Bearss, Chapter 2; Letter to Father Vuicuis, Vincennes dated 3-30-27 from Christopher B. Colemena, executive secretary of George Rogers Clark Commission. *George Rogers Clark Sesquicentennial Commission (GRCSC) Papers,* Indiana State Archives, cited in Jones, 43.

104 *Vincennes Commercial*, May 25, and *Vincennes Sun*, May 26, 1926, cited in Bearss, 1970, 8, cited in Jones, 45.

105 Bearss, 13, cited in Jones, 48.

106 Letter to Dr. Otto L. Schmidt, President of the Illinois Historical Society, from Christopher B. Coleman, executive secretary, GRCMC dated July 24, 1926. *GRCSC Papers*, Indiana State Archives, cited in Jones, 48.

The commission hired H. Van Buren Magonigle (1867-1935), a New York architect and sculptor, to develop a concept for the proposed memorial.[107]

Magonigle was born in Bergen Heights, New Jersey, and attended public school there as a child. Unable to afford college, he learned his craft in the offices of Vaux and Bradford, Charles S. Haight, and McKim Mead & White. In 1904, Magonigle won the Rotch Traveling Scholarship, which allowed him to travel and study in Europe for three years. When he returned to New York, Magonigle was hired as head designer in the offices of Schicket & Ditmars. Two years later, he left to open his own practice.[108]

Throughout his career, Magonigle completed numerous public structures, but became particularly well known for his designs for Beaux-Arts style memorials. Of note are the Liberty Memorial, completed in 1926 in Kansas City, Missouri, and the McKinley National Memorial in Canton, Ohio. Magonigle also collaborated with artists, working with sculptor Robert Aitken and his wife, Edith M. Magonigle on the Liberty Memorial and sculptor Attillion Piccirilli on two monuments in New York City: the Monument to the USS Maine in Columbus Circle and the Fireman's Memorial on Riverside Drive and West 100th Street. Magonigle also designed the settings for other monuments, including the Stevens T. Mason Monument in Detroit, by sculptor Albert Weinert, and the Burritt Memorial in New Britain, Connecticut, also by Aitken.[109]

Magonigle was also a writer, publishing numerous books and articles, including *The Nature, Practice and History of Art*, *Architectural Rendering in Wash*, *The Significance of the Fine Arts*, and a series of articles in *Pencil Points*, an influential architectural journal in the first half of the twentieth century. In 1933, Pencil Points launched Magonigle's series, which explored his views that architecture was an art and the architect an artist. Steeped in the classicism of the Beaux-Arts, he took a firm stance against modernism, believing that architecture should be "firmly rooted in tradition, appropriate to its uses and therefore of infinite variety, free from freakishness as it is free from pedantry."[110] At the time of his death, he was preparing for publication a book called *A History of the Architectural League of New York*, which appears to have not been published.[111]

Well-respected in his time, Magonigle received the Medal of Honor in 1930 from the New York Chapter of the AIA and an honorary doctorate in architecture from the University of Nebraska in 1931. He served as the director of the American Federation of Arts and as president of both the Association of the Alumni of the American Academy in Rome and the Architectural League of New York. He belonged to the Society of Beaux-Arts Architects, the American Artists Professional League, the Metropolitan Museum of Art, and the Japanese Society of Architects.[112]

After World War I, Magonigle, along with sculptor Robert Aiken, won a competition to design the George Rogers Clark Memorial in Charlottesville, Virginia. George Rogers Clark was born on a farm just outside the town, but left Virginia as a young man to serve on the northwestern frontier during the American Revolution. Magonigle and Aiken's design, completed around 1919, depicts George Rogers Clark mounted on a horse, surrounded by figures of soldiers, workers, and Native Americans.[113] The bronze sculpture is mounted on a large, marble-clad plinth in the center of a small crossroads park close to the University of Virginia.

In 1926, in response to the invitation from the GRCMC, Magonigle wrote that he would be "very glad to go out and look the ground over."[114] He offered his services in two phases, the first of which comprised an "examination of the ground and some advice as to the general scope and procedure" and the second comprising "preliminary studies in the way of

107 Note from Jaeger, p. 23, "Magonigle had been asked by the GRCMC to be general designer along with Frederick Law Olmsted, Jr., who was not able to participate."

108 Henry F. Withey, AIA and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age Publishing Co., 1956).

109 *Who Was Who in America, Vol. 1, 1897-1942*, "Magonigle, H(arold) Van Buren" (Chicago: A.N. Marquis Co., 1943); and "Magonigle, H. Van Buren," Withey and Withey.

110 George E. Hartman and Jan Cigliano, *Pencil Points: Selected Readings from A Journal for the Drafting Room, 1920 to 1943* (New York: Princeton Architectural Press, 2004), 331.

111 Withey and Withey.

112 Withey and Withey; *Who Was Who.*

113 "Three-Quarter Inch Scale Detail of Clark Memorial, Charlottesville, Va." Charlottesville: University of Virginia Special Collections, stamped "November 15, 1919."

114 Letter to Christopher B. Coleman from H. Van Buren Magonigle dated July 27, 1926. *GRCSC Papers*, Indiana State Archives, Park Office Microfilm; reel 1 (POM-R1), cited in Jones, 49.

drawings as would enable you to get a visual impression of the several possibilities (if there be several) from which could be derived some idea of the costs."[115]

Agreeing with the committee's goal of linking the memorial with other historic sites, Magonigle supported the integration of the bridge and memorial. He stressed the importance of creating a memorial at such a scale as would be appropriate to the importance of the event commemorated, but cautioned that it should also not overpower the smaller scale of downtown Vincennes. At the close of the first design meeting of the committee with Magonigle, chairman William Fortune directed him to "get it into your eye and then dream on the thing."[116] Magonigle responded with his initial ideas only one week later. In his cover letter to the committee, he stressed the importance of setting as an element in design, including the bridge over the Wabash, the passage of people over the bridge as they made their way along the Lincoln Trail, and the views from the bridge to the site. It was important, he said, to present the park to travelers from Illinois as a "beautiful welcoming gateway to the city of Vincennes—and crossing the other way one would retain a gracious memory of it."[117] He proposed that the new bridge be located at the foot of Vigo Street to handle traffic to the site while not impeding the streets of downtown. The "Park Reservation" as the memorial site was called, would be linked to the northern reaches of the town via a parkway along the river bank. Magonigle also proposed a widening of Second Street to create a square or plaza to be centered on the Old Cathedral as an urban space associated with the memorial. The plaza was to function as a node at the intersection of Vigo and Second streets, although in execution, this idea was not implemented. The memorial would also include within it "personal monuments to Clark, Vigo, Father Gibault, Harrison, Tecumseh, Pere Marquette, and others."[118]

As proposed by Magonigle, the focal point of the memorial would be a building instead of a shaft, arch, or replica of Fort Sackville, erected on the site of the fort. This building which Magonigle called the "Hall of History," would have a

> simple and dignified exterior, the interior to consist of a single great room of noble dimensions and proportions; its sole decoration to consist in a series of mural paintings on a grand scale, depicting every event of major importance connected with the discovery and development of the conquered territory. For by no other means than painting can this stirring drama be made clear and plain to the people for them to read in all the years to come.[119]

The building would be approached via a "[f]orecourt of great beauty and dignity so planned that it may be overlooked from the Bridge."[120] Magonigle also proposed restricting parking to the space under the bridge and allowing only pedestrian traffic in the park, except for the Second Street Plaza and a boulevard that would connect the memorial site with Grouseland, the home of William Henry Harrison, ninth President of the United States. The boulevard would be located in the place of the railroad track already present on the site. He insisted that the railroad spur be removed, saying that it if remained, the memorial would lack the "full measure of dignity and beauty it must possess if it is to be built at all."[121]

Magonigle weighed in on the proposed design for the new bridge, arguing that because it would be located along the route that the Lincoln family traveled from his birthplace to Springfield, it should have a "character worthy of its name." Saying that it would be "nothing less than a tragedy if this bridge were not made a thing of beauty," he proposed a "monumental structure…made simple and graceful and therefore beautiful." He went so far as to suggest that if the simple, utilitarian design of the bridge was not changed, the memorial site should be relocated.[122]

Magonigle considered the riverfront as an integral part of the design, saying that he was "immensely impressed with the opportunity which offers itself to the City of Vincennes to…reclaim, for the benefit of all its citizens, a spot of beauty." In this vein, Magonigle also recommended that the gas works be relocated, saying that they were an unsightly background to the memorial and "painful to contemplate."[123]

---

115 Ibid.

116 Text of special committee of GRCMC held on September 1, 1926. *GRCSC Papers*, Indiana State Archives (POM-R3), cited in Jones, 52.

117 *Report to the GRCSC* by H. Van Buren Magonigle, Architect, dated September 9, 1926. Indiana State Archives (POM), 1-13, cited in Jones, 52.

118 *Vincennes Sun-Commercial*, June 14, 1936. Cited in Bearss, Chapter 2.

119 *Report to the GRCSC* by H. Van Buren Magonigle, Architect, dated September 9, 1926. Indiana State Archives (POM), 1-13, cited in Jones, 52.

120 Ibid.

121 Ibid.

122 Ibid.

123 Ibid.

The total cost for construction of memorial was estimated to be around $1,000,000. Magonigle's preliminary proposal was adopted by the Clark Committee and he was directed to continue his work in preparation for a presentation to the Joint Committee of the Library of Congress. His ideas were accepted by the committee and, in 1928, a public resolution was signed by President Coolidge providing one million dollars of federal support for the project and establishing the George Rogers Clark Sesquicentennial Commission (Clark Commission).

The State of Indiana resolution regarding the memorial called for an architectural competition organized by a professional adviser for the design of the memorial building. Due to a lack of communication, Magonigle did not realize that there would be a competition for the building and was surprised that he was not going to be able to proceed with his plans for the site. In addition, the commission mistakenly assumed that he would want to compete for the building and did not even offer him the job of advisor, placing his name instead into a pool of eight competitors. The firm of Bennett, Parsons, and Frost was selected for the job in 1929.

William E. Parsons

The firm of Bennett, Parsons, and Frost was already employed by the City of Vincennes, which had hired it in 1928 to plan the boulevard portion of the memorial design. The firm was also selected that year to coordinate with the Indiana Highway Commission in the design of the new bridge. Of the professionals in the firm, William E. Parsons (1872-1939) was selected to serve as the Architectural Advisor for the Memorial Building and Grounds. He was charged with the task of developing plans for the Memorial Grounds and organizing a competition for the Memorial Building design.[124]

Parsons was born in Ohio, but his family eventually moved to Connecticut, where he went to high school. He attended Columbia University from 1895 to 1897, receiving his B.S. in architecture in 1898, whereupon Parsons moved to Paris to attend the École des Beaux-Arts until 1901. From 1901 to 1905, he worked in the California office of John Galen Howard, another architect trained at the École des Beaux-Arts.[125] In 1905, Parsons accepted a position as consulting architect with the U.S. government to oversee the execution of federal projects in the Philippines, including the restoration of historic city walls and moats within Manila as public parks.[126] It is possible that he was either employed by, or worked alongside Daniel Burnham, who was also working in Manila at the time, completing the city's urban plan.

In 1914, Parsons returned to the U.S. as the business partner of Edward H. Bennett, who, with Daniel H. Burnham, co-authored the 1909 Plan of Chicago.[127] In 1922, Bennett and Parsons were joined by Harry T. Frost. While with Bennett, Parsons and Frost, Parsons served as consulting architect to the Puerto Rican government, designing public boulevards and parks and a general plan for the extension of the University of Puerto Rico. Parsons developed plans for the U.S. Botanical Gardens in 1927 and for the enlargement of the Capitol Grounds in Washington, D.C., in 1929. He remained with Bennett, Parsons and Frost until 1938, when he accepted a position on the architecture faculty of Yale University. He only served for a year at Yale before he died in 1939.

Parsons served as consulting architect to the George Rogers Clark Memorial Commission (GRCMC) from 1929 to 1937. He moved very quickly on the development of the plan originally proposed by Magonigle. Following Magonigle's lead, Parsons emphasized to the Planning Commission of the City of Vincennes and the Indiana Highway Department the importance of integrating the bridge into the memorial park.[128] In April, 1929, Parsons and firm architect, C.W. Farrier, presented their plans for the Memorial Grounds to the federal commission with an estimated cost of $450,000.[129]

Parsons' design followed the Magonigle's concept for the memorial park very closely and clearly reflects Parson's Beaux-Arts training and his land planning experience. The plan was of a simple symmetric design with a strong axial arrangement. The monumental size, scale, and massing of the Memorial Building was balanced by the placement and form of the Lincoln Memorial Bridge, the river retaining wall, and the contrast of open and closed/shaded areas of the

124 It is not clear why Magonigle was not asked to continue as consulting architect. In 1929, after Parsons came on board the Clark Commission invited six architects, including Magonigle, to submit designs for the memorial, paying them each $2,500 for their work. Magonigle was not selected; instead, Hirons received the commission. Jones, 70-73.

125 University of California, Berkeley Environmental Design Archives, "John Galen Howard (1864-1931)," http://www.ced.berkeley.edu/cedarchives/profiles/jghoward.htm, accessed November 7, 2011.

126 Janet Elaine Gertz, *Guide to the Myra L. and William E. Parsons Papers* (New Haven, CT: Yale University Library Manuscripts and Archives, June 1983), 4.

127 Encyclopedia of Chicago, "Edward H. Bennett," http://www.encyclopedia.chicagohistory.org/ pages/ 200442.html (accessed November 7, 2011).

128 Jaeger, 106.

129 Minutes of the Meeting of the George Rogers Clark Sesquicentennial Commission, April 18, 1929, NA, RG 148; *Vincennes Commercial,* April 19, 1929. Rothman and Holder, Chapter 2.

grounds.[130] Classic detailing such as formal terraces, sculptures, plazas and broad vistas were used to unify the memorial grounds and to create a sense of formality and sequential rhythm.[131] This design was approved by the federal commission and discussions moved forward regarding the architectural competition for the memorial building.

The classic form of the park, its introduction of architectural works of art into Vincennes (the Memorial Building and its murals and statues; as well as the Lincoln Memorial Bridge Approach and its two carved pylons), and the creation of monumental outdoor spaces within the larger Vincennes community are all elements of the park's designed landscape that reflect the principles of the City Beautiful movement that was popular in the U.S. until the turn of the century. Civic design "emphasized monumental outdoor spaces" and recognized that "architecture alone, without an appropriate spatial setting related to use and image, could never create the inspiring stateliness desired."[132] Parsons intended for the Memorial Building to divide the formal part of the site to the north from the informal, park-like area to the south, which provided a transition to the Old Cathedral and the town from the surrounding countryside to the south.

Planting Plan

The planting plan for the Memorial Grounds is thought to have been designed by Donald B. Johnston.[133] Johnston is listed in another report as a staff landscape architect for the Indiana Department of Conservation in 1927.[134] It is not known if he was hired by Parsons for the project, or did the design as a representative of the State of Indiana.

Following Parson's concept, Johnson used plants to emphasize the contrast between its monumental core and its less formal setting, a technique not uncommon in Beaux-Arts landscape designs. Within the central zone, from the lawn panel to the south of the Memorial Building through to the plaza of the North Terrace, the design was formal and consisted primarily of lawn panels planted with rows of pleached lindens (*Tilia americana*) flanking a central open lawn. A straight row of sweet gum (*Liquidambar stryraciflua*) was planted along the sidewalk that defines the eastern edge of the formal grounds and a row of crabapple *(Malus Scheideckeri*) along the Barnett Street axis to the east of the Memorial Building. Shrubs were confined to the formal planters at the North and South terraces and those surrounding the Memorial Building. They consisted of a variety of evergreen species, including juniper, holly, pyracantha, yew, and ligustrum. Curvilinear beds of evergreens were planted in areas east of the central zone and within Patrick Henry Square in contrast with the formal plantings related to the esplanade.

Significance in Architecture—The Memorial Building (B-1)

The Competition

In addition to his responsibility for the design of the park, Parsons had been charged with organizing and implementing the competition for the Memorial Building. As it was the centerpiece of his design, Parsons wanted a large and imposing structure that would evoke the military strength used by Clark and his men to defeat the British. The building would

> stand symbolically as a bastion, in the front (northeast) facing the carefully structured, "civilized" esplanade with the city and bridge approach beyond, and turning its back to informally landscaped grounds that blended into natural woods along the river. The memorial building thus is the pivot between representative pieces of "civilization and wilderness;" that is, a structure that represents the conquest of the frontier. [135]

To accomplish this Parsons was successful in instigating the acquisition and removal of factory buildings and structures south of the Memorial Building. He also tried, but failed to expand the esplanade as a broad park that reached from the building all the way to Grouseland. Had this been accomplished, these properties and the Old Cathedral would have been connected not only thematically, but visually as well.

For the competition, the Commission gathered together a five-member Jury of Award, including members Culbertson, Smith, and Burns, and two noted architects from New York, William M. Kendall of McKim, Meade, and White, and John L. Mauran of Mauran, Russell, and Crowell. Six architects with national reputations, including John Russell Pope, H. Van Buren Magonigle, Delano and Aldrich, and Dwight Baum from New York City; Paul P. Cret of Philadelphia; and LeBeamet

130 National Register of Historic Places, 1986.

131 Jones, 232-233.

132 Pregill and Volkman, 584.

133 Jaeger, 27.

134 Jill York O'Bright, *"There I Grew Up…" A Historic of the Administration of Abraham Lincoln's Boyhood Home* (National Park Service Midwest Region, 1987, http://www.nps.gov/history/history/online_books/ libo/adhi/adhi2.htm, Chapter 2) (accessed November 7, 2011.

135 Arbogast and Holden, Section 8, page 4.

and Klein of St. Louis, were paid $2,500 each to enter the competition, while others entered at their own expense. Their identification was concealed from the judges. The closing date for the submission was January 10, 1930.

The jury convened in early February in 1930 to find fifty-one designs awaiting review. Because they were quite familiar with the site already, it took them around two days to make their decision. The selected design was submitted to the national Commission of Fine Arts for approval, and on February 14, the selected architect was revealed to be Frederick C. Hirons of Hirons and Mellor in New York. Hirons was an experienced practitioner who specialized in classical designs for museums and banks and had won the American Society of Beaux-Arts design competition just two years before, in 1928.[136]

Frederic Charles Hirons

Frederic Charles Hirons (1882-1942) was born in Birmingham, England, on March 28, 1882; the same year, he immigrated to Massachusetts with his parents. At the early age of fifteen, he began work as a draftsman in the office of Boston architect Herbert Hale. In 1903, Hirons left Hale's office to attend Boston Tech, later known as the Massachusetts Institute of Technology. Upon his graduation in 1904, he received a Rotch Traveling Scholarship, which had originated the year before to provide funding for young architects to study architecture throughout Europe. In 1906, he was awarded the Paris Prize in Architecture from the Society of Beaux-Arts Architects. It appears that Hirons utilized both awards to support his study at the École des Beaux-Arts in Paris from 1904 to 1909.[137]

In 1909, Hirons returned to New York and set up his own architectural practice. Some years later, he joined architect Ethan Allen Dennison to form Denison & Hirons. Together, they completed a number of commercial structures in both the Beaux-Arts and Art Deco styles before ending their partnership in 1929. That year, Hirons formed a partnership with architect F. W. Mellor and together they developed the design for the Memorial Building. Two years later, that partnership dissolved and Hirons continued to practice under his own name until he retired in 1940. After the completion of the Memorial Building, Hirons went on to found the Beaux-Arts Institute of Design, serve as president of the Beaux-Arts Society of Architects, and teach architecture at Yale University and Columbia University. Other public buildings designed by Hirons during his career included the Worcester War Memorial Auditorium in Massachusetts; the Rockland County Court House in New City, New York; the Beaux-Arts Institute of Design Building, New York City; and the Davidson County Courthouse in Nashville.[138]

Hirons designed the Memorial Building in the classical style promoted by the Ecole des Beaux-Arts. As it had been envisioned by Parsons, the building used the "implied strength and masculinity of the Doric order and its compact massiveness to symbolize the perceived strength of Clark and his cause". The jury spoke favorably of the "frontier staunchness in the Doric pillars free from the central circular structure" and the fact that it could be seen from far away and in contrast to the Old Cathedral, the Wabash River, and the Lincoln Memorial Bridge.[139]

The Memorial Building is significant not only for its design qualities, but because it is the centerpiece of one of the last monumental public Beaux-Arts memorials constructed in the United States.[140] Only the Jefferson Memorial, built between 1939 and 1943, succeeded it. It has been said that "[t]he increasing popularity of Modernism during the period of the memorial's design and construction, with Modernism's new materials and abstract expressionism, was already eclipsing the classic expression of Beaux Arts."[141]

General contractor for the Memorial Building was W. R. Heath Construction Company of Greencastle, Indiana. Construction began in August 1931, and by September 1933 the Lincoln Memorial Bridge was dedicated and the Memorial Building was completed. While some of the landscape elements of the site designed by Parsons were installed in 1933, including walkways, the majority of the plan was completed in 1934 with assistance from a landscape plan by Donald B. Johnston. The completion of the Memorial Building and its setting in 1934 and its subsequent dedication on July 4, 1936, by President Franklin D. Roosevelt marks the terminus of the period of significance for the Memorial Grounds (1927-1936).

136 Rothman, Chapter 2.

137 Who Was Who in America, "Hirons, Frederic C(harles)," and Withey and Withey, "Hirons, Frederic C."

138 Ibid.

139 Bearss, 57-58, cited in Arbogast, 1976, Section 8, page 4.

140 Jones, cited in Jaeger, 106.

141 Jaeger, 106.

Significance in Art (B-1, O-1, O-2, O-7, O-8)

The George Rogers National Historical Park is significant for its iconographic artworks that reflect the monumental Beaux-Arts style of the Memorial Building and Memorial Grounds. As described in the 1976 National Register nomination,

> [t]he heroicism of the Memorial is realized in its interior with Hermon A. MacNeil's heroic bronze statue of Clark and the seven murals by Ezra Winter depicting stages of the Clark campaign and its aftermath. All materials, primarily Vermont granite and several kinds of marble, were carefully selected for their aesthetic qualities within the whole.[142]

Significant objects of sculpture on the Memorial Grounds include the Francis Vigo Statue, the Father Gibault statue, and the sculptural pylons of the Lincoln Memorial Bridge. The Vigo Statue, by John Angel, is located on the northwest edge of the site between the Memorial Building and the river retaining wall, in its original location. The statue of Father Gibault, by Albin Polasek, is located in the plaza of the Second Street immediately in front of (northeast of) Saint Francis Xavier Catholic Church. The statue rests in its original location; inscribed on its base is the following: "Pierre Gibault – 1737-1804 – Vicar-General of the Illinois Country-Who in 1778 gained the allegiance to the United States of the French Population of Vincennes." Two sculptural pylons by Raoul Josset, called Tecumseh and The Prophet, mark the western extent of the Lincoln Memorial Bridge Approach, rising nine feet from the driving surface. In addition to the free-standing sculptures are the cast bronze entrance to the Memorial Building and the heater grills within, designed and executed by sculptors Joseph A. Kiselewski and Roy E. King.

Ezra Augustus Winter

Painter Ezra Augustus Winter (1886-1949) was born March 10, 1886, in Manistee, Michigan, and as a young man, studied at the Chicago Academy of Fine Arts in 1908 and 1909. He attended the American Academy in Rome in 1914 and went on to enjoy great success as an American muralist. Winter's specialty was life-size paintings and murals and his works hung in large public buildings throughout the country, including Radio City Music Hall, the Library of Congress John Adams Building, and the Birmingham Public Library in Alabama.[143] Winter committed suicide at age 63 after a fall left him unable to continue painting.

Winter was commissioned by the Executive Committee of the George Rogers Clark Sesquicentennial Commission in 1930 to develop the murals for the interior of the Memorial Building. The process began with a meeting in Vincennes between the committee and Hirons on August 22, 1930. Hirons brought to the meeting various photographs and drawings that depicted with work of two muralists, Eugene Savage and Ezra Winter. At the same meeting, the committee also discussed possible subjects of the murals, including a scene depicting Patrick Henry, Thomas Jefferson, and others sending George Rogers Clark to the West; scenes at Harrodsburg, Corn Island, Kaskaskia, and Cahokia; Clark and DeLeyba at St. Louis; Father Gibault administering the oath to the citizens of Vincennes; the attack on Fort Sackville; the surrender of Fort Sackville; the battle of Fallen Timbers; William Henry Harrison and Tecumseh at Vincennes; "Three Flag Day" at St. Louis on the occasion of the United States taking possession of the Louisiana Purchase; a scene from the Lewis and Clark expedition; a panorama representing the development of the Old Northwest; and an ornamental map of the Old Northwest.[144] Overwhelmed by the choices, the committee delayed their decision to focus on choosing the artist.

After some discussion in September 1930, the Executive Committee agreed that the "primary emphasis of the memorial and its paintings and sculpture be upon the winning of the Old Northwest, with individuals as decided upon," and also decided to invite Ezra Winter to meet with them.[145] He arrived on October 2 and by the afternoon, had charmed the group into contracting him for the preliminary work on seven murals.[146] The committee traveled to New York in November 1930 to visit Winter in his studio and discuss the subjects of the panels and other design elements. The group asked Winter to depict Clark's march and the surrender of Fort Sackville, including views of the church, stockade, and the Wabash River. American leaders of the Revolution would be depicted in large bas-relief medallions above the murals and between the portraits would be inscriptions. A sculptural frieze would encircle the rotunda under the murals and a map of the Old Northwest would ornament the ceiling. This composition was meant to instruct visitors on the "process by which the Old

142 Holden, 8-4.

143 Pamela Tranfield and Dorothy Nicholson, "Ezra Winter Murals in the George Rogers Clark Memorial," Photographs ca. 1941 (Indianapolis: William Henry Smith Memorial Library Manuscript and Visual Collections Department, Indiana Historical Society, 1996, 2004, www.indianahistory.org (accessed November 10, 2011).

144 Meeting of GRC Executive Committee, Aug. 22, 1930, NA, RG 148. Cited in Bearss, Chapter 5.

145 Meeting of GRC Executive Committee, Sept. 17, 1930, NA, RG 148. Cited in Bearss, Chapter 5.

146 Meeting of GRC Executive Committee, Oct. 2, 1930, NA, RG 148. Cited in Bearss, Chapter 5.

Northwest was won and occupied during the American Revolution, with the heroism and achievements of George Rogers Clark and his associates, and with the significance and importance of both of the foregoing." [147]

The Executive Committee continued to meet with Winter during the next two years regarding the design of the murals and other elements within the rotunda. [148,149] In December of 1931, Winter spent the day at the site, photographing the trees so that he could paint them in their "February gauntness." [150] Other background research included finding the coat that General Clark wore on the Fort Sackville campaign in a Richmond museum. He had photographs made of the coat so that he could paint Clark with better accuracy.[151] The final sketches were approved on April 26, 1932.[152]

Winter continued to work through the year, and on November 20, the committee visited his studio again to view mock-ups of the murals. They approved the mock-ups with a few changes, including that in the mural of Cahokia, Father Gibault and Francis Vigo "might well be represented in the background"; that for the mural of the march on Fort Sackville, some figures needed further study "and that an effort be made to bring out the hardships of the march, the exhaustion of the men and their desperate situation"; and in the St. Louis mural "Meriwether Lewis be made more conspicuous and that a trail leading to the Far Northwest be shown with pack horses on it."[153]

In the spring of 1933, the committee approved titles for six of the seven murals.[154] In addition, Hirons made several changes to the interior composition of the rotunda, including the addition of the state seals around the borders of each panel and the seal of the Continental Congress centered on the skylight.[155] Winter continued to work on the murals for another year; they were finally approved by the committee in August 1934, with the addition of borders including a "design of oak leaf, sycamore leaf, pine cone, and pine needle . . . similar to the oak leaf border already done," and alternating with "ears of corn, etc." The committee urged Winter to install the murals as soon as possible.[156]

The completed murals arrived in Vincennes on November 30, 1934. Winter followed on December 3 and that night, displayed the paintings to a select group at the Memorial Building. Aided by his assistant Joseph Smith, Winter unrolled each of them on the floor and trimmed each to the proper size to fit the space on the wall where it was to be placed. The audience was enthusiastic, impressed by the more than 150 figures depicted in the paintings, some standing as much as eight and one-half feet tall.[157]

To prepare for their installation, Fred Steimel, a local contractor, had already set up a mobile scaffold in the rotunda of the Memorial Building.[158] Directed by Winter and Smith, a work crew coated the walls with a backing consisting of a mixture of white lead and varnish to a depth of one-eighth inch. The compound was then carefully smoothed, and each canvas carefully rolled onto the prepared surface. The mixture, on drying, sealed the murals to the wall. One ton of white lead was used in this process.[159] Even after the installation of just three canvases, members of the press given a sneak preview reported that these first murals changed "entirely the atmosphere of the memorial, transforming the coldness of the marble and stone, to a soft richness of beautiful blended colors."[160]

The last of the seven murals was hung on Thursday, December 13th, one day ahead of schedule. Contractor Steimel left the scaffolding in position to enable Winter and Smith to touch up the murals, to remove smudges, and to add certain "artistic touches of details" that had been intentionally omitted until after the paintings were mounted to insure the best

147 Meeting GRC Executive Committee, Nov. 18-19, 1930, NA, RG 148. Members of the Committee making the trip to New York were: Culbertson, Burns, Monsignor Gavisk, and Richards. Cited in Bearss, Chapter 5.

148 Meeting of GRC Executive Committee, March 20, 1931, NA, RG 148. Cited in Bearss, Chapter 5.

149 Meeting of GRC Executive Committee, Sept. 26, 1931, NA, RG 148. Cited in Bearss, Chapter 5.

150 Bearss, Chapter 5, p. 2. Possibly *Vincennes Sun-Commercial*, Dec. 6, 1931

151 *Vincennes Sun-Commercial*, Dec. 6, 1931. Cited in Bearss, Chapter 5.

152 Meeting of the GRC Executive Committee, April 26, 1932, NA, RG 148. Cited in Bearss, Chapter 5.

153 Meeting of the GRC Executive Committee, Nov. 17, 1932, NA, RG 148. Monsignor Gavisk, who had taken great interest in the murals, had died in October, so the group missed his keen insight when it met with Winter in November. Cited in Bearss, Chapter 5.

154 Meeting of GRC Executive Committee, March 31, 1933, NA, RG 148. Cited in Bearss, Chapter 5.

155 Ibid.

156 Meeting GRC Executive Committee, Aug. 6, 1934, NA, RG 148. Cited in Bearss, Chapter 5.

157 *Vincennes Post*, Dec. 4, 1934. Cited in Bearss, Chapter 5.

158 *Vincennes Sun-Commercial,* Nov. 13, 1934. Cited in Bearss, Chapter 5.

159 *Vincennes Sun-Commercial*, Dec. 4, 1934; *Vincennes Post*, Dec. 4, 1934. Cited in Bearss, Chapter 5.

160 *Vincennes Sun-Commercial*, Dec. 6, 1934. Cited in Bearss, Chapter 5.

effects from lighting and the surroundings. After the colors had dried, the murals were shellacked.[161] Senator Fess, chairman of the National Commission, reached Vincennes at noon on December 17, 1934, to inspect the murals. He was delighted with the work, and, in accordance with the recommendation of the Executive Committee, Winter received his final payment.[162]

The final seven-picture sequence of paintings included five murals depicting Clark's expedition: *The Wilderness Road, Clark Treating with the Indians at Cahokia, The March on Vincennes, The Attack on Fort Sackville,* and *Fort Sackville-Britain Yields Possession,* and two more of its consequences: *The Proclamation of the Northwest Ordinance at Marietta (Ohio),* and *Taking Possession for the United States of the Louisiana Territory at St. Louis.* By telling both the story of Clark's expedition and its importance in the development of the nation, the mural sequence further illustrated the national significance of the Clark adventure.[163]

Hermon A. MacNeil

Sculptor Hermon A. MacNeil (1866-1947) created the bronze statue of George Rogers Clark that stands in the center of the Memorial Building rotunda. MacNeil was born in Chelsea, Massachusetts. At age twenty, he became an industrial art instructor at Cornell University, but three years later moved to Paris to study under classical sculptors, Henri M. Chapu and Alexandre Falguiere. Within a year or so, he returned to the United States to help prepare sketch models for the World's Columbian Exposition in Chicago. In 1896, he won the Rinehart Scholarship in sculpture, which supported him for four years in Rome. Known principally for his depictions of Native Americans, he also produced works depicting military and political figures such as George Rogers Clark and President William McKinley and classical figures such as Justice, the Guardian of Liberty at the U.S. Supreme Court building. He is best known as the designer of the Standing Liberty quarter, minted from 1916 to 1930.[164]

As mentioned above, the Executive Committee of the George Rogers Clark Sesquicentennial Commission met on August 22, 1930, to discuss the choice of a painter and sculptor to collaborate with Hirons. Hirons brought with him to the Vincennes meeting photographs and drawings illustrative of the work of sculptors Charles Keck and Hermon A. MacNeil.[165] The decision was difficult and the committee subsequently spent several sessions that August and well into the fall discussing which artist to choose. In November, the group travelled to New York City to visit the artists' studios.[166] When they returned, they reported their findings to the rest of the Executive Committee, and at the December 1, 1930, meeting, MacNeil was selected to be the sculptor for the Georges Rogers Clark statue.[167]

In September 1931, the committee again travelled to New York, this time to view MacNeil's clay model of the statue. They approved of the work and directed MacNeil to continue to "develop his subject." [168] Progress slowed after the initial visit, however, due to a lack of funds and it was not until September 1933 that the Executive Committee was able to direct MacNeil regarding the size and materials composing the statue and its pedestal, as well as the bronze lettering at its base, set in marble.[169,170] In 1934, MacNeil's model for the statue was approved and the final piece cast by the Roman Bronze Works.[171]

MacNeil accompanied the completed statue and its pedestal to Vincennes in the first week of December 1934.The marble flooring that was to surround band of bronze lettering was installed beginning on December 4 by workmen from the Alabama Marble Company. Two days later, they set up the pedestal and, on December 7, they placed and positioned the statue.[172]

---

161 *Vincennes Sun-Commercial*, Dec. 4, 11, & 13, 1934. Cited in Bearss, Chapter 5.

162 *Vincennes Sun-Commercial*, Dec. 16, 1934. Cited in Bearss, Chapter 5.

163 Minutes of the Meeting of the Executive Committee, George Rogers Clark Sesquicentennial Commission, November 18-19, 1930, NA, RG 148. Cited in Rothman, Chapter 2.

164 Roger W. Burdette, *Renaissance of American Coinage, 1916–1921* (Great Falls, VA: Seneca Mill Press LLC, 2005), 22-23.

165 Meeting of GRC Executive Committee, Aug. 22, 1930, NA, RG 148. Cited in Bearss, Chapter 5.

166 Meeting of GRC Executive Committee, Nov. 7, 1930, NA, RG 148. Cited in Bearss, Chapter 5.

167 Meeting of GRC Executive Committee, Dec. 1, 1930, NA, RG 148. The four men making the New York trip were: Culbertson, Burns, Monsignor Gavisk, and Richards. At Hirons, suggestion Kiselewski had been employed as architectural sculptor for the memorial structure. Cited in Bearss, Chapter 5.

168 Meeting of GRC Executive Committee, Sept. 26, 1931, NA, RG 148. Cited in Bearss, Chapter 5.

169 *Vincennes Post,* July 14, 1933. Cited in Bearss, Chapter 5.

170 Meeting of GRC Executive Committee, Sept. 3, 1933, NA, RG 148. Cited in Bearss, Chapter 5.

171 Meeting of GRC Executive Committee, March 19, 1934, NA, RG 148. Cited in Bearss, Chapter 5.

172 *Vincennes Sun-Commercial*, Dec. 4 & 6, 1934. Cited in Bearss, Chapter 5.

The statue was well received. According to Bearss,

> [a] critic who viewed the Clark bronze on the 8th was delighted with what he saw. He was glad that Clark was dressed in the uniform of a Continental officer, with his great cloak thrown carelessly around his shoulders, rather than in the "tattered nondescript uniform of the Indian fighter." Thus garbed, he gave the Midwest "a tone of culture." While their history had color and romance, it enhanced their appreciation to have "a conception" of Clark, above "the Daniel Boones who were great but not of his greatness. We like to think of him as a man who could sit down to a state dinner with the Washingtons and the Adamses and feel comfortable," the critic wrote.[173]

Joseph A. Kiselewski and Roy E. King

In November 1930, the Executive Committee also visited the studios of artists Joseph Kiselewski and Lee Lawrie. Impressed by Kiselewski's model of the memorial and grounds and at Hiron's recommendation, the committee hired Kiselewski as architectural sculptor for the Memorial Building.[174]

Joseph Kiselewski was born in Browerville, Minnesota, in 1901. As a young man, he studied sculpture at the Minneapolis School of Art, then moved to New York City, where he studied at the National Academy of Design and the Beaux-Arts Institute of Design. From 1922 to 1926, he worked as an assistant to his eventual competitor for the George Rogers Clark Memorial project, Lee Lawrie. Kiselewski won the Parisian Beaux-Arts competition in 1925 and, in 1926, the Rome Prize for the period of 1926-1929. Primarily known for his works in cast metal, and medals in particular, Kiselewski was the founder of the Medallic Art Company and served as commissioner of the Society of Medallic Arts.[175] He continued to work as an artist into his late 70s, designing medals for the U.S. Air Force and the U.S. Army, including the American Defense Service Medal. Kiselewski died in 1986.

Kiselewski was assisted by artist Roy E. King. King was born in 1903 in Richmond, Virginia. He stayed in Richmond, and attended the University of Richmond until 1924. That year, he moved to Cleveland to attend the Ohio School of Commercial Art and the Cleveland School of Fine Arts. In 1925, he moved to New York City, where he studied anatomy with the Art Students' League's George Bridgman. At the same time, he also attended the Beaux-Arts Institute of Design, where he studied drawing the sculpting from several fine artists, including the aforementioned Lee Lawrie, with whom he also apprenticed. Much of his early work was in bronze bas-relief panels, but he went on to work also in stone, concrete, and wood, producing a variety of works, including thirteen foot tall sculptural works for the 1939 World's Fair in New York. After the fair, King relocated to Hawaii, where he taught art until the beginning of World War II. In order to stay during World War II, he became a civil engineer, although he continued to produce artistic works. He did not return to the mainland until 1956, when his engineering work took him to California, Texas, and then New Hampshire. He died there in 1986.[176]

John Angel

Sculptor John Angel (1881-1960) was born in Newton Abbot in Devon, England. By the age of twenty, he had become apprentice to a wood carver. In 1901, he was invited to attend University of Exeter's School of Art, then the Lambeth School of Art, which was also home to the Doulton pottery company. Next, he attended the Royal Academy of Arts in London, where he studied under Sir George Frampton, celebrated British sculptor and leader of the New Sculptor movement, which advocated increased naturalism in monumental works. Angel excelled in his medium and in 1919, he was elected as a Fellow of the Royal Society of British Sculptors. In England, he became particularly well known for his war memorials. Angel initially settled in London, but then married an American, Elizabeth Day Seymour, and immigrated to the United States with her and their two children in 1928. Angel died in Connecticut in 1960.[177]

In England, he was particularly well known for his war memorials and ecclesiastical sculpture. After he moved to the United States, he continued to design memorials and other statuary that can be found throughout the country. Later in his

---

173 *Vincennes Sun-Commercial*, Dec. 9, 1934. On January 28, 1935, MacNeil was forwarded a check for $12,849.12, as final payment for his Clark bronze. MacNeil to Richards, Jan. 28, 1935, NA, RG 148. Cited in Bearss, Chapter 5.

174 Meeting of GRC Executive Committee, Dec. 1, 1930, NA, RG 148. The four men making the New York trip were: Culbertson, Burns, Monsignor Gavisk, and Richards. At Hirons, suggestion Kiselewski had been employed as architectural sculptor for the memorial structure. Cited in Bearss, Chapter 5.

175 Smithsonian American Art Museum, "Joseph Kiselewski," accessed June 26, 2012.

176 Roy E. King Artist and Sculptor, "Roy King, Master Artist Modeling Figures and Sculptural Designs" (http://royeking.blogspot.com/), accessed June 26, 2012.

177 The National Archives [Great Britain], "John Angel (1881-1960) Sculptor" (http://yourarchives.nationalarchives.gov.uk/index.php?title=Angel,_John_(1881-1960)_Sculptor , accessed November 14, 2011).

life, he was commissioned as the designer of the architectural sculptural works that ornament the interior and exterior of the Cathedral of St. John the Divine in New York City.

In 1934, George Rogers Clark Sesquicentennial Commission's Executive Committee asked Parsons to recommend artists for the creation of the sculptures of Francis Vigo and Father Gibault.[178] Angel was selected by the committee to create a statue of Francis Vigo to be located along the river retaining wall of the George Rogers Clark Memorial.[179] When he met with the Executive Committee on January 29, 1934, Angel recommended that Vigo be depicted as a standing figure sculpted of granite that would face the Memorial Building. The committee directed Angel to coordinate with Hirons and prepare a model.[180] He returned on March 19 to present the model, but after some discussion, the committee directed him to prepare another model, this time depicting Vigo seated.[181]

Angel completed the new model by June and Parsons recommended to the committee that Angel be given a contract for the sculpture and pedestal to be made of Mount Airy granite. It was to be of one piece of stone, eight feet in height, and resting on a three-foot, six-inch tall pedestal. For this, Angel would be paid $30,000.[182] However, before work started, the committee negotiated with Angel to substitute West Chelmsford granite, quarried in Massachusetts, for the North Carolina stone.[183]

Angel had the sculpture completed within two years, although he was delayed six months by a stonecutter strike at the West Chelmsford quarry.[184] It was not until February 1936 that he could promise the Commission that the statue would be in place before the dedication by Roosevelt on June 14.[185]

The process of transporting and setting the statue was a nerve-wracking experience for Angel, as described by Bearss in 1970:

> Angel was as good as his word, and in the last week of April, the statue, on which he had worked for more than two years, was loaded on to a flat car at Lowell, Massachusetts. The seven-foot seated Vigo was, for protection, buried in a box of sand. The ten-ton statue reached Vincennes early on April 29, and the anxious artist detrained 12 hours later. After checking in at the Grand, Angel, accompanied by a reporter, dashed off to inspect his work of art. They found the car spotted by the Baltimore & Ohio on the memorial grounds. Although it was dark, the two men climbed up onto the car and by flashlight examined and found the statue had survived its rail trip.[186]
>
> The positioning of the Vigo on its site between the memorial and seawall, where it would face the Illinois prairies, was delayed several days, awaiting the arrival of a crew led by Austin Snyder from St. Louis. Snyder and his people specialized in this type of work. On Saturday, the 2d, Snyder's crew employed a large derrick to remove the massive granite figure from the car and place it within a few feet of its base. To protect the head and face during this operation, they were covered. On May 4 the base was positioned, and the statue set. On both days such crowds watched the workmen that they had difficulty getting "elbow room." [187]

When the statue was finally installed and the project completed, Angel was said to exclaim: "It is probably the best piece of work I have done."[188]

---

178 Meeting of GRC Executive Committee, June 26, 1933, NA, RG 148. H.P. Pagami and Harry E. Raitano of the Francis Vigo Memorial Association on November 6, 1931, had urged that plans be developed for commemorating Vigo and that a statue of him be erected on the memorial grounds. They had been assured that this was being considered, but no action could be taken until it was known whether any funds would be available for such a project. Meeting of GRC Executive Committee, Nov. 6, 1931, NA, RG 148. Cited in Bearss, Chapter 5.

179 Meeting GRC Executive Committee, Jan. 8, 1934, NA, RG 148. Cited in Bearss, Chapter 5.

180 Meeting of GRC Executive Committee, Jan. 29, 1934, NA, RG 148. Cited in Bearss, Chapter 5.

181 Meeting of GRC Executive Committee, March 14, 1934, NA, RG 148. Cited in Bearss, Chapter 5.

182 Meeting of GRC Executive Committee, June 15, 1934, NA, RG 148. Cited in Bearss, Chapter 5.

183 Meeting of GRC Executive Committee, Oct. 26, 1934, NA, RG 148. Cited in Bearss, Chapter 5.

184 Rothman, Chapter 2.

185 *Vincennes Sun-Commercial*, Feb. 9, 1936; *New York Times*, May 24, 1936. Cited in Bearss, Chapter 5.

186 *Vincennes Sun-Commercial*, April 28, 1936; *New York Times*, May 24, 1936. Cited in Bearss, Chapter 5.

187 *Vincennes Sun-Commercial*, May 3 & 4, 1936; Angel to Richards, May 18, 1936, NA, RG 148. Angel returned to New York, as soon as the statue was set on the, 4 p.m. train. Cited in Bearss, Chapter 5.

188 Devon Heritage, "John Angel, F.R.B.S" (http://www.devonheritage.org/Places/Exeter/JohnAngelF.R.B.S.htm, accessed November 14, 2011).

Albin Polasek

Albin Polasek (1879-1965) was born in Frenstat, Moravia, now the Czech Republic. Before immigrating to the United States in 1901, he apprenticed as a wood carver in Vienna, and he continued to work as a wood carver in the American Midwest until 1906. That year, he entered the Pennsylvania Academy of Fine Arts, and then in 1909, at age 30, he became a U.S. citizen. In 1910, he won the Rome Prize and began a three year fellowship at the American Academy of Art in Rome. Upon completing his studies in Rome, he moved to New York where he opened an art studio and began the work that earned him the Widener Gold Medal from the Pennsylvania Academy of Fine Arts in 1915. The following year, Polasek was invited to head the sculpture department at the Art Institute of Chicago, where he remained until 1950. In 1927, during his tenure at the Art Institute, he was elected Associate Member of the National Academy of Design, then full member in 1933. Polasek created many monumental landmarks that can still be found throughout the public landscape of Chicago. [189]

In 1934, the George Rogers Clark Sesquicentennial Commission's Executive Committee asked Parsons to recommend artists for the creation of the sculptures of Francis Vigo and Father Gibault.[190] Polasek was chosen to develop a study for the statue of Father Gibault for the plaza in front of the Old Cathedral. On January 29, 1934, Polasek presented his model and discussed with the committee options regarding if it should be a statue in the scale of the church or memorial and if it should be a full length, standing statue or a bust. The committee directed the artist to prepare a number of silhouettes for review.[191] Polasek's concept as presented to the committee depicted Father Gibault standing with his face looking toward the sky, both hands pressed against his body, one containing a crucifix, the other a scroll. The committee quickly approved the design and by 1935, within two years of approval, it was installed in the plaza.

Raoul Jean Josset

Sculptor Raoul Jean Josset (1899-1957) was born in Tours, France. As a young man, he worked as a French interpreter for U.S. forces. A pupil of Beaux-Arts sculptor Antoine Bourdelle between 1920 and 1926, Josset created a series of sculptures for the church of Roupy, France, and a monument to the dead of the World War in Chatillon-sur-Seine. During his time in France, he completed more than fifteen memorials. While in France, he was awarded the Rome Prize in 1923 and the Prix Paris in 1924, 1925, and 1926.

In 1932, he moved to Chicago with longtime collaborator, Jose Martin, to work for the Northwestern Terra Cotta Company. Unfortunately, the job had closed by the time he arrived, but he was able to find work in Illinois and then in Ohio for the Cowan Pottery. The following year, Josset was chosen to design the monumental sculptured pylons that marked the eastern end of the Lincoln Memorial Bridge. He stayed in Illinois for another year to complete two sculptural works in Chicago.

Around 1934, Josset moved to Texas where he created the Statues of the Spirit of the Centennial for the Texas Centennial in 1936. Most of his work from this period to his death was done in Texas and included the Refugio Memorial in bronze and granite, the bronze statue of George Childress at Washington on the Brazos, the Goliad Memorial, the statue of the Cavalier de la Sale in Lavaca, and others.

In the late 1930s, Josset won a national competition to execute a bronze statue of Lafayette, which stands in front of the Philadelphia Museum of Fine Arts. He also competed for the Jefferson Memorial in Washington, D.C., but, as he often remarked, "I ran second." Josset was made Associate Member of the National Academy of Design in 1954, three years before his death in 1957.[192]

Significance in Archeology

The George Rogers Clark National Historical Park meets National Register Criterion D because it has yielded and is likely to yield information important to the understanding of prehistoric and historic use of the site. A number of archeological investigations have been conducted within and close to the boundary of the GRCNHP, preceded by Edwin C. Bearss'

189 Albin Polasek Museum & Sculpture Gardens (http://www.polasek.org/ ,accessed November 10, 2011).

190 Meeting of GRC Executive Committee, June 26, 1933, NA, RG 148. H.P. Pagami and Harry E. Raitano of the Francis Vigo Memorial Association on November 6, 1931, had urged that plans be developed for commemorating Vigo and that a statue of him be erected on the memorial grounds. They had been assured that this was being considered, but no action could be taken until it was known whether any funds would be available for such a project. Meeting of GRC Executive Committee, Nov. 6, 1931, NA, RG 148. Cited in Bearss, Chapter 5.

191 Meeting of GRC Executive Committee, Jan. 29, 1934, NA, RG 148. Cited in Bearss, Chapter 5.

192 Jack Sheridan, "Texas Mourns Tragic Loss of Raoul Josset, Sculptor", cited in "Raoul Josset: An Inventory of his Records and Photographs, 1927-1967" (http://www.lib.utexas.edu/taro/utaaa/00026/00026-P.html, accessed December 14, 2011).

1967 general background study, "George Rogers Clark and the Winning of the Old Northwest." In the course of this study, Bearss determined the approximate location of Fort Sackville within the park and developed a historical base map that depicts the location of the fort and the course of the attack and investment of Fort Sackville, February 23-25, 1779.[193]

The first reported of archeological remains found within the park comes from Bearss' 1970 citation of a local newspaper account from the 1930s, describing the discovery of a human skull and other bones located four feet below the surface in a layer of gravel. The bones were located in an area north of the Old Cathedral complex, but the precise location was not documented, nor the burial preserved.[194]

The first professional archeological investigation was conducted by Curtis Tomak of the Glenn A. Black Laboratory in 1970 and 1971, apparently sponsored by the NPS to address recommendations by Bearss to make a final determination of the location of the fort.[195,196] Tomak and his crew excavated trenches within the area of the esplanade to the north of the Memorial Building where Fort Sackville is thought to be located, and in other locations in the park. In his excavations near the Memorial Building, Tomak's crew uncovered the partial remains of a small building and some post holes; they also found a concentration of what appeared to be eighteenth-century artifacts on the north side of the Old Cathedral cemetery. In the end, however, Tomak's results were inconclusive in proving the location of Fort Sackville. In his conclusions, Tomak discussed the problems that hindered the interpretation of archeological features he located, including the development of commercial structures in this area from the late 1800s until the 1930s, the demolition of these structures, the construction within the Memorial Grounds, and references to directions and distances found in the historical documentation of the site.[197] The second investigation was conducted by James H. Kellar, also of the Glenn A. Black Laboratory, who monitored the excavation for the lower level of the visitor center in 1975. Kellar discovered and excavated two features, but they were determined to postdate Fort Sackville.[198] In the same year, Park Superintendent Lagemann collected bones from a domestic cow found in a trench west of the new visitor center, but there were no associated features.[199]

Subsequent investigations have been conducted in association with various small projects. In 1988 Forest Frost tested a location planned for the placement of the USS Vincennes Memorial, located in the northwest corner of the intersection of Second and Vigo streets, which located material dating between 1850 and 1900, as well as a chert flake that suggests pre- or proto-historic Native American use of the area.[200] A second excavation was conducted by Frost in advance of the construction of the current maintenance facility, but failed to yield any artifacts that dated to the Fort Sackville era.[201] In 1997, archeologist Bret Ruby conducted testing in a traffic island within the park prior to some planting work, but did not located any in-situ objects or deposits that related to prehistoric or early historic use of the area.[202]

2002, the Midwest Archeological Center of the National Park Service conducted an overview and assessment of archeological work conducted to that date within the GRCNHP. The report concluded that

> [i]t is likely that the present park incorporates land that contains all or portions of Post Vincennes, Fort Sackville, and Fort Knox. It is also possible that portions of a civilian community that grew around Post Vincennes are within the park boundaries. The Piankashaw village that existed near the community of Vincennes during portions of the French era probably lies outside the park boundaries. It is, however, possible that an earlier protohistoric or prehistoric Native American community occupied portions of land now within the park. [203]

In 2012, investigations were conducted by Commonwealth Cultural Resources Group, Inc., in advance of work to replace the park's HVAC system and install related electrical equipment. Eight test trenches were excavated, revealing portions of one previously recorded archeological site (12K689) and one new archeological site (12K1198) within the area of

193 Bearss, 1967, 133-134 and Plate II.

194Bearss, Chapter 6, citing the *Vincennes Sun-Commercial*, undated, clipping file, Vincennes Public Library. The bones were found near the alley behind the Florence Thuis property on Main Street.

195 Tomak, 50.

196 Bearss, 1967, 133-134.

197 Tomak, 1972, 2-3, 12-13, 17-18, 20-21, and Figures 6 and 7; cited in Nickel, 7.

198 James H. Kellar, *George Rogers Clark National Monument Interpretive Center Construction: Archaeological Report*, cited in Nickel, 2002, 7-8.

199 Nickel, 8.

200 Frost, September 30, 1988, cited in Nickel, 8.

201 Frost, October 22, 1990, cited in Nickel, 8.

202 Ruby, cited in Nickel, 8.

203 Nickel.

potential effects. Site 12K689 contained a prehistoric component identified by a sparse prehistoric lithic scatter, and a portion of a house or cellar foundation. Because the foundation had been highly disturbed and because artifacts from within the feature were intermixed with artifacts from a later zone, this portion of the site was determined to lack context and integrity. Site 12K1198, identified in 2006 as the Mallet site, had been the site of a cabin or homestead and later a historic residential area prior to industrial development. The portion of this site evaluated in 2012 was found to have been substantially disturbed and lacking in integrity, but historic artifacts found during excavation date to the first half of the nineteenth century and one artifact, a metal button, could be dated to as early as the 1700s. This site may well contain data relevant to the early community that grew around the post. As is the case with 12K689, the portion of this site intersected by 2012 investigations is disturbed, but the larger deposit has potential to be highly significant.[204] So, while the portions of these sites investigated in 2012 were not themselves eligible for the National Register, investigations to date indicated the presence of archeological deposits with potential to yield information important to the understanding of prehistoric and historic occupation of the area.

Evaluation of Integrity

The park retains high integrity of **location** relative to both periods of significance. Historical documentation supports the hypothesis that Fort Sackville was located just north of the Memorial Building within the Memorial Grounds. Archeological evidence further supports the presence of development in the area during the eighteenth century. In addition, the contributing features of the park from the second period of significance remain where they were constructed or installed by 1936, and the minor changes in the boundary of the park since that time have not had a negative impact on these features. Most of the ornamental vegetation within the park either remains or has been replaced in kind and contributes to the integrity of the park.

The park retains high integrity of **design** relative to the second period of significance. The park continues to express patterns of spatial organization and circulation; the location, orientation, and massing of buildings and structures; designed views and vistas; and the locations and orientation of art works within the park and Memorial Building from this period.

The park retains high integrity of **setting.** Today, as during the second period of significance, the park is set on the south edge of downtown Vincennes, adjacent to the Wabash River and a residential neighborhood to the east. South of the park, the landscape remains fairly rural and has not been noticeably encroached upon by new commercial or industrial development. The establishment of the George Rogers Clark National Historical Park has helped to maintain the setting and context of the park as it appeared during the second period of significance.

The park retains high integrity of **materials and workmanship.** Since the dedication of the memorial in 1936, ongoing repairs have been necessary to stop leaks from the terrace of the Memorial Building and to address other ongoing condition and maintenance issues. The building is now in excellent condition and retains its character-defining features. In addition, although many panels of the exposed aggregate walkways throughout the park have been replaced over time, the replacement panels are a close match to the original material and do not detract from the overall historic character of the park. The contributing art works and memorials throughout the park are in excellent condition and continue to express their original materials and workmanship. Finally, the park has recently renovated the ornamental vegetation surrounding the Memorial Building to match its original design and has scheduled the replacement of the esplanade linden trees, which will return the Memorial Grounds to their condition during the second period of significance.

The park retains high integrity of **feeling**. Its location along the Wabash River and its relationship to the Lincoln Memorial Bridge and downtown Vincennes provide the continuity of environmental and cultural setting within which the park was originally conceived. Its spatial organization and the relationship of the monumental Memorial Building with its landscape setting continue to convey the national importance of the events originally commemorated by the memorial.

The park retains high integrity of **association** as both an archeological site likely containing the remains of Fort Sackville, as well as a memorial developed to commemorate George Rogers Clark's victory at Fort Sackville and American expansion via the Northwest Ordinance and Territory.

In conclusion, the George Rogers Clark National Historical Park retains a moderate degree of integrity for the first period of significance and a high degree of integrity from the site's second period of significance—from 1927-1936—due to the persistence of site features dating from that period.

---

204 Kaufmann, et. al.

9. Major Bibliographical References

Bibliography

Alberts, Robert C. *George Rogers Clark and the Winning of the Old Northwest.* Washington, DC: National Park Service, Office of Publications, 1975.

Albin Polasek Museum & Sculpture Gardens, "Albin Polasek Biography," http://polasek.org/about/albin-polasek-biography/.

Barlow-Rogers, Elizabeth. *Landscape Design: A Cultural and Architectural History*. New York: Harry N. Abrams, 2001.

Barnhart, John D. and Dorothy L. Riker. *Indiana to 1816: The Colonial Period.* Indianapolis: Indiana Historical Bureau and Indiana Historical Society, 1971.

Bearss, Edwin C. *George Rogers Clark Memorial Historic Structures Report Historical Data*. Washington, DC: National Park Service, 1970.

Bodley, Temple. *George Rogers Clark, His Life and Public Services*. Boston: n.p., 1926.

Burdette, Roger W. *Renaissance of American Coinage, 1916–1921*. Great Falls, VA: Seneca Mill Press LLC, 2005.

Devon Heritage. "John Angel, F.R.B.S." http://www.devonheritage.org/Places/Exeter/JohnAngelF.R.B.S.htm.

Eckert, Allan W. *A Sorrow in Our Heart: The Life of Tecumseh.* New York: Bantam Books, 1992.

_____. *The Frontiersmen: A Narrative.* Boston: Little, Brown, and Company, 1967.

Egan-Bruhy, Kathryn D. "Interim Report: GERO Archaeology Project,' written in letter form to Dawn Bringelson, Ph.D., Midwest Archeological Center, February 23, 2012.

Encyclopedia of Chicago. "Edward H. Bennett." http://www.encyclopedia.chicagohistory.org/pages/200442.html.

English, William H. *Conquest of the Country Northwest of the River Ohio 1778-1783 and Life of Gen. George Rogers Clark*, 2 vols. Indianapolis: n.p., 1896.

Faragher, John Mack. *Daniel Boone: The Life and Legend of an American Pioneer.* New York: Henry Holt, 1992.

Federal Emergency Management Agency. "FIRM, Flood Insurance Rate Map, City of Vincennes, Indiana, Knox county, Community-Panel Number 180120 0005 C," December 18, 1984.

Frost, Forest. Trip report dated September 30, 1988, correspondence on file, National Park Service, Midwest Archeological Center, Lincoln, Nebraska.

_____. Trip report dated October 22, 1990, correspondence on file, National Park Service, Midwest Archeological Center, Lincoln, Nebraska.

Gertz, Janet Elaine. *Guide to the Myra L. and William E. Parsons Papers*, MS 1033. New Haven, CT: Yale University Library Manuscripts and Archives, June 1983.

Green, George E. *History of Old Vincennes and Knox County, Indiana*, Volume 1. Chicago IL: S.J. Clarke Publishing Company, 1911.

Gutschick, Raymond C. "Bedrock Geology," in *Natural Features of Indiana*, edited by Alton A. Lindsey. Indianapolis: Indiana Academy of Sciences, 1966.

Harrison, Lowell H. *George Rogers Clark and the War in the West*. Lexington: The University Press of Kentucky, 1976.

Hartman, George E. and Jan Cigliano, *Pencil Points: Selected Readings from A Journal for the Drafting Room, 1920 to 1943.* New York: Princeton Architectural Press, 2004.

Indiana Department of Natural Resources, "Lincoln Trail State Park." http://dnr.state.il.us/lands/landmgt/PARKS/R3/Lincoln.htm.

Indiana Historical Bureau. "George Rogers Clark Biography." http://www.in.gov/history/2958.htm. Taken from *The George Rogers Clark Teaching Units* created by the Indiana Department of Public Instruction and the Indiana State Museum [1979].

Jaeger Company. *DRAFT George Rogers Clark Memorial National Historical Park Cultural Landscape Report / Environmental Assessment*. Omaha NE: National Park Service, 2008.

James, James Alton. *The Life of George Rogers Clark.* Chicago: University of Chicago Press, 1928.

_____. *George Rogers Clark Papers*. Illinois: Springfield, 1912, 1924.

Jones, Christina Petlichkoff. *The Cultural Landscape Report for George Rogers Clark National Historical Park.* M.L.A. thesis, Ball State University, 1995.

Kaufmann, Kira E., Timothy Schilling, Katherine A. Guidi, Michael J. Hambacher, Kathryn C. Egan-Bruhy, William Monagham. *George Rogers Clark Park Phase I and II Archaeological Investigations, Knox County, Indiana*, GERO 157423. Denver: National Park Service General Services Center, 2012.

Kellar, James H. *George Rogers Clark National Monument Interpretive Center Construction: Archaeological Report*. Manuscript report on the 1975 construction monitoring prepared by the Glenn A. Black Laboratory of Archaeology. Lincoln, Nebraska: National Park Service, Midwest Archeological Center, n.d.

Roy E. King Artist and Sculptor, "Roy King, Master Artist Modeling Figures and Sculptural Designs." http://royeking.blogspot.com/.

Kinnaird, Lawrence. "Clark-Leyba Papers," *American Historical Review* 41, Oct., 1935.

(Lincoln Memorial Bridge Pylons), (sculpture). *Art Inventories Catalog*, Smithsonian American Art Museum (SIRIS).

Illinois Department of Natural Resources. "Lincoln Trail State Park." http://dnr.state.il.us/lands/landmgt/PARKS/R3/Lincoln.htm.

National Archives. GRSC Papers.

National Archives [Great Britain]. "John Angel (1881-1960) Sculptor." http://yourarchives.nationalarchives.gov.uk/index.php?title=Angel,_John_(1881-1960)_Sculptor.

National Register of Historic Places, George Rogers Clark National Historical Park, 1986.

National Register of Historic Places, George Rogers Clark Sculpture, Charlottesville, Virginia. 1997.

Newton, Norman T. *Design on the Land: The Development of Landscape Architecture*. Cambridge: The Belknap Press of Harvard University Press, 1971.

Nickel, Robert K. *An Archeological Overview and Assessment of George Rogers Clark National Historical Park*. Lincoln, Nebraska: National Park Service Midwest Archeological Center, Technical Report No. 83, 2002.

Nolan, Pamela A. "What 'little old ladies' did for Clark" *The Pavillion*, n.p., n.d., archives, GRCNHP.

O'Bright, Jill York. *"There I Grew Up…" A Historic of the Administration of Abraham Lincoln's Boyhood Home*. National Park Service Midwest Region, 1987. http://www.nps.gov/history/history/online_books/ libo/adhi/adhi2.htm.

Ogg, Frederick Austin. *The Old Northwest: A Chronicle of the Ohio Valley and Beyond.* New Haven CT: Yale University Press, 1919.

Pregill, Philip and Nancy Volkman. *Landscapes in History: Design and Planning in the Eastern and Western Traditions*, Second Edition. New York: John Wiley and Sons, 1999.

Ratio Architects, Inc. and Arsee Engineers, Inc. *Repair Memorial Terrace, George Rogers Clark National Historical Park,* NPS Task Order Number T200005A016*,* 2005.

_____. *Schematic Design Draft Report PMIS No. 8354, Rehabilitate and Repair Historic Wabash River Floodwall, George Rogers Clark National Historical Park*, NPS Task Order Number: T200005A026, 2005.

Rogers, Elizabeth Barlow. *Landscape Design: A Cultural and Architectural History*. New York: Harry N. Abrams, Inc., 2001.

Rothman, Hal K. and Daniel J. Holder. *Maintaining a Legacy: An Administrative History of George Rogers Clark National Historical Park*. National Park Service, 1994. http://www.nps.gov/history/history/online_books/gero2/.

Roy E. King Artist and Sculptor, "Roy King, Master Artist Modeling Figures and Sculptural Designs" http://royeking.blogspot.com.

Ruby, B.J. *Plan for an Archeological Reconnaissance of Properties within the Boundaries of George Rogers Clark National Historical Park, Vincennes, Knox County, Indiana.* Plan and field notes on file, National Park Service, George Rogers Clark National Historical Park, Vincennes, Indiana.

Schneider, Allen F. "Physiography," in *Natural Features of Indiana*. Edited by Alton A. Lindsey. Indianapolis: Indiana Academy of Sciences, 1966.

Sheridan, Jack. "Texas Mourns Tragic Loss of Raoul Josset, Sculptor". *Lubbock Avalanche-Journal*, July 21, 1957.

Skaggs, David Curtis. *The Old Northwest in the American Revolution*. Madison: The State Historical Society of Wisconsin, 1977.

Smithsonian American Art Museum. "Joseph Kiselewski," http://americanart.si.edu/collections/search/artist/?id=2647.

Suloway, Liane, et. al. *Inventory of Resource Rich Areas in Illinois: An Evaluation of Ecological Resources*, Indianapolis: Center for Wildlife Ecology, State of Illinois, 1996. http://www.inhs.uiuc.edu/cwe/rra/site24.html/.

Texas Archival Resources Online. "Raoul Josset: An Inventory of his Records and Photographs, 1927-1967." http://www.lib.utexas.edu/taro/utaaa/00026/aaa-00026.html.

"Three-Quarter Inch Scale Detail of Clark Memorial, Charlottesville, Va." Charlottesville: University of Virginia Special Collections, stamped "November 15, 1919."

Tomak, Curtis H. *Archaeological Investigations at the George Rogers Clark National Memorial, Vincennes, Indiana*. Manuscript on file, National Park Service, Midwest Archeological Center, Lincoln, 1972.

Tranfield, Pamela and Dorothy Nicholson. "Ezra Winter Murals in the George Rogers Clark Memorial," Photographs ca. 1941. Indianapolis: William Henry Smith Memorial Library Manuscript and Visual Collections Department, Indiana Historical Society, 1996, 2004. http://www.indianahistory.org.

University of California, Berkeley Environmental Design Archives. "John Galen Howard (1864-1931)." http://www.ced.berkeley.edu/cedarchives/profiles/jghoward.htm.

U.S. Census Bureau, 2010 Census Interactive Population Search. http://2010.census.gov/2010census/**.**

U.S. Department of the Interior, National Park Service. *List of Classified Structures (LCS).* 1995.

U.S. Department of the Interior, National Park Service. "George Rogers Clark National Historic Park." http://www.nps.gov/gero/-index.htm.

U.S. Department of the Interior, National Park Service, Cultural Resources. *National Register Bulletin 16A: How to Complete the National Register Nomination Form*. Washington, DC: Government Printing Office, 1991.

Van Every, Dale. "George Rogers Clark in Kentucky and the Illinois Country, 1772-1778; in Skaggs, *The Old Northwest in the American Revolution*. Madison: The State Historical Society of Wisconsin, 1977.

"Welcome to The Old Cathedral, Basilica of St. Francis Xavier, Vincennes, Indiana," pamphlet available in church foyer, n.d.

White, Richard. *The Middle Ground: Indians, Empires, and Republics in the Great Lakes Region, 1650-1815.* New York: Cambridge University Press, 1991.

Who Was Who in America, Vol. 1, 1897-1942. Chicago: A.N. Marquis Co., 1943.

Withey, Henry F. and Elsie Rathburn Withey. *Biographical Dictionary of American Architects (Deceased).* Los Angeles: New Age Publishing Co., 1956.

George Rogers Clark National Historical Park | Knox County, Indiana
Name of Property | County and State

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 # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property 25.49
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing
A	16	453150	4281530
B	16	453700	4281530
C	16	453700	4281100
D	16	453150	4281100

Verbal Boundary Description (Describe the boundaries of the property.)

Beginning at the northwest corner of the site the property line follows the shoreline of the Wabash River for approximately 1650 linear feet. The property line then turns southeast following the curb line along the extension of Main Street (brick paved area). The line continues southeast through the middle of Main Street and turns southwest along the middle of Second Street. At the intersection with Patrick Henry Drive, the property line makes a ninety degree turn southeast and follows an alleyway for approximately 202 feet. The property line then makes a ninety degree turn for 383 feet to the intersection of Church Street and Lower Second Street. The property line makes a ninety degree turn northwest and follows the curb line of the two green spaces in this area (including The Plaza) to the northernmost property corner of the Old Cathedral complex. The property line then follows the Old Cathedral property line southwest for approximately 374 feet and then makes a ninety degree turn just northeast of the Barnett Street Sidewalk. The property line parallels the sidewalk to the intersection with Lower Second Street where it parallels the street to the first inholding property west of the Visitor Center. The property line jogs around this inholding and returns to paralleling Lower Second Street adjacent to the Nicholas Street entrance to the Visitor Center parking lot. The property line follows Lower Second Street until it reaches the second inholding property. The line jogs around this property until it intersects with Willow Street. The property line parallels Willow Street to Frisz Boulevard where it takes a ninety degree turn to the west. The property line moves west past the Maintenance Building and support yard and turns north past the Maintenance Area fence until it intersects with the shoreline of the Wabash River.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of the historic district are the same as those of the George Rogers Clark National Historical Park.

11. Form Prepared By

name/title Laura L. Knott, ASLA, RLA/Principal Landscape Architect
organization John Milner Associates, Inc. date
street & number 300 West Main Street, Suite 201 telephone (434) 979-1617
city or town Charlottesville state VA zip code 22902
e-mail LKnott@johnmilnerassociates.com

Additional Documentation

Submit the following items with the completed form:

- **USGS map** indicating the property's location (refer Figure 1)
- **Sketch map** keyed to show locations of photographs (refer Figure 2)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Refer to photographs, attached.

Property Owner:

name National Park Service, Midwest Regional Office
street & number 601 Riverfront Drive telephone (402) 661-1520
city or town Omaha state NE zip code 68102

U.S. DEPARTMENT OF THE INTERIOR
U. S. GEOLOGICAL SURVEY

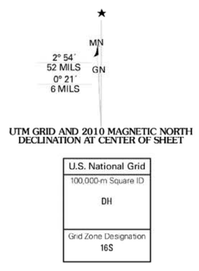
The National Map
US Topo

VINCENNES QUADRANGLE
INDIANA-ILLINOIS
7.5-MINUTE SERIES



Produced by the United States Geological Survey
North American Datum of 1983 (NAD83)
World Geodetic System of 1984 (WGS84). Projection and
1 000-meter grid: Universal Transverse Mercator, Zone 16S
10 000-foot ticks: Indiana Coordinate System of 1983
(west zone)
and Illinois Coordinate System of 1983
(east zone)

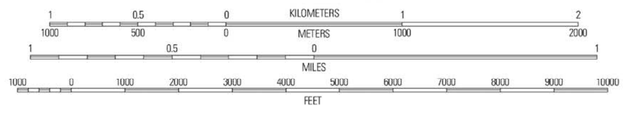
Imagery.....NAIP, June 2007 - August 2008
Roads.....US Census Bureau TIGER data
with limited USGS updates, 2005 - 2008
Names.....GNIS, 2008
Hydrography.....National Hydrography Dataset, 2007
Contours.....National Elevation Dataset, 2007



UTM GRID AND 2010 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET

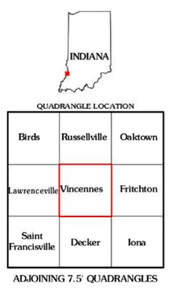
U.S. National Grid
100,000-m Square ID
DH
Grid Zone Designation
16S

SCALE 1:24 000



CONTOUR INTERVAL 10 FEET
NORTH AMERICAN VERTICAL DATUM OF 1988

This map was produced to conform with version 0.5.10 of the
draft USGS Standards for 7.5-Minute Quadrangle Maps.
A metadata file associated with this product is also draft version 0.5.10



ROAD CLASSIFICATION

Interstate Route	State Route
US Route	Local Road
Ramp	4WD

Interstate Route US Route State Route

VINCENNES, IN-IL
2010



Figure 1. 2010 USGS map, annotated to indicate location of park. Source: USGS.

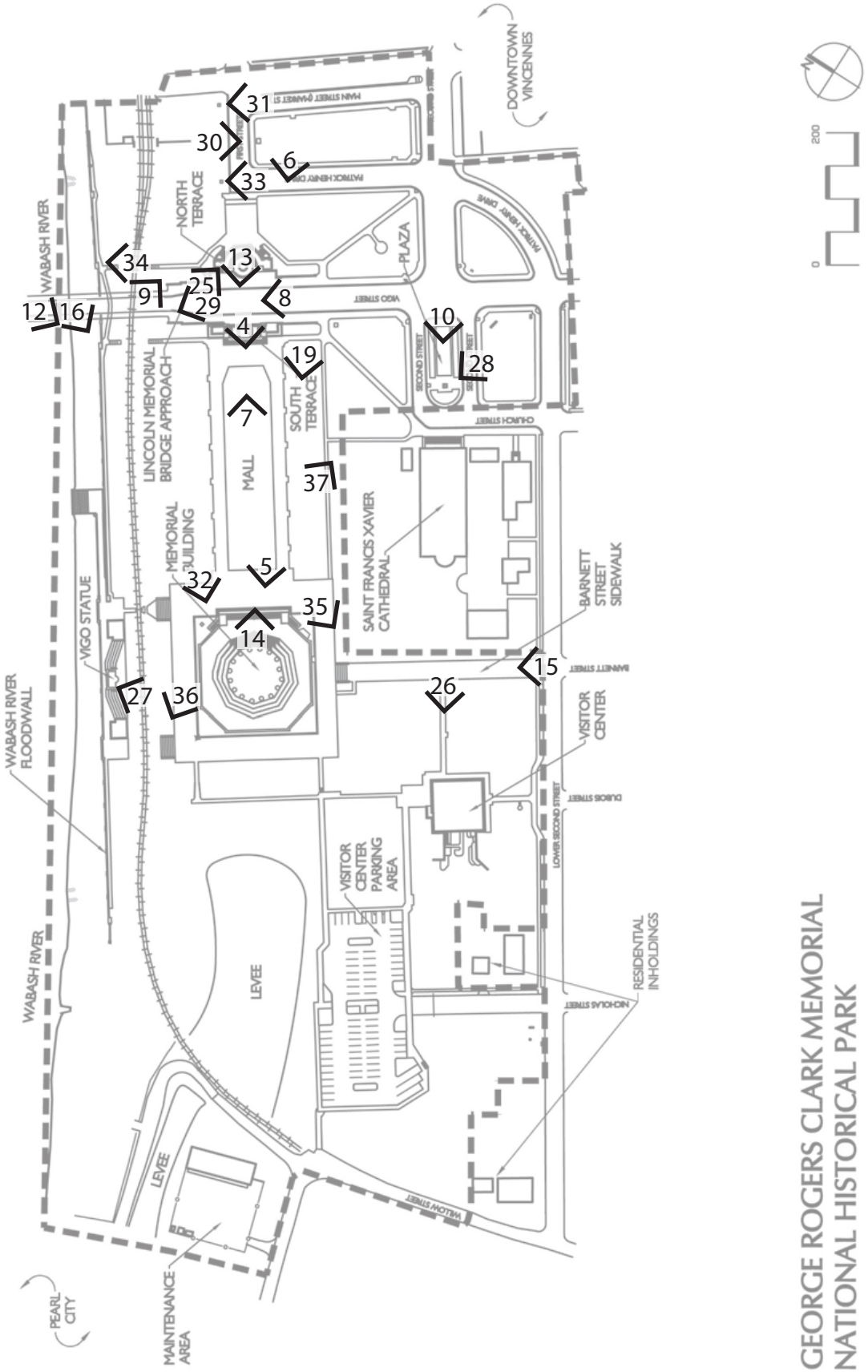


Figure 2. George Rogers Clark National Historical Park Site Plan, annotated to show locations of photographs. Jaeger Company, 2008, annotated by JMA, 2012.

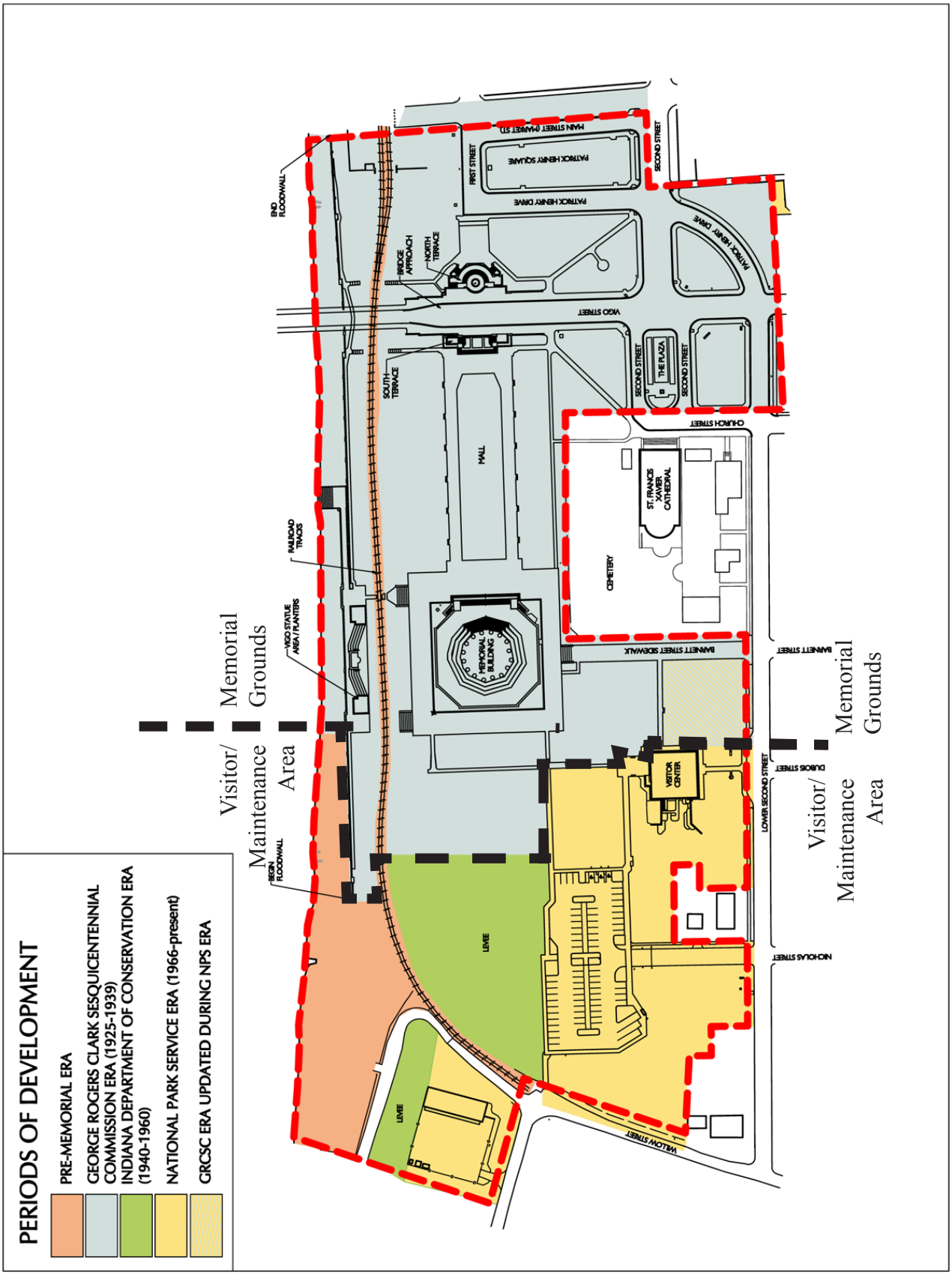


Figure 3. Spatial organization by period of development. Source: Jaeger, 2008; annotated by JMA, 2011.



Figure 4. The Memorial Building set within the Memorial Grounds, viewed from the north. Laura L. Knott, October 18, 2011.



Figure 5. The Memorial Building, viewed from the north. Laura L. Knott, October 18, 2011.



Figure 6. North Terrace of the Lincoln Memorial Bridge Approach, looking south. Laura L. Knott, October 19, 2011.



Figure 7. South Terrace of the Lincoln Memorial Bridge Approach, looking north. Laura L. Knott, October 19, 2011.



Figure 8. View looking west from the Lincoln Memorial Bridge Approach. Laura L. Knott, October 18, 2011.



Figure 9. Patrick Henry Square, left center and the North Terrace lawn provide gathering space for public events. Laura L. Knott, October 19, 2011.



Figure 10. Vigo Plaza. Jaeger Company, 2008.

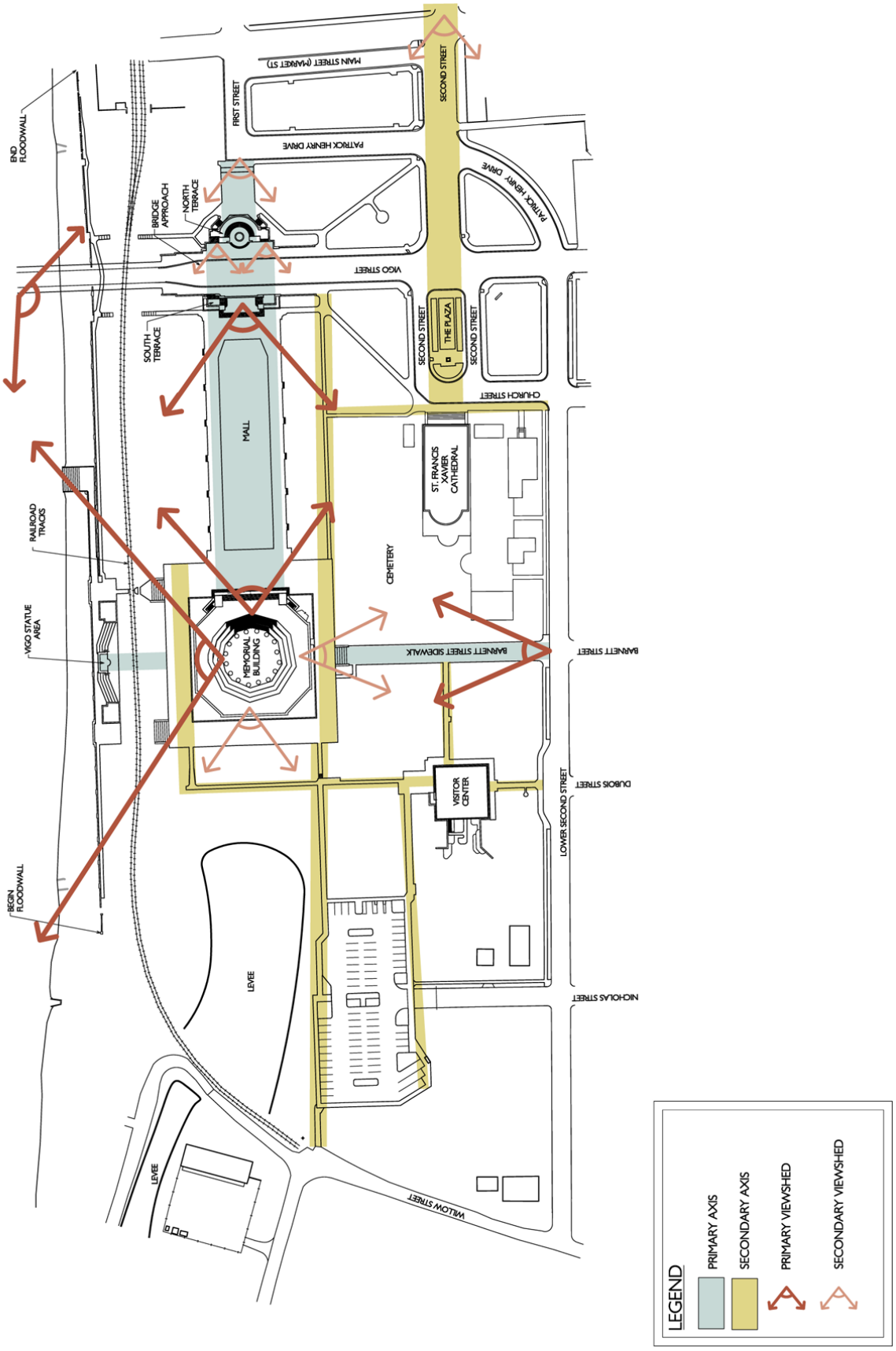


Figure 11. Views and vistas within the GERO site. Source: Jaeger, 2008.



Figure 12. View of the Memorial Grounds from the Lincoln Memorial Bridge. Laura L. Knott, October 18, 2011.



Figure 13. View of the Memorial Grounds from the North Terrace. Laura L. Knott, October 19, 2011.



Figure 14. View from the Memorial Building, looking north. Laura L. Knott, October 19, 2011.



Figure 15. View to Memorial Building, looking west. Laura L. Knott, October 19, 2011.



Figure 16. Vigo Plaza, river retaining wall, ramp, and stairways under renovation. Laura L. Knott, October 18, 2011.



Figure 17. Undated view of model of original landscape plan by Parsons, Courtesy of Richard Day, personal collection. Jaeger Company, 2008.

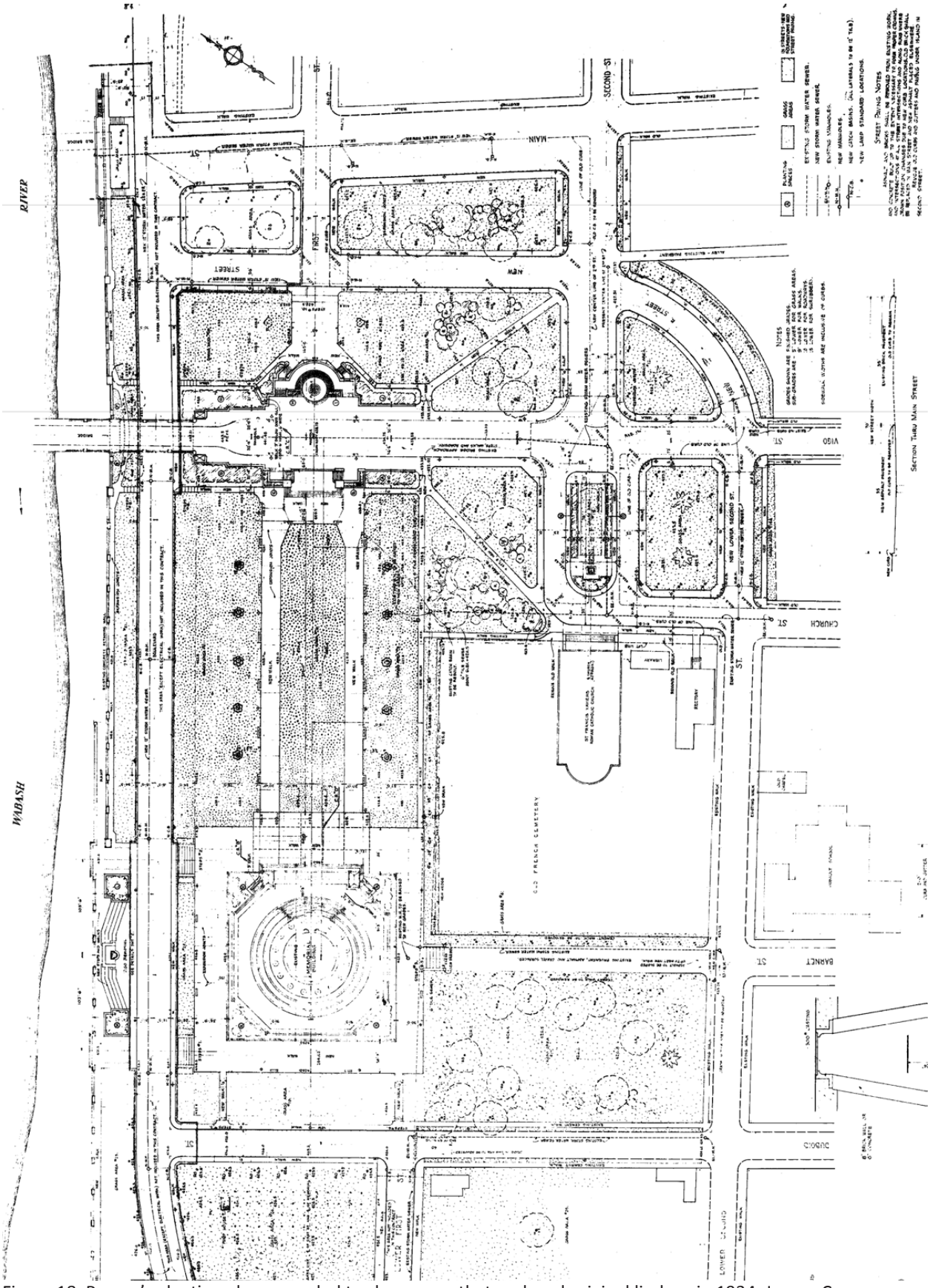


Figure 18. Parson's planting plan amended to show yews that replaced original lindens in 1934. Jaeger Company, 2008.



Figure 19. View of the east side of esplanade, looking south. The row of sweet gums to the left have survived from the period of significance. The three linden trees in the center remain from an attempt to replace the original lindens in the 1980s. Laura L. Knott, October 19, 2011.

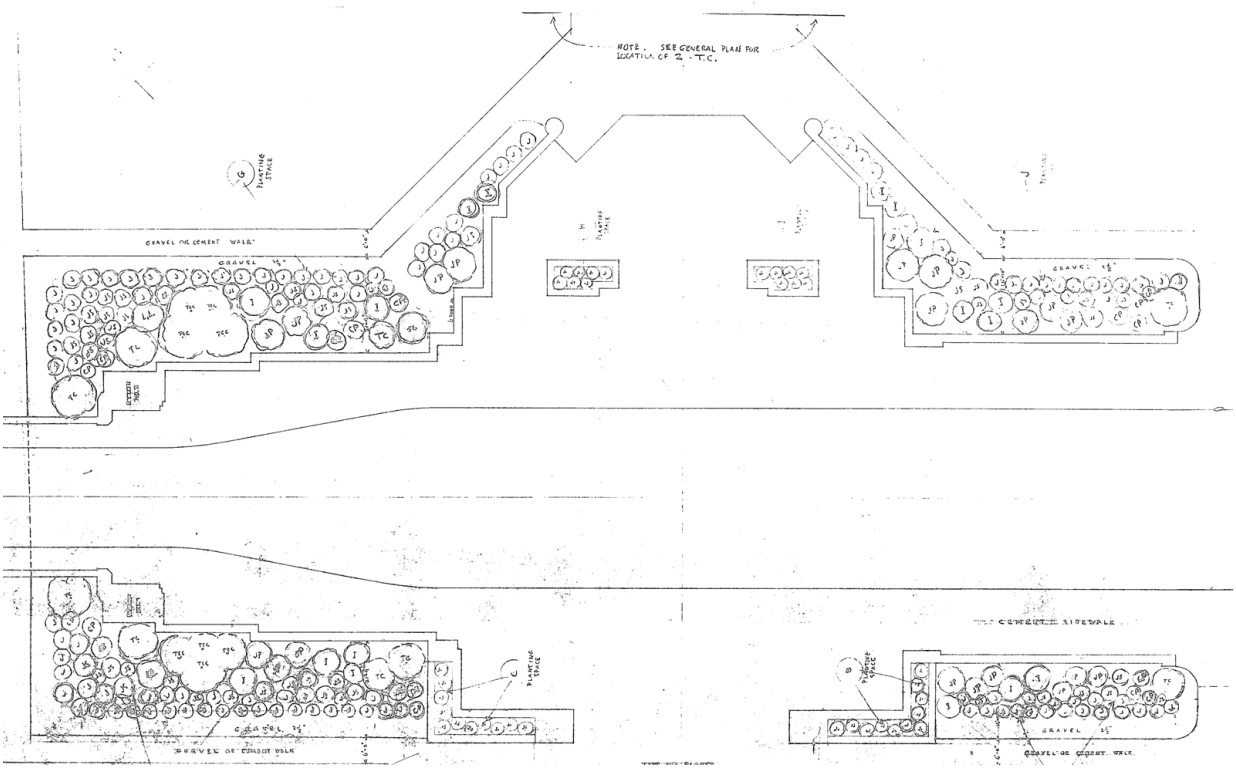


Figure 20. Parson's planting plan for the North and South terraces. Jaeger Company, 2008.



Figure 21. Monumental main entrance on the north side of the Memorial Building. The inscription and detailed cornice are visible at the top. Its fluted columns and cast bronze doors frame the entrance, which is surrmounted by a stylized eagle carved in granite. Laura L. Knott, October 19, 2011.



Figure 22. Bronze statue of George Rogers Clark by atop a fluted marble pedestal. Laura L. Knott, October 19, 2011.



Figure 23. Cast bronze grill with a dragon motif set into the marble benches on the periphery of the Memorial Building rotunda. Laura L. Knott, October 19, 2011.



Figure 24. One of the seven paintings by Ezra Winter; it depicts the British yielding possession of Fort Sackville to the Americans. Laura L. Knott, October 18, 2011.



Figure 25. The large circular skylight of the Memorial Building is composed of bronze and multiple panes of etched glass, originally color-tinted. Laura L. Knott, October 19, 2011.



Figure 26. Base of flagpole on the North Terrace. Patrick Henry Square and downtown Vincennes are visible in the background. Laura L. Knott, October 18, 2011.



Figure 27. George Rogers Clark Memorial Historic Park Visitor Center. Jaeger Company, 2008.



Figure 28. Vigo Statue, looking west. Laura L. Knott, October 19, 2011.



Figure 29. Father Gibault Statue. Laura L. Knott, October 19, 2011.



Figure 30. One of the two carved pylons depicting Tecumseh and The Prophet. Laura L. Knott, October 19, 2011.



Figure 31. The War Memorial. Jaeger Company, 2008.



Figure 32. The Headquarters Site Marker. Jaeger Company, 2008.



Figure 33. Fort Sackville Site Memorial, installed at the site in 1905 and moved to its current location in 1936. Laura L. Knott, October 18, 2011.



Figure 34. The Charles Gratiot Monument. Jaeger Company, 2008.



Figure 35. The Ferry Landing Plaque, restored in 2011. Brian McCutchen, 2012.



Figure 36. One of the granite benches installed in 1933. The existence of the slightly raised pedestal under the bench supports suggests that the bench may be resting on one of the remaining slabs of original exposed aggregate concrete. Laura L. Knott, October 19, 2011.



Figure 37. One of the historic street lamps found within the park. Jaeger Company, 2008.



Figure 38. Ornate utility cover dating to the 1930s. Laura L. Knott, October 18, 2011.