

Collection #
P 0380

HARRY E. WOOD COLLECTION, CA. 1880–1983

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Processed by

Pamela Tranfield

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Revised by Dorothy Nicholson

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Visual Collections Department
William Henry Smith Memorial Library
Indiana Historical Society
450 West Ohio Street
Indianapolis, IN 46202-3269

www.indianahistory.org

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COLLECTION INFORMATION

VOLUME OF
COLLECTION:

9 manuscript boxes, 1 box of black-and-white photographs, 14 boxes of graphics materials, 2 folders of oversized graphics, 4 albums, 1 oil painting and 4 nitrate negatives. Other items include textiles, wood craft products and furniture. See Scope and Content Note for box designations and locations.

COLLECTION DATES: ca. 1880-1983

PROVENANCE: Leora Wood Wells, Bloomfield, CT; Albert H. Wood, Franklin, IN, May 2000

RESTRICTIONS: Prior to 1 January 2025, class lists and grade records will be available only for serious researchers who use the records in statistical form. Researchers will be discouraged from disclosing names, but not prohibited. After January 1, 2025 all records in the collection will be open to the public without restriction.

Negatives, artifacts and oil painting may be viewed by appointment only.

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ALTERNATE FORMATS:

RELATED HOLDINGS:

ACCESSION NUMBER: 2000.0314, 2000.0748

NOTES:

HISTORICAL SKETCH

The Arts and Crafts Movement

As a reaction to the economic and social effects of the Industrial Revolution, the Arts and Crafts Movement arose in Britain in the 1880s. The Industrial Revolution precipitated mass social change in Britain, as individuals and families left farms and small craft businesses to work in cities and factories. The inexpensive, mass-produced items made in these factories flooded the marketplace and marginalized independent craft workers, forcing these people to accept factory jobs in order to earn a livelihood. The erosion of the cultural and economic significance of skilled craft workers was an affront to a group of intellectuals who valued hand-crafted items.

These intellectuals included William Morris, John Ruskin, and Gabrielle Dante Rossetti, the founders of the Arts and Crafts movement. The Arts and Crafts movement stressed simplicity over opulence, the use of indigenous materials, and honesty in design. The movement influenced design in areas as diverse as architecture, graphic design, wallpaper production, furniture making, and book design. British craftsmen, artists, and architects attempted to create unique designs that were attractive and functional. In Britain these unique items were usually created on commission, and purchased mainly by members of the upper class.

Gustav Stickley and Elbert Hubbard brought the Arts and Crafts movement to the United States in the late 19th century after a visit to Britain. Stickley operated a furniture factory in Binghamton, New York. In 1898 he began designing and marketing a line of furniture based on native materials. This work, known as Craftsman furniture, was intended to be functional, attractive, and affordable to the average working-class family. Elbert Hubbard founded the Roycroft Press in 1893 at East Aurora, New York. He later expanded his business to include furniture and leather

shops, a smithy, and an art school. Hubbard died in the sinking of the *Lusitania* in 1915.

Manual Education in the United States

The introduction of manual arts education in the United States in the 1880s only slightly preceded the arrival of the Arts and Crafts movement in this country. Education in manual training took root in the United States in the 1880s as part of a general movement of educational reform. The purpose of manual education was threefold: to keep boys in school, teach vocational skills, and provide young people with "leisure-time interests." In the early 1900s educators such as Harry E. Wood integrated the principals of "good design" espoused by the Arts and Crafts movement with the practical aspects of manual training. Wood and others believed that appreciation for aesthetic values, as well as lessons in reading, mathematical skills, and scientific principles could be integrated into manual training lessons.

Manual education, as taught and promoted by Wood and other educators, included practical lessons in bookbinding, technical drawing, and making useful and fun objects such as jewelry, picture frames, game boards, kites and windmills. Wood's students made jewelry and kites, drew plans for gardens, poured cement and cast bronze to make a sundial, and learned shoe repair. Proponents of manual education stressed that lessons should be relevant and hands-on; thereby keeping the student active and interested in staying in school.

Learning how to use tools and machines was only one component of manual education. By 1907 advocates of a growing "industrial education" or "manual training" movement stressed the need for instruction that would provide young adults with practical training in job-related skills. The Smith-Hughes Act of 1917 provided \$1.86 million in funding for vocational programs in public schools. As the act came into effect a new educational trend, progressive education, came to dominate American education interests. Advocates of progressive education stressed that children learn better by active involvement in activities rather than by rote memorization and drill. Progressive educators believed that children should be treated as individuals, and that school curriculums should be flexible to accommodate different learning styles. Industrial arts, including home economics and shop courses, provided a hands-on approach to learning that accommodated students who did not excel in academic work or wanted to learn practical skills.

Industrial education did not become an indispensable part of the American education system during Harry E. Wood's lifetime. Support for progressive education, and the development of industrial education in general waned during the 1930s and was out of favor by the early 1950s. The economic austerity of the Great Depression, followed by the entrenchment of conservative values during World War II and the cold war resulted in an American education system that favored a fundamental, academic curriculum.

Emmerich Manual Training High School, Wood High School

Manual training classes were first offered in Indianapolis at a summer school class in the Indianapolis High School in 1883. Summer schools in manual training continued to be taught at this school until 1888, after which mechanical drawing and wood working classes were offered to students at School no. 1 (later Shortridge High School) during the regular school year. William H. Bass, who would later establish Bass Photo Studios, taught the classes at School no. 1.

The popularity of these classes and the concurrent wave of interest by public officials in manual training education led to the construction of a new Industrial Training School building at 525 South Meridian Street in Indianapolis in 1895. The school was among the first institutions in the United States designed to accommodate vocational as well as academic instruction. Three-fourths of the curriculum was academic, which may have made the name "Industrial Training School" a misnomer. The name of the school was changed to Manual Training School in 1899, to Charles E. Emmerich Manual Training School in 1916, and finally to Manual High School in 1960. The school relocated to its present location at 2405 Madison Avenue in 1953. The facility on Meridian Street was renamed the Harry E. Wood Vocational Training School and operated until 1978. As of 2001 Eli Lilly, Inc. owned the building.

BIOGRAPHICAL SKETCH

Harry E. (Emsley) Wood, Sr., was born 26 September 1879 near Lexington, Illinois, the third child of Emsley Harrison

Wood, Jr., and Florence Robinson Wood. The family moved to Indianapolis shortly after Harry was born. Florence Robinson Wood died around 1882 and Emsley Wood married Sallie Bunger Lewis eleven months later. Emsley Harrison Wood worked in various jobs, including real estate sales and as a grocery clerk.

Harry E. Wood attended public schools in Indianapolis until about 1889 when he contracted Scrofulous, a strain of tuberculosis. The condition, coupled with his family's poverty, disrupted his formal education. He attended Manual Training High School in 1899 and worked as a cartoonist for the Indianapolis Star in 1900. Wood illustrated "Our Public Servants," a column of political satire written by Kin Hubbard.

Wood's affiliation with Indianapolis Public Schools (IPS) as an educator began in fall 1900 when he returned to Manual Training High School as an assistant art instructor under Otto Stark. He taught drawing and design at Manual until 1904 when he accepted a scholarship to the School of Industrial Art in Philadelphia. While in Philadelphia he met Bessie Houser, whom he would marry in 1907.

Wood attended art school for one semester and returned to Indianapolis in 1905 when his father fell ill. He taught jewelry making and manual training at Emmerich Manual Training High School and Shortridge High School from 1906 to 1910. In 1911 he was appointed director of Manual Training and Vocational Training for IPS. He was appointed director of Practical Arts in 1923, director of Fine and Practical Arts and Vocational Education in 1932, and director of Arts in 1936. Wood retired from IPS in 1950 and died 21 January 1951 in Indianapolis. He is buried in Crown Hill Cemetery. His wife, Bessie Houser Wood died in 1956.

Harry E. Wood suffered with arthritis from ca. 1935 but continued to be an active administrator, educator, speaker, and craftsman. He taught summer school courses in design and industrial arts at colleges and universities throughout the country, including Cornell University; Prang Art School in Cayuga, New York; State College of Washington at Pullman; Indiana State Teachers College, Terre Haute; Oregon State College in Corvallis; and Peabody College, Nashville, Tennessee. His students were primarily teachers. Wood's wife Bessie, and children Harry Jr., Albert, Virginia, and Leora often accompanied him on these trips. During World War II Wood was the supervisor of War Production Training for Indianapolis. He taught at Butler University in Indianapolis from 1945 until his death.

Wood was also active in professional organizations. He served as president of the Western Arts Association (1919–21); president of the Indiana Vocational Association (1927); secretary of the Western Arts Association (1927); president of the Design Guild (1928); and president of the Indiana Industrial Education Association (1932). He was also on the board of directors of the John Herron Art Institute and a member of Epsilon Pi Tau and Iota Lambda Sigma fraternities. Wood was ordained as an elder in the Tabernacle Presbyterian Church in 1925 and was associated with the Central Avenue Methodist Church for many years. He was also active in the Mystic Tie Masonic Lodge.

Wood published two books before his death: *Progressive Problems in Mechanical Drawing* and *Pre-Vocational and Industrial Arts*. This collection contains manuscript and visual material from *Progressive Problems in Mechanical Drawing* and another manuscript, *Principals of Design*.

Harry E. Wood was passionately interested in improving manual and industrial education instruction in American public schools. He was also a student of Otto Stark and a follower of the Arts and Crafts movement. His interest in "beautiful design," and commitment to educational innovation and reform is reflected in the drawings, designs, speeches, lectures, class materials, and personal items in this collection. Wood's ideas present dominant themes in American education from the early 1900s to the 1950s.

Sources:

Material in the collection.

"Arts and Crafts Movement." [cited 20 November 2000]. <http://www.gray-cells.com/ArtsAndCrafts/Content/Intro.html>

Barrett, Neal. "The Heritage of Arts and Crafts Furniture." *Popular Mechanics*, 1 November 1997 [cited 20 November 2000]. <http://www.britannica.com>

Encyclopedia Britannica. s.v. "Hubbard, Elbert." [cited 20 November 2000]. <http://www.britannica.com>

Encyclopedia Britannica. s.v. "Stickley, Gustav." [cited 20 November 2000]. <http://www.britannica.com>

Foster, Patrick N. "Lessons from History: Industrial Arts/Technology Education as a Case." *Journal of Vocational and Technical Education* 13, no. 2 (Spring 1997). [cited 21 November 2000].

<http://scholar.lib.vt.edu/ejournals/JVTE/v13n2/Foster.html>

Taylor, Robert M., Jr., and Barry Shifman. "Utility Embellished by Skilled Hands: The Arts and Crafts Movement in Indianapolis." *Traces of Indiana and Midwestern History* 6 no. 1 (Winter 1997). 4-7.

The Ivian. Indianapolis: Emmerich Manual Training High School, 1957.

The Ivian. Indianapolis: Manual High School, 1960.

SCOPE AND CONTENT NOTE

The collection contains manuscript and printed material, pencil drawings, pen-and-ink drawings, watercolor paintings, black-and-white photographs, nitrate negatives, albums, stencils, scrapbooks, textiles, woodcraft products, furniture and one oil painting. Wood's drawings and watercolor paintings are housed in sketchbooks or as individual items in folders. Most material is stored in document cases and oversize boxes. Items such as textiles, woodcraft products, and furniture are stored as artifacts in the Artifacts Storage area of the Indiana Historical Society.

The processor arranged the collection into seven series. **Series 1: Teaching** consists of manuscript and printed material, correspondence, clippings, and graphics related to Harry E. Wood's career as a teacher and administrator. Manuscript Collections material in box 1 includes speeches and lectures delivered to various audiences between 1905 and 1950. Correspondence related to speaking engagements and Wood's book *Progressive Problems in Mechanical Drawing, II* is stored in Manuscript Collections: box 2, folder 34. This box also includes manuscript material originally included in a document box labeled "Teaching." This material consists of speeches, and material from lessons related to teacher education.

Manuscript material related to Wood's book *Principles of Design* is stored in Manuscript Collections: box 2, folders 38-41 and Manuscript Collections: box 3, folders 1-3. Box 3 also contains a draft and a final copy of Wood's last book, *History of Art, Practical Arts and Vocational Education in the Indianapolis Public Schools* (folders 4 and 5) and correspondence and contracts from publishers dating from 1907 to 1947 (folder 6). Box 3 folders 8-11 are titled "Craft Work in Process." These folders include lesson plans, ideas for instructional procedures, and correspondence related to committee work.

Manuscript Collections: box 4 includes curriculum material that Wood used to teach summer school courses in design and manual arts at colleges and universities in Indiana and across the United States from 1927 to 1950. Box 4 also contains correspondence relating to the planning, initiation, and termination of those teaching positions. Class lists and student grade records are included in this material. Restrictions on the use of class lists and student grade records, as outlined on the Patron Information (page 1) of this collection guide, apply until 1 January 2025.

Other items in Manuscript Collections: box 4 include clippings regarding Wood's career, and a biographical sketch that Wood wrote in ca. 1950 (folder 17). Box 5 contains illustrated, step-by-step lesson plans for manual arts projects. Wood used these lesson plans during the 1940s and 1950s while teaching summer school courses for teachers at Butler University in Indianapolis.

Oversize manuscript material in Series 1 is stored in three OVA-size boxes (boxes 6-8) that are stored in the Printed and Manuscript Materials storage area of Visual Collections. Box 6 includes two scrapbooks that contain clippings, articles, and speeches written by Wood in the 1920s. Box 7 contains copies of the journal *Studio Year Book of Decorative Arts* dating from ca. 1905 to ca. 1909. Copies of the *Industrial Arts Magazine* dating from January 1916 to January 1919 are stored in Box 8. Wood used these publications as sources for design ideas and pedagogy early in his career.

Series 2: Graphics includes illustrative and craft material related to Wood's teaching career and personal activities. Material stored in Upright Graphics boxes 1-3 includes stencils, photograms, blueprints, and albums. The albums

include sketches (pen-and-ink, and pencil) and block prints. Wood made the sketches, while the block prints appear to be examples of students' work. OVA Graphics, Box 1 includes pencil sketches of flowers drawn by Wood between ca. 1897 and ca. 1903, and a series of watercolor paintings of flowers. Other illustrations stored in this box include pen-and-ink, and pencil drawings likely used in classes to show techniques in press printing and shoe repair, and drawings used in Wood's books *Progressive Problems in Mechanical Education II*, and *Principles of Design*.

OVA Graphics, box 3, contains works made principally by Wood in watercolor, charcoal, pen-and-ink, and graphite. OVB Graphics, box 1, includes illustrations from *Progressive Problems in Mechanical Education II*, and *Principles of Design*. Illustrations that show aspects of shoe repair, and blueprint drawings of simple furniture designs and craft items are also stored in this box. OVB Graphics, box 2, contains Japanese stencils made or purchased by Wood ca. 1906.

Wood operated the Wood School of Design from ca. 1904. Only letterhead and little else documents the Wood School in the collection. Wood used the letterhead as notepaper (Manuscripts, box 1, folder 4).

Series 3: Photographs includes black-and-white images of jewelry, fabric patterns and furniture designed by Wood between ca. 1905 and ca. 1920. Wood used photographs on a limited basis to illustrate lessons. Images in the folder titled Design Ideas [Monument Circle, Columbia Club] in Photographs, Box 1, Folder 4, show examples of ornamental ironwork on structures on and around the Soldiers and Sailors Monument in Indianapolis. Images of Wood consist of portraits made between ca. 1881 and 1946. Photographs of Wood as a baby and as a young man decorate a hand-copied poem titled *O Little Mother of Mine* by Walter H. Brown.

Series 4: Personal, includes diaries, letters, legal documents, and clippings dating from 1906 to 1958. Correspondence includes two letters written by Harry E. Wood to Bessie Houser Wood in June 1922. Wood wrote the letters while traveling to Pullman, Washington to teach at the State College in Pullman. Wood also kept a diary of his experiences at Pullman. The diary includes entries made by Wood on the journey to Pullman by train, via Minnesota, Montana, and Idaho. Wood comments about the condition of towns passed along the route, the landscape, the weather, and the behavior of passengers on the train. Other entries describe sightseeing trips to locations in Washington State. The diary and correspondence are stored in Manuscript Collections: box 9, folder 6.

Wood kept a second diary that documents his activities in Washington State in July 1922, and his return trip by train to Indianapolis (Manuscript Collections: box 9, folder 7). The text of the diaries shows that Wood was a keen observer of behavior and surroundings. In an entry dated 22 July possibly in Spokane, Washington, Wood describes the furniture in a hotel lobby as being arranged in a "living room style" which gave a "homey atmosphere seldom seen in a hotel lobby." He goes on to say that "the stifling odor from the cigar smoker was missing here and instead you saw the hats doffed by men as they passed through or sat down. The predominant colors, ivory and gold, were toned up with spots of oriental red and Persian blue, and saying the color scheme was rich is putting it mildly. My three dollars spent here was a paying investment."

Other correspondence in this series consists of a letter from Mrs. C. H. Barnaby of Greencastle regarding a piece of Wood's jewelry (Manuscript Collections: box 9, folder 2), and letters to and from lawyer Edwin Steers of Fenton, Steeres, Beasley & Kee of Indianapolis regarding tax and lease payments on property at Lake Tippecanoe, Kosciusko County (Manuscript Collections: box 9, folder 5). Legal documents include a lease agreement for the Tippecanoe property and the deed for the Wood home at 5015 College Avenue (Manuscript Collections: box 9, folder 4).

Material related to Wood's craftwork includes a notebook that lists an inventory of jewelry made by Wood between 1906 and 1910. A note written by Harry Wood, Jr. in 1983 is inserted in the notebook. The note discusses Wood's work habits, family, and friends.

Series 5: Artifacts includes furniture made by Harry E. Wood: one work bench, one sewing table, one drop-leaf table, one desk, one rocking chair, and one desk chair. Wood did not make the chairs, but the desk chair is upholstered in a sample of Wood's hand-stenciled fabric. The series also contains fourteen samples of hand-stenciled fabrics made by Wood ca. 1907-ca. 1912. Other items include coaster sets, memo holders, letter openers, a wooden box, a portable easel, and leather portfolio. Colleagues presented the portfolio to Wood in 1947 at a banquet held in his honor. The

artifacts are stored in the Artifacts Storage Area of the Indiana Historical Society.

Series 6, Albert H. Wood, is stored in Manuscript Collections: box 9. The series consists of printed and manuscript material created or accumulated by Harry E. Wood's son, Albert H. Wood. Three folders contain class lists, lesson plans, notes, and grades associated with teaching activities at Butler University between 1951 and 1956. Restrictions on the use of class lists and student grade records, as outlined on page 1 of this collection guide, apply until 1 January 2025. Folder 15 includes clippings regarding Wood High School. The clippings date between 1953 and 1980. **Series 7, Harry Wood, Jr.**, is also stored in Manuscript Collections: box 9. The series contains three concert programs related to performances at the University of Wisconsin in 1928-29. Harry Wood, Jr., participated in those concerts.

SERIES CONTENTS

Series 1: Teaching

Speeches and Lectures, Lecture Notes, Correspondence, Conference and Committee Reports, Course Material, Teaching Theory, Art Theory, Clippings, Publications, Biographical Information, Visual Aids, Student Work, Textbooks, 1905-50

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"Semi-Industrial Schools," Cornell University, 1910

Lecture: "Organization of Manipulative Work in Different Kinds of Schools," Cornell University, 1910

"The Correlation of Art and Manual Training in High Schools," May 1910

[Speech] before the Principals Club, "Applied Art," 1911

Graduation, Clemens Vonnegut High School, 1911
[speech before friends and relatives of students]

"An Easy Approach to Designing an Industrial Arts Project," State Teachers Association, 1920

President's Address, Western Arts Association, Detroit, Michigan, 4 May 1920

"Design," Oct. 1920

"The Relation of Industrial Arts to the Vocational Education Program," 1924

"Rating of Teachers," WAA [Western Art Association] Round Table, May 1925

"The Place of Industrial Arts in the Junior High School," June 1925

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<p>“Preparing Magazine Articles,” Writers [?] Club [ca. 1930]</p>	<p>Manuscript Collections: Box 1, Folder 13</p>
<p>“A Stimulator for Industrial Arts,” Chicago, 7 Jan. 1930</p>	<p>Manuscript Collections: Box 1, Folder 14</p>
<p>“Design in Fine and Applied Art,” Illinois State Teachers’ Association, 28 Apr. 1930</p>	<p>Manuscript Collections: Box 1, Folder 15</p>
<p>“Educational Opportunity,” New August PTA, 12 Jan. 1932</p>	<p>Manuscript Collections: Box 1, Folder 16</p>
<p>“Fingers and Thumbs,” Radio Talk, WKBF, 13 Jan. 1932</p>	<p>Manuscript Collections: Box 1, Folder 17</p>
<p>“Design” by Harry E. Wood, before the I.I.E.A. [Indianapolis, Indiana Educators Association] Kokomo, Ind.</p>	<p>Manuscript Collections: Box 1, Folder 18</p>
<p>“Design” [n.d.]</p>	<p>Manuscript Collections: Box 1, Folder 19</p>
<p>“Design in Relation to Manual Training” [16 Apr. 1932]</p>	<p>Manuscript Collections: Box 1, Folder 20</p>
<p>[Speech at] School no. 9, 24 Feb. 1933</p>	<p>Manuscript Collections: Box 1, Folder 21</p>
<p>[Speech at] Rotary Club, Lebanon Indiana, 15 Mar. 1933</p>	<p>Manuscript Collections: Box 1, Folder 22</p>
<p>“Practical Education,” for publication in Charleston, Illinois Normal School Paper, 20 Mar. 1933</p>	<p>Manuscript Collections: Box 1, Folder 23</p>
<p>“Handicraft Activities in Club Work,” Kirshbaum Center</p>	<p>Manuscript Collections: Box 1, Folder 24</p>
<p>“Design,” I.I.E.A. [Indianapolis, Indiana Educators Association] Muncie, Indiana 18 Apr. 1933</p>	<p>Manuscript Collections: Box 1, Folder 25</p>
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<p>[Speech] “What Can We Do About It?” [co-operative school concept, n.d.]</p>	<p>Manuscript Collections: Box 1, Folder 27</p>
<p>“The Use of Leisure,” 1934</p>	<p>Manuscript Collections: Box 1, Folder 28</p>
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<p>[Speech] C.A.H.S. [Crispus Attucks High School] Business Men’s Lunch, 17 Oct. 1934</p>	<p>Manuscript Collections: Box 1, Folder 30</p>
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“Opportunity,” 12 Nov. 1935	Manuscript Collections: Box 1, Folder 34
“Design for Industrial Arts Made Easier,” WAA [Western Art Association] Nashville, Tenn. Apr. 1936	Manuscript Collections: Box 1, Folder 35
“How Shall Industrial Arts Function in Connection with the Newer Conceptions of Education?” 24 Oct. 1936	Manuscript Collections: Box 1, Folder 36
“Design for Industrial Arts Made Easier,” Cedar Falls, Iowa, 24 Oct. 1936	Manuscript Collections: Box 1, Folder 37
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[Speech] Kiwanis Club, Soux [sic] City Iowa, 10 Oct. 1940	Manuscript Collections: Box 1, Folder 49

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Teaching [“Questions Relative to the Designing of a Printed Page,” ca. 1930s]	Manuscript Collections: Box 2, Folder 21
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Teaching [“Report of the Committee on the Teaching of Manual and Industrial Arts”] 1922	Manuscript Collections: Box 2, Folder 24
Teaching [“High Spots in the Western Arts Association Convention”] Memphis, 1925	Manuscript Collections: Box 2, Folder 25

[Essay on Printed Fabrics, Block Printing, n.d.]	Manuscript Collections: Box 2, Folder 26
[Essay on Jewelry Making, n.d.]	Manuscript Collections: Box 2, Folder 27
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[Report on Meeting re: Vocational Education, ca. 1940s]	Manuscript Collections: Box 2, Folder 29
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Industrial (Indiana) 1908-51	Manuscript Collections: Box 6, Folder 2
[Graphics and design ideas from printed sources, ca. 1920s]	Manuscript Collections: Box 2, Folder 32
[Scrapbook, graphics ideas, clippings re: art supply sources, ca. 1920s]	Manuscript Collections: Box 6, Folder 4
Idea Sheets, ca. 1920s	Manuscript Collections: Box 2, Folder 33
Pencil drawings, possibly related to publication idea [originally stored in Box 2, Folder 33]	OVA Graphics, Box 1, Folder 10
Pencil drawings, ca. 1919	OVB Graphics, Box 1, Folder 10
Comments on Mech. Drawing Book [correspondence] 1927	Manuscript Collections: Box 2, Folder 34
<i>Progressive Problems II</i> , ca. 1920s	Manuscript Collections: Box 2, Folder 35
<i>Design for Industrial Arts</i> , by Harry E. Wood, 1936	Manuscript Collections: Box 2, Folder 36
Design Ideas [Monument Circle, Columbia Club, ironwork studies, photographs, ca. 1905]	Photographs, Box 1, Folder 4
[The Wood School of Design, <i>Principles of Design</i> ,	Manuscript Collections:

in draft, fragment ca. 1930s]	Box 2, Folder 37
[<i>Principles of Design</i> , draft fragments, ca. 1930s]	Manuscript Collections: Box 2, Folder 38
[<i>Principles of Design</i> , draft, ca.1930s]	Manuscript Collections: Box 2, Folder 39
[<i>Principles of Design</i> , draft fragment, ca. 1930s]	Manuscript Collections: Box 2, Folder 40
<i>Principles of Design</i> , original manuscript, revisions marked, [ca. 1930s] (1 of 2)	Manuscript Collections: Box 2, Folder 41
<i>Principles of Design</i> , original manuscript, revisions marked [ca. 1930s] (2 of 2)	Manuscript Collections: Box 3, Folder 1
<i>Principles of Design</i> , original manuscript illustrations, revisions marked [originally stored in Box 3, Folder 1]	OVA Graphics, Box 1, Folder 17
<i>Principles of Design</i> , by Harry E. Wood, edited and retyped, carbon [ca. 1930s]	Manuscript Collections: Box 3, Folder 2
<i>Principles of Design</i> , Harry E. Wood, 1939	Manuscript Collections: Box 3, Folder 3
“Dad’s ‘History of Art, Practical Arts and Vocational Education in the Indianapolis Public Schools,’ first typed version w/corrections” 1950	Manuscript Collections: Box 3, Folder 4
History of Art, Practical Arts and Vocational Education in the Indianapolis Public Schools, 1950	Manuscript Collections: Box 3, Folder 5
Publications materials, 1907-47 [correspondence, contracts]	Manuscript Collections: Box 3, Folder 6
[“Organization, Administration, Problems in Teaching Industrial Education”] 1937-40	Manuscript Collections: Box 3, Folder 7
Craftwork in process [ca. 1940-1942] (1 of 3)	Manuscript Collections: Box 3, Folder 8
Craft Work in Process [Correspondence, lectures, bibliographies, ca. 1940-1942] (2 of 3)	Manuscript Collections: Box 3, Folder 9
Craft Work in Process [Correspondence, lectures, bibliographies, ca. 1940-1942] (3 of 3)	Manuscript Collections: Box 3, Folder 10
[Craft Ideas, sample page from folder “Craftwork in Progress,” ca. 1940s]	OVB Graphics, Box 1, Folder 8
“Shop Organization and Management” by Harry E. Wood [Summer 1940]	Manuscript Collections: Box 3, Folder 11

Visual Aids by Harry E. Wood [Summer 1940]	Manuscript Collections: Box 3, Folder 12
“Studies in Craft Work,” 1946	Manuscript Collections: Box 3, Folder 13
“Marks of Ownership” [n.d.]	Manuscript Collections: Box 3, Folder 14
“Principles of Design” by Harry E. Wood; Program of Design Class, 1940 (1 of 4)	Manuscript Collections: Box 3, Folder 15
“Principles of Design” by Harry E. Wood; Program of Design Class, 1940 (2 of 4)	Manuscript Collections: Box 3, Folder 16
“Principles of Design” by Harry E. Wood; Program of Design Class, 1940 (3 of 4)	Manuscript Collections: Box 3, Folder 17
"Principles of Design," Harry E. Wood, 1939 (4 of 4)	Manuscript Collections: Box 3, Folder 18
Blueprint drawing, layout for Industrial Arts or Craft Classroom	OVB Graphics, Box 1, Folder 9
Pen and ink illustrations on cardboard, illustrations for “Principles of Design” laid out as per plate layout, figures 1–144 [originally stored in Box 3, Folder 18]	OVB Graphics, Box 1, Folder 4
Pen and ink illustrations on cardboard, illustrations for “Principles of Design” laid out as per plate layout, figures 145–303[originally stored in Box 3, Folder 18]	OVB Graphics, Box 1, Folder 5
Pen and ink illustrations on cardboard, illustrations for “Principles of Design” laid out as per plate layout, [originally stored in Box 3, Folder 18]	OVB Graphics, Box 1, Folder 2
Pen and ink illustrations on cardboard, illustrations for “Principles of Design” laid out as per plate layout, [originally stored in Box 3, Folder 18]	OVB Graphics, Box 1, Folder 3
Pen and ink; pencil drawings, illustrations from folder titled “coasters and book ends” Splash spot designs [originally stored in Box 3, Folder 18] (1 of 3)	OVB Graphics, Box 1, Folder 13
Pen and ink; pencil drawings, illustrations from folder titled “coasters and book ends” Splash spot designs [originally stored in Box 3, Folder 18] (2 of 3)	OVB Graphics, Box 1, Folder 14
Pen and ink; pencil drawings, illustrations from folder titled “coasters and book ends” Splash spot designs [originally stored in Box 3, Folder 18] (3 of 3)	OVB Graphics, Box 1, Folder 15

3)

“Visual Aids for Industrial Arts,” 1934-40 [theory]
(1 of 2)

Manuscript Collections:
Box 3, Folder 19

“Written and Visual Teaching Aids for Industrial
Arts,” 1934-40 [theory] (2 of 2)

Manuscript Collections:
Box 3, Folder 20

Utah 1939; Miscellaneous Correspondence, 1939-41
(1 of 3)

Manuscript Collections:
Box 4, Folder 1

Utah 1939; Miscellaneous Correspondence, 1939-41
(2 of 3)

Manuscript Collections:
Box 4, Folder 2

Utah 1939; Miscellaneous Correspondence, 1939-41
(3 of 3)

Manuscript Collections:
Box 4, Folder 3

State College, Washington [lecture notes, grades]
1922

Manuscript Collections:
Box 4, Folder 4

Industrial Arts Design, Harry E. Wood [Terre Haute
Normal School] Summer 1927, 1928

Manuscript Collections:
Box 4, Folder 5

Methods of Industrial Arts, Harry E. Wood [Terre
Haute Normal School] Summer 1928

Manuscript Collections:
Box 4, Folder 6

Indianapolis Public Schools, Course of Study in
Industrial Arts, Jan. 1940

Manuscript Collections:
Box 4, Folder 7

[Butler University: Correspondence, Class
Schedules] 1945-50

Manuscript Collections:
Box 4, Folder 8

[Butler University, 1946-48, and Exceptional Child
Conference]

Manuscript Collections:
Box 4, Folder 9

Butler University Summer Work Shop, The
Exceptional Child, July 1947 [teaching notes]

Manuscript Collections:
Box 4, Folder 10

Butler University, 319; 1946-47 (1 of 2)
[Exceptional Child Conference]

Manuscript Collections:
Box 4, Folder 11

Butler University, 319; 1946-47 (2 of 2)

Manuscript Collections:
Box 4, Folder 12

Butler University, 319 and 320; 1948, 1949, and
1950 (1 of 2)

Manuscript Collections:
Box 4, Folder 13

Butler University, 319 and 320; 1948, 1949, and
1950 (2 of 2)

Manuscript Collections:
Box 4, Folder 14

[Career, clippings and correspondence] 1936-50

Manuscript Collections:
Box 4, Folder 15

Harry E. Wood, personal, 1908-50

Manuscript Collections:

	Box 4, Folder 16
Harry E. Wood, personal photographs, 1920s–50	Photographs, Box 1, Folder 9
“Biographical Sketch of Training and Experience of Harry E. Wood” [ca. 1950]	Manuscript Collections: Box 4, Folder 17
Theory of Color, Munsell System [n.d.]	Manuscript Collections: Box 4, Folder 18
Theory of Color, Munsell System [ca. 1940s]	Manuscript Collections: Box 4, Folder 19
Sketches (people) and places [ca. 1903–ca 1906]	Upright Graphics, Box 1, Folder 21
[Color, 1938–45]	Manuscript Collections: Box 4, Folder 20
Printing illustrations for lectures by Wood [n.d.]	Manuscript Collections: Box 5, Folder 1
Crafts, Kicer Pictures [n.d.]	Manuscript Collections: Box 5, Folder 2
Cement [n.d.]	Manuscript Collections: Box 5, Folder 3
To Make [n.d.]	Manuscript Collections: Box 5, Folder 4
[Candlestick, n.d.]	Manuscript Collections: Box 5, Folder 5
Paper Boxes [n.d.]	Upright Graphics, Box 1, Folder 10
Stick Printing [n.d.]	Manuscript Collections: Box 5, Folder 6
Felt Work	Artifacts: 2000.0314
“Splash Spot Design,” [ca. 1920s]	Manuscript Collections: Box 5, Folder 7
Splash Spot Design [ca. 1920s, includes instructions and purpose for craft]	OVA Graphics, Box 1, Folder 9
Design [concentration on curves, ca. 1930s] (1 of 2)	Upright Graphics, Box 1, Folder 17
Design [concentration on curves, ca. 1930s] (2 of 2)	Upright Graphics, Box 1, Folder 18
[photographs, images of patterns and designs on	Photographs,

fabrics] and 1 photograph of hair comb (1 of 3)	Box 1, Folder 1
[photographs, images of patterns and designs on fabrics] (2 of 3)	Photographs, Box 1, Folder 2
[photographs, images of patterns and designs on fabrics] (3 of 3)	Photographs, Box 1, Folder 3
“Blueprint Making,” [ca. 1940s]	Manuscript Collections: Box 5, Folder 8
Making Loose Leaf Hinged Back Book, by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 9
Making Loose Leaf Hinged Back Book, by Harry E. Wood [revised, ca. 1940s]	Manuscript Collections: Box 5, Folder 10
“Making a Dauber,” by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 11
“Making a Memo Pad Cover,” [ca. 1940s]	Manuscript Collections: Box 5, Folder 12
“Abstract Line Motifs,” by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 13
Making Small Fold Back Note Book, by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 14
Making Envelope Opener, Splash Spot Design [ca. 1940s]	Manuscript Collections: Box 5, Folder 15
Making Single Signature Sewed Book, by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 16
“Making a Tapping Tool,’ by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 17
“Designing a Four Part Symmetrical [sic] Design Abstract Line Motif” for Coaster, by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 18
Index of Craft Work [ca. 1940s]	Manuscript Collections: Box 5, Folder 19
“Splash Spot Motifs,” by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 20
Tabulation Lesson Sheets [ca. 1940s]	Manuscript Collections: Box 5, Folder 21
“Salvaging Tin from Cans,” by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 22
“Making a Metal Tray from Tin Can End,” by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 23

Making a Letter Holder, by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 24
Making a Memo Pad Holder, Splash Spot Motif, by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 25
Making a Memo Pad Cover, Abstract Line Design, by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 26
Making a Leather Blotter Cover, Abstract Line Design, by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 27
Making a Memo Pad Cover, Nature Motif Design, by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 28
“Nature Motifs,” by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 29
“Designs for Leather Work Project No. 1, Blotter Cover, Using Nature Motif,” [ca. 1940s]	Manuscript Collections: Box 5, Folder 30
“Design for Leather Work Project No. 2, Blotter Cover, Using Splash Spot Motif,” [ca. 1940s]	Manuscript Collections: Box 5, Folder 31
Making a Hot Metal Dish Mat, by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 32
Making Japanese Sewed Book, by Harry E. Wood [ca. 1940s]	Manuscript Collections: Box 5, Folder 33
Design Labels [ca. 1940s]	Upright Graphics, Box 2, Folder 7
“The Ever Watching Shepherd Over Man” [essay on a painting by Wood, by Jack Thompson, Crispus Attucks High School, ca. 1940s]	Manuscript Collections: Box 5, Folder 34
Vocational Training Record Card, Tiff Crutchfield, Manual High School, 1940	Manuscript Collections: Box 5, Folder 35
<i>Handbook for Students of English</i> , Arsenal Technical Schools, Indianapolis, 1925	Printed Collections: pam PE1111.H36 1925
<i>The Arsenal Cannon</i> , vol. 4, no. 1, 1930	Printed Collections: LD7501.I4649 A77
<i>The Principles of Design</i> , by Ernest A. Batchelder, 1906	Printed Collections: NK1510.B38 1906
<i>Hand-Wrought Metal Work in Wrought Iron Hammered Copper and Brass</i> , Gustav Stickley	Printed Collections: TT205.S84 1900
<i>Theory and Practice of Teaching Art</i> , by Arthur Wesley Dow, ca. 1909	Printed Collections: N88.D75 1908

The Industrial Arts Magazine, Jan. and Sept. 1916;
Nov. and Dec. 1917; Mar. and June 1918; Jan. 1919

Principles of Color and Color Mixing, J. H.
Bustanoby, 1947

The Principles of Design, Ernest A. Batchelder, 1906

Journal: *Studio Year-Book of Decorative Arts*, 1908;
and 3 issues of *Studio Year-Book of Decorative Art*,
ca. 1904

Journal: *The Industrial Arts Magazine*, Jan. and Sept.
1916; Nov. and Dec. 1917; Mar. and June 1918; Jan.
1919.

Creative Art Crafts, vol 1. Pedro deLemos
(Worcester: Davis Press, 1943); *Creative Art
Crafts*, vol 2. Pedro deLemos (Worcester: Davis
Press, 1945)

Art Metal [ca. 1904–18]

General Leathercraft, Raymond Cherry
(Bloomington, Ill.: McKnight and McKnight, 1940)

Manuscript Collections:
Box 8

Printed Collections:
TT310.B82 1947

Printed Collections:
NK1510.B38 1906

Manuscript Collections:
Box 7

Manuscript Collections:
Box 8

Manuscript Collections:
Box 8

Manuscript Collections:
Box 8, Folder 1

Manuscript Collections:
Box 8, Folder 2

Series 2: Graphics, Scrap Books, Sketches, Illustrations, Stencils, Blue Prints, ca. 1897–40s

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Scrapbook [enclosures from scrapbook in
Manuscript Box 6, Folder 3, ca. 1899–1904]

[Scrapbook, sketches and tracings, jewelry designs,
ca. 1905]

[Park scenes, pen and ink sketches, ca. 1903]

[Poster design? pencil sketch]

Flowers, sketches, ca. 1903 (1 of 3)

Flowers, sketches, ca. 1903 (2 of 3)

Flowers, [ink and watercolor] 1903 (3 of 3)

[Pencil sketches, notes, ca. 1904]

CONTAINER

Upright Graphics,
Box 1, Folder 1

Album Storage: PAB

Upright Graphics,
Box 1, Folder 2

Upright Graphics,
Box 1, Folder 3

Upright Graphics,
Box 1, Folder 4

Upright Graphics,
Box 1, Folder 5

Upright Graphics,
Box 1, Folder 6

Upright Graphics,
Box 1, Folder 7

Metal and wood [sketches of wood and metal boxes] 1906	Upright Graphics, Box 1, Folder 8
Design [n.d.]	Upright Graphics, Box 1, Folder 9
Paper boxes [n.d.]	Upright Graphics, Box 1, Folder 10
[Calendar, Oct.-Dec. 1907]	Upright Graphics, Box 1, Folder 11
Library [includes cartoon, etching, ca. 1920s]	Upright Graphics, Box 1, Folder 12
Design ideas, [includes illustrations used in <i>Principles of Design</i> , ca. 1930s]	Upright Graphics, Box 1, Folder 13
<i>Progressive Problems II</i> [hands using tools, ca. 1930s]	Upright Graphics, Box 1, Folder 14
[<i>Progressive Problems II</i> , illustrations, ca. 1930s]	Upright Graphics, Box 1, Folder 15
[<i>Principles of Design</i> , linen trace illustrations, ca. 1939]	Upright Graphics, Box 1, Folder 16
Design [concentration on curves, ca. 1930s] (1 of 2)	Upright Graphics, Box 1, Folder 17
Design [concentration on curves, ca. 1930s] (2 of 2)	Upright Graphics, Box 1, Folder 18
Plant Form Design [n.d.]	Upright Graphics, Box 1, Folder 19
Munsell color blue prints, Munsell negatives [visual aids for color lecture, ca. 1940s]	Upright Graphics, Box 1, Folder 20
Sketches (people) and places [ca. 1903-06]	Upright Graphics, Box 1, Folder 21
Paper animals, birds [stencils, nd.]	Upright Graphics, Box 1, Folder 22
Kitchen stencils [ca. 1920s] (1 of 3)	Upright Graphics, Box 1, Folder 23
Kitchen stencils [ca. 1920s] (2 of 3)	Upright Graphics, Box 1, Folder 24
Kitchen stencils [ca. 1920s] (3 of 3)	Upright Graphics, Box 1, Folder 25
Flower stencils [ca. 1920s] (1 of 2)	Upright Graphics,

	Box 2, Folder 1
Flower stencils [ca. 1920s] (2 of 2)	Upright Graphics, Box 2, Folder 2
Metal [ca. 1940s]	Upright Graphics, Box 2, Folder 3
Art metal [ca. 1940s]	Upright Graphics, Box 2, Folder 4
Western Art Association Badges, ca. 1922	Upright Graphics, Box 2, Folder 5
Western Art Association Ribbons, ca. 1922	Artifacts: 2000.0314
Nature motifs [n.d.]	Upright Graphics, Box 2, Folder 6
Tracings illustrating nature motifs	OVC Graphics, Folder 1
Tracings illustrating symmetry in nature	OVC Graphics, Folder 2
Design labels [ca. 1920s-1940s]	Upright Graphics, Box 2, Folder 7
Stencil Blue Prints [student work, ca. 1920s]	Upright Graphics, Box 2, Folder 8
Designs for leather [ca. 1940s]	Upright Graphics, Box 2, Folder 9
Leatherwork patterns [ca. 1940s]	Upright Graphics, Box 2, Folder 10
Illustration [Teapot and Bowl on Table, n.d]	Upright Graphics, Box 2, Folder 11
[Photograms, cyanotypes, in album, ca. 1920s]	Upright Graphics, Box 2, Folder 12
Blue Prints [album, ca. 1920s]	Upright Graphics, Box 2, Folder 13
Blue Prints [album, may include student work, ca. 1920s]	Upright Graphics, Box 2, Folder 14
[Illustrations for lessons, ca. 1940s]	Upright Graphics, Box 2, Folder 15
Blue and brown prints [album, includes sketches and photograph]	Upright Graphics, Box 2, Folder 16
Block prints, student works, 1926, Peabody?	Upright Graphics, Box 2, Folder 17

[Landscape oil painting, ca. 1930s]	Painting Storage
[Album of Sketches; includes Book Plate Designs, ca. 1900]	Album Storage: PAC
[Album of Drawings, ca. 1900]	Album Storage: PAC
[Flower Prints on tissue paper, ca. 1910]	Upright Graphics, Box 2, Folder 18
[Sketchbook:] Plant Forms [ca. 1903]	Upright Graphics, Box 3, Folder 1
[Notebook:] Printing [ca. 1920]	Upright Graphics, Box 3, Folder 3
[Notebook:] Laws of Color [ca. 1920s]	Upright Graphics, Box 3, Folder 4
[Flowers, pencil sketches, ca. 1897-1903]	OVA Graphics, Box 1, Folder 1
Flowers, sketches [ca. 1903] (1 of 3)	OVA Graphics, Box 1, Folder 2
Flowers, sketches [ca. 1903] (2 of 3)	OVA Graphics, Box 1, Folder 3
Flowers, sketches [ca. 1903] (3 of 3)	OVA Graphics, Box 1, Folder 4
Flowers [watercolor]	OVA Graphics, Box 1, Folder 5
[Monument and arch, ca. 1904]	OVA Graphics, Box 1, Folder 6
Sketches (people) and places [ca. 1903]	OVA Graphics, Box 1, Folder 7
Sketches (pictures) [ca. 1903]	OVA Graphics, Box 1, Folder 8
Design sheets [ca. 1920s]	OVA Graphics, Box 1, Folder 10
Tool designs	OVA Graphics, Box 1, Folder 11
Nature motifs	OVA Graphics, Box 1, Folder 12
[Illustrations re: printing trades] [n.d.]	OVA Graphics, Box 1, Folder 13
[Illustrations for <i>Progressive Problems II</i> , figures 10,	OVA Graphics,

28-31, 33-34, 40-41, and 43] [n.d.] (1 of 3)	Box 1, Folder 14
[Illustrations for <i>Progressive Problems II</i> , figures 57-58, 62-63, 70-71, and 73] [n.d.] (2 of 3)	OVA Graphics, Box 1, Folder 15
[Illustrations for <i>Progressive Problems II</i> , figures 75-76, 79-80, 83-84, 87-88, 90, and 101] [n.d.] (3 of 3)	OVA Graphics, Box 1, Folder 16
[Gray Scale on tissue paper]	OVA Graphics, Box 1, Folder 18
[Gray Scale lesson plans]	OVA Graphics, Box 1, Folder 19
Graphics (geometric shapes) used to illustrate lesson plans, 17 items, ca. 1940s	OVA Graphics, Box 2
[Painting in gouache: iris] [ca. 1903]	OVA Graphics, Box 3, Item 2
[Painting, gouache, watercolor, graphite: Room with Couch and Four Pillows] detail on verso [n.d.]	OVA Graphics, Box 3, Item 3
[Painting, gouache: Green Room with Japanese Lanterns] [n.d.]	OVA Graphics, Box 3, Item 4
[Charcoal drawing, pen and ink: Portrait of a Young Man] by Harry Wood, Jr., ca. 1901	OVA Graphics, Box 3, Item 5
[Flowers in a Yellow Vase]	OVA Graphics, Box 3, Item 6
[Pencil sketches, room designs] [n.d.]	OVB Graphics, Box 1, Folder 1
[<i>Progressive Problems II</i> , Figures 11 and 22, ca. 1930s]	OVB Graphics, Box 1, Folder 6
[Illustrations re: Shoe Repair, ca. 1922]	OVB Graphics, Box 1, Folder 7
Tables [blueprints, from folder "Idea Sheets," ca. 1920s]	OVB Graphics, Box 1, Folder 11
Tie Rack, Book Rack, Wall Shelf [blueprints, from folder "Idea Sheets," ca. 1920s]	OVB Graphics, Box 1, Folder 12
[Mounted Textiles and Blueprints, ca. 1906]	Artifacts: 2000.0314
Stencils [ca. 1906] (8 items)	OVB Graphics, Box 2
[Lesson Plans, Illustrations, Lesson I, Items 1–12, ca. 1940s]	OVB Graphics, Box 3, Folder 1

[Lesson Plans, Illustrations, Lesson II, Items 1–6, ca. 1940s]	OVB Graphics, Box 3, Folder 2
[Lesson Plans, Illustrations, Lesson III, Items 1–16, ca. 1940s]	OVB Graphics, Box 4, Folder 1
[Lesson Plans, Illustrations, Lesson IV, Items 2–9, ca. 1940s]	OVB Graphics, Box 5, Folder 1
[Lesson Plans, Illustrations Lesson VI, Items 1, 3–10, and 12–15, ca. 1940s]	OVB Graphics, Box 6, Folder 1
[Lesson Plans, Illustrations, Lesson VIII, Items 1, 2, 4–18, ca. 1940s]	OVB Graphics, Box 7, Folder 1
[Lesson Plans, Illustrations, Lesson IX, Items 1–9 and H–J, ca. 1940s]	OVB Graphics, Box 8, Folder 1
Nature Motifs [ca. 1940s]	Upright Graphics, Box 2, Folder 6

Series 3: Photographs, ca. 1905–47

CONTENTS

Harry E. Wood [ca. 1881-1900]

Harry E. Wood [ca. 1908-26]

A Trip To the Woods [album, ca. 1908]

Oh Little Mother of Mine [poem with photographs, ca. 1920]

Harry E. Wood [1925-ca. 1930]

Harry E. Wood [photographs of paintings, Lake Tippecanoe and Portrait of Harry E. Wood, ca. 1930s]

Harry E. Wood [Awards Ceremony, 1946]

Metal and Wood [ca. 1910]

Jewelry [ca. 1905] (1 of 5)

Jewelry [ca. 1905] (2 of 5)

CONTAINER

Photographs,
Box 1, Folder 5

Photographs,
Box 1, Folder 6

Album Storage: PAA

OVA Graphics,
Box 3, Folder 1

Photographs,
Box 1, Folder 7

Photographs,
Box 1, Folder 8

Photographs,
Box 1, Folder 10

Photographs,
Box 1, Folder 11

Photographs,
Box 1, Folder 12

Photographs,
Box 1, Folder 13

Jewelry [ca. 1905] (3 of 5)	Photographs, Box 1, Folder 14
Jewelry [ca. 1905] (4 of 5)	Photographs, Box 1, Folder 15
Jewelry [ca. 1905] (5 of 5)	Photographs, Box 1, Folder 16
Photos of Work by H. E. W. [ca. 1920s] (1 of 2)	Photographs, Box 1, Folder 17
Photos of Work by H. E. W. [ca. 1920s] (2 of 2)	Photographs, Box 1, Folder 18
[Four nitrate negatives, Images of Furniture, from Photos of Work by H. E. W.]	120 Nitrate Negative Storage

Series 4: Personal, 1906–58 [1983]

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[Record of Jewelry, 1906-10; Insert by Harry Wood Jr. re: work habits, family and friends, 1983]

[Letter from Mrs. C. H. Barnaby, Greencastle, re: jewelry, 26 Feb. 1907]

Motor Trips, 1915-17

Joint lease, notes and deed, 5215 [5015] College Ave., 1919-27

Record of lake lot [Lake Tippecanoe], 1931-41

Letters to Bessie Houser Wood, June 1922; Diary, May-Aug. 1922

Book of Harry E. Wood, notes on 1922 trip west (Pullman, WA), [return trip] 1922

Autographs, 1947

Portfolio, 1947

Harry E. Wood Memorial, 1926-53

Mrs. Harry E. Wood, newspapers, ca. 1928-30

CONTAINER

Manuscript Collections:
Box 9, Folder 1

Manuscript Collections:
Box 9, Folder 2

Manuscript Collections:
Box 9, Folder 3

Manuscript Collections:
Box 9, Folder 4

Manuscript Collections:
Box 9, Folder 5

Manuscript Collections:
Box 9, Folder 6

Manuscript Collections:
Box 9, Folder 7

Upright Graphics,
Box 3, Folder 2

Artifacts: 2000.0314

Manuscript Collections:
Box 9, Folder 8

Manuscript Collections:
Box 9, Folder 9

Harry E. Wood obituaries; Mrs. Harry Wood funeral, 1951-ca. 1958

Manuscript Collections:
Box 9, Folder 10

Series 5: Artifacts, ca. 1907–47 [1973]

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Wooden letter openers, Splash Spot motif (5 items)

Wooden memo holders, nature design motifs (2 items)

Wooden coaster set, green and red (5 items)

Hand-stenciled fabrics, by Harry E. Wood (14 items)

Framed ink sketch [may signify Manual High School Redskins sports teams]

Portable wooden easel

Wooden box, leather handle with sliding lid

Chair, seat fabric designed by Harry E. Wood (chair not made by H. Wood)

Desk, made by H. Wood

Large workbench (62"x18"x39"), made by Harry E. Wood

Small workbench (42"x24"x32"), made by Harry E. Wood

Rocking chair, not made by Harry E. Wood

Drop-leaf table (43"x15"x28"), made by Harry E. Wood

Portfolio, hand stamped, possibly by Wood

[Portfolio, Description] 1973

CONTAINER

Artifacts: 2000.0314

Artifacts: 2000.0314

Artifacts: 2000.0314

Artifacts: 2000.0314

Artifacts: 2000.0314

Artifacts: 2000.0314

Artifacts: 2000.0314

Artifacts: 2000.0314

Artifacts: 2000.0314

Artifacts: 2000.0314

Artifacts: 2000.0314

Artifacts: 2000.0314

Artifacts: 2000.0314

Artifacts: 2000.0314

Manuscript Collections:
Box 9, Folder 11

Series 6: Albert H. Wood: Teaching Files, Clippings, 1951–1980

CONTENTS

[Albert H. Wood, Butler University, 1951]

[Albert H. Wood, Butler University, 1951-56]

Wood High School, 1953-80

CONTAINER

Manuscript Collections:
Box 9, Folder 12

Manuscript Collections:
Box 9, Folder 13

Manuscript Collections:
Box 9, Folder 14

Series 7: Harry Wood, Jr.: University of Wisconsin, Concert Programs, 1928–29

CONTENTS

[University of Wisconsin Concert Programs, 1928-29]

CONTAINER

Manuscript Collections:
Box 9, Folder 15

CATALOGING INFORMATION

For additional information on this collection, including a list of subject headings that may lead you to related materials:

1. Go to the Indiana Historical Society's online catalog: <http://157.91.92.2/>
2. Click on the "Basic Search" icon.
3. Select "Call Number" from the "Search In:" box.
4. Search for the collection by its basic call number (in this case, P 0380).
5. When you find the collection, go to the "Full Record" screen for a list of headings that can be searched for related materials.