

The Thomas J. Moyer Ohio Judicial Center





Introduction

The Thomas J. Moyer Ohio Judicial Center is home to the Supreme Court of Ohio and affiliated offices. The building also is home to the Ohio Court of Claims and the Ohio Judicial Conference.

A stunning work of art and architecture, the building sits one block west of the Ohio Statehouse in downtown Columbus, along the banks of the Scioto River and the park-like river walk of the city's Scioto Mile.

The historic structure, formerly known as the Ohio Departments Building, underwent a meticulous four-year renovation and was reopened in 2004. For the first time in its more than 200-year history, the court moved into a building devoted solely to the judicial branch, symbolizing the role of the judiciary as a co-equal branch of government.

When the building first opened in 1933, it was referred to as "Ohio's Pride." But over time, its luster faded. For decades, thousands passed by daily not knowing that inside were monumental

lobbies, grand hallways and magnificent hearing rooms – all richly detailed with historic art.

Thanks to the vision and hard work of many designers, stone masons, electricians, and artisans, the building was restored to its original glory. Now, when visitors enter this landmark, they are inspired to appreciate the important work conducted within: the peaceful, orderly resolution of conflicts. In 2011, the building was renamed in honor of the late Chief Justice Thomas J. Moyer, who led the restoration effort.

The doors are open to all. Citizens are encouraged to visit and admire firsthand the array of murals, bronze sculptures, inscriptions, and symbols. Together, they tell the inspiring story of the people who built Ohio.

This publication was prepared to assist all in learning more about this stately building, and the spectacular artwork that adorns its walls, inside and out. To obtain additional copies, contact the Supreme Court Office of Public Information at 614.387.9250.

THE SUPREME COURT of OHIO

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Document Guide

Because this booklet is designed as a companion for visitors on self-guided tours through the Thomas J. Moyer Ohio Judicial Center, its layout is a suggested route through the building. The table of contents at right and diagrams on the following page will provide additional guidance.

- Some pages include information introduced by this icon, *in this typeface*, which provides directions to the next public area of interest.
- You will find information about the artist whose work you may see wherever you see this icon.

Please remember that while the spaces highlighted here are open to the public, the Moyer Judicial Center is a working office building, so some meeting or hearing rooms may be in use and, therefore, unavailable during your visit. If the Supreme Court is in session, you can enter the Courtroom at the south end. Please see a staff member if you need assistance.

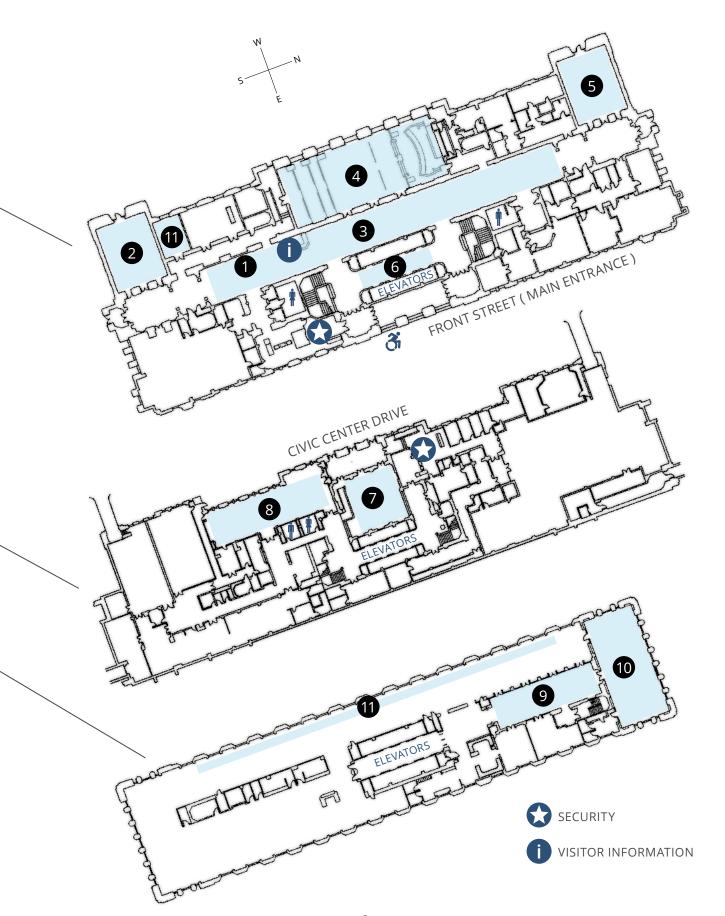
Visitors are welcome and encouraged to take photographs during their visits. However, flash photography is prohibited in the Courtroom when the Supreme Court is in session, and advanced permission to photograph a Supreme Court session must be obtained through the Office of Public Information.

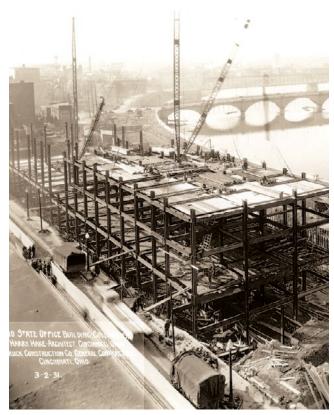
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A HISTORY OF THE

Thomas J. Moyer Ohio Judicial Center

At the turn of the 20th century, Ohio's population topped four million people and the economy was booming, thanks in large part to the state's agriculture and manufacturing industries. As the population increased, so too did the number of state government employees, who eventually outgrew space at the Ohio Statehouse, which housed all three branches of government since opening in 1861.

By the early 1900s, it was clear a new state office building was needed to accommodate the growth of state government; less clear was where the money and space would come from to construct such a building.

As early as 1908, inspired by the City Beautiful Movement, an urban planning approach emphasizing order, dignity, and harmony, the Columbus Planning Commission released a proposal to develop the area along the Scioto River with a revitalized government center. The plan called for a sequence of public buildings and parks extending from the Statehouse to present-day COSI (Center of Science and Industry). Ultimately, the proposal was not adopted, but the idea for a civic center in downtown Columbus persisted.

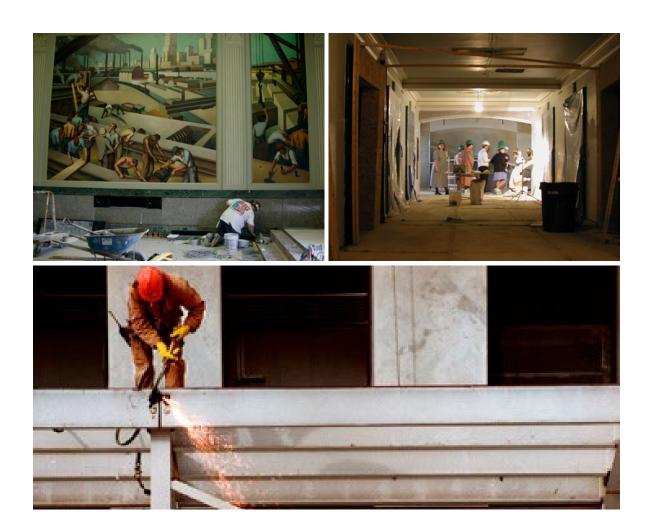
Discussions about a new state office building accelerated after the 1913 flood that killed nearly 100 people, destroyed four bridges, and caused about \$4 million in damages, much of that along what is now Civic Center Drive. However, it was not until March 1929, when the General Assembly passed a bill authorizing Gov. Myers Y. Cooper to appoint a five-person Ohio State Office Building Commission to select the site. The bill also approved a statewide property tax to generate about \$6.5 million to finance the building. At last, in November 1929, the city of Columbus donated 2.1 acres to the state of Ohio for the new state office building at the Front Street location.

Harry Hake of Cincinnati was hired as the architect for the building, with Frank Bail of Cleveland and Alfred K. Hahn of Toledo serving as consulting architects. Hake's 292 pages of specifications called for 415,000 square feet to include hearing rooms and office space for 2,500 employees. In addition to the practical details, Hake and the building's art commissioner, William Wiley, also from Cincinnati, worked together to develop the art and decorations that fill the building.

Construction of the building, referred to as the Ohio Departments Building or the Ohio State Office Building, came at a tumultuous time. Hake was hired just three months before the October 1929 stock-market collapse leading to the Great Depression. Although construction began in 1930, the cornerstone was not laid until April 25, 1931, due to delays caused by labor disputes.

Disaster struck on April 14, 1932. With the building 99% complete, a natural gas explosion at the site killed 10 workers and injured more than 50 others. Windows were blown out of their frames, the interior was damaged up to the eleventh floor, and the monumental bronze doors on the ground floor facing the river were blown off their hinges.

An additional \$750,000 was approved by the General Assembly as workers immediately started repairing the damage.



Remarkably, the building was completed less than a year later in March 1933. Among the initial tenants of the building were the Industrial Commission, the State Library, and the departments of Commerce, Education, Agriculture, and Taxation. A projection room was built in the basement for the Ohio Division of Film Censorship as well.

At the ceremony for the laying of the cornerstone, Gov. George White remarked that the building would stand as a lasting symbol, "worthy in design, architecture, and setting, of the great commonwealth of Ohio." Built in a style popular in the United States between the world wars known as Art Deco, the design combined functional space with sleek geometric forms, vivid colors, and detailed craftsmanship.

As you walk through the building, you will see symbols celebrating the accomplishments

of the people of Ohio, the strength of the economy, and the dignity of the state's natural and manufactured resources. This building opened as, and remains, a space for Ohioans to observe their government in action and to learn about the inspiring story of the people who built Ohio.

Please take time to walk through and admire the array of murals, paintings, bronze plaques, and inscriptions adorning the walls and ceilings of this magnificent building.

Renovation

When the building opened in 1933, it was known as "Ohio's Pride," but over time its luster faded. In 1998, the General Assembly agreed to fund renovations to restore it to its former glory and transform it into a new home for the Supreme Court of Ohio. The Columbus architectural firm Schooley







Caldwell Associates was selected to carry out the historic renovation, which began in 2001.

The architects faced the daunting task of restoring the building to its past splendor while updating it for 21st century office needs. Construction involved a complete restoration of the Grand Concourse and the original hearing rooms – the largest serving as the Supreme Court Courtroom. The former State Library was converted into the Supreme Court Law Library. The building also was updated to include a Visitor Education Center on the ground floor, as well as versatile meeting rooms and office space to meet the needs of the Court and its affiliated offices.

On Feb. 17, 2004, the building opened its doors to the public as the Ohio Judicial Center and for the first time since it was established in 1803, the Supreme Court of Ohio occupied a building devoted exclusively to the judicial

branch of Ohio government.

On May 15, 2004, the Ohio Supreme Court dedicated the building as the Ohio Judicial Center with honored guest, the late William H. Rehnquist, Chief Justice of the United States Supreme Court, serving as the keynote speaker. The dedication opened with a stirring procession of 170 robed trial and appellate judges from across Ohio, led by Chief Justice Rehnquist, Ohio Supreme Court Chief Justice Thomas J. Moyer, and the Ohio Supreme Court justices. The ceremony was capped by Gov. Bob Taft transferring the building deed to the Supreme Court.

On Dec. 2, 2011, the Ohio Supreme Court rededicated the building as the Thomas J. Moyer Ohio Judicial Center, honoring the late chief justice who died unexpectedly in April 2010.

Supreme Court Timeline









1802

The first Ohio
Constitution, approved
before statehood,
establishes the state
Supreme Court and
courts of common pleas.
The three-judge Supreme
Court is to be appointed
by the General Assembly
and hold court in each
county every year.

1839

Workers break ground for the first Columbus statehouse where the Supreme Court will eventually reside.

• 1823

The legislature orders the Supreme Court of Ohio to meet annually in Columbus.

1901

The Supreme Court moves from the speaker's ceremonial office in the Ohio Statehouse into the Statehouse Annex.

1930

Construction begins on the Ohio Departments Building at 65 South Front Street.

1933

The completed Ohio Departments Building opens.

1857

The Supreme Court moves into the Ohio Statehouse and occupies what is now the speaker's ceremonial office.

1932

In April, an explosion at the site of the future Ohio Departments Building kills 10 people and causes major damage to the building from the basement to the fifth Floor.







1974

The Supreme Court moves from the Statehouse Annex to the James A. Rhodes State Office Tower on East Broad Street across from the Statehouse.

2001

Renovation of the Ohio Departments Building begins.

2011

On December 2nd the Supreme Court of Ohio rededicates the building as the Thomas J. Moyer Ohio Judicial Center.

2004

On January 14th, The Supreme Court hears oral arguments for the last time in its courtroom on the third Floor of the Rhodes Tower.

On February 17th the Supreme Court moves from the Rhodes Tower to the Ohio Judicial Center, marking the first time in its 202-year history that the Court has a permanent home completely separate from the executive and legislative branches of state government.

On March 16th the Supreme Court holds the first oral argument session in the Ohio Judicial Center Courtroom.

On May 15th the Supreme Court of Ohio dedicates the Ohio Judicial Center. The ceremony is highlighted by special guest, U.S. Chief Justice William H. Rehnquist, and an opening procession of 170 robed federal and state judges from across Ohio.



PORTRAIT OF Chief Justice Moyer

As visitors pass through security screening, they will see the large portrait of the late Chief Justice Thomas J. Moyer prominently displayed. His vision and leadership resulted in the restoration of the Ohio Judicial Center. The building had fallen into considerable disrepair over the years and Chief Justice Moyer led efforts to renovate it and turn it into a home for the Supreme Court of Ohio.

When the Court moved into the restored facility in 2004, it was the first time in the state's history that the Supreme Court was housed separate from other state offices. Chief Justice Moyer often spoke of this as an important substantive and symbolic move for the Court, to reinforce the constitutional doctrine of the separation of powers.

After the untimely death of Chief Justice Moyer in 2010, the late chief's colleagues on the bench voted to rededicate the building in his honor.

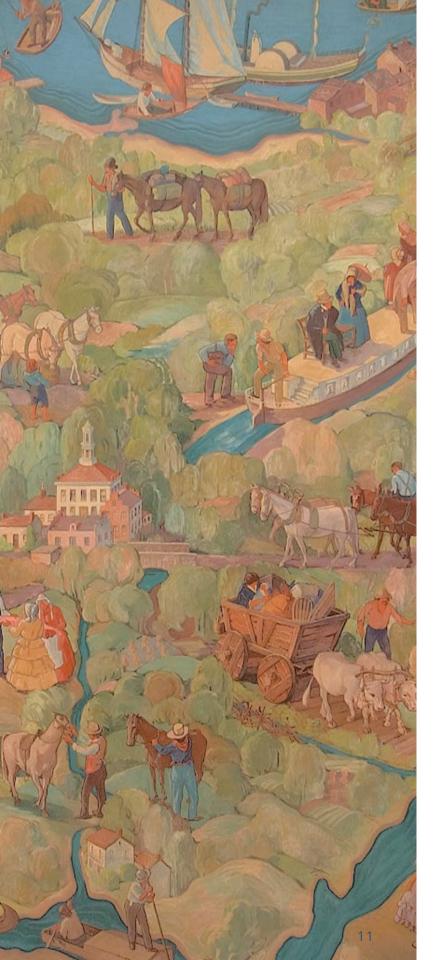
On Dec. 2, 2011, in an official session of Court attended by judges and leaders from throughout Ohio, the building was named the Thomas J. Moyer Ohio Judicial Center, and the official portrait of Chief Justice Moyer was accepted by the Court and permanently installed in the Grand Concourse. Created by Ohio artist Leslie Adams, the portrait of Chief Justice Moyer joins U.S. presidents and other great leaders from the history of Ohio who are forever memorialized in this space.

From the portrait of former Chief Justice Moyer, turn left and proceed through the marble entryway and you will see Meeting Room 102 on your right.

OPPOSITE PAGE:



Herman Henry Wessel (1878 – 1969) was born in Indiana to immigrant farmers and moved to Cincinnati in 1895 to study at the Cincinnati Art Academy. After graduating, he traveled to Europe where he continued his studies at the Royal Academy in Munich and the Académie Julian and Académie Colarossi in Paris. Wessel returned to Cincinnati in 1908 and worked as a drawing instructor at the Cincinnati Art Academy until 1947, part of which time he was the curator of painting at the Cincinnati Art Museum. His other murals grace the Federal Reserve Bank in Cincinnati, the Scioto County Courthouse, and the Springfield Post Office.



Meeting Room 102

Cincinnati artist, Herman Henry ("H.H.") Wessel, painted the 11 murals adorning this room. These murals contrast the means of commerce and transportation in the 19th century with those of the 20th century.

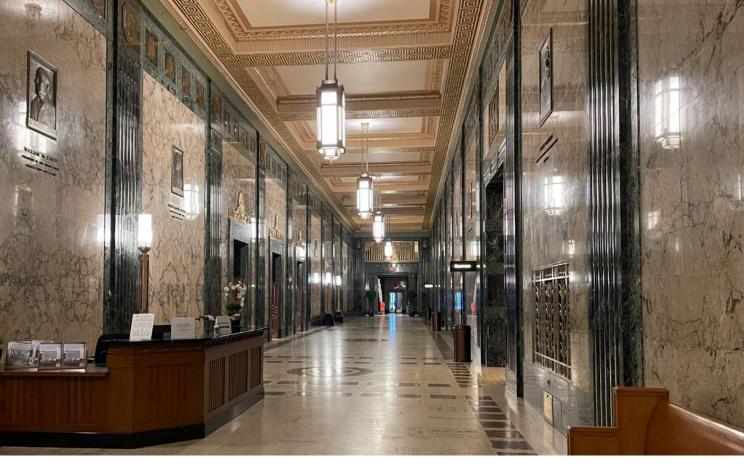
The center mural on the wall to the right as visitors enter the room focuses on early Ohio transportation. Using the map of Ohio as a background, visitors see various means of transportation and trade routes, including a Conestoga wagon on the National Road, sailboats on Lake Erie, canoes on the Ohio River, and boats going down the Ohio and Erie Canal.

Turning to the south wall on the left, the center mural again uses the map of Ohio to illustrate transportation, this time in the 20th century. In this scene, airplanes, trains, trolleys, and automobiles dominate the familiar trade routes carved out in the 19th century. The growth of cities is evident by the skyscrapers in Cincinnati, Toledo, and Cleveland. Columbus is in the center of the mural and includes a depiction of the Ohio State Office Building.

The center murals on each wall are flanked by two smaller murals representing early and modern Ohio commerce. The earlier scene on the north wall depicts traders bartering with American Indians and a scene from a general store. This scene is contrasted on the opposite wall by a 1930s city street market and a railroad freight terminal.

This room, originally intended for use by the Ohio Department of Commerce, now is used for meetings and conferences.

As you exit the room, turn left to proceed to the Grand Concourse.



Grand Concourse

Every visitor to the Moyer Judicial Center will spend some time in the Grand Concourse. The concourse is two stories high, runs the length of the building, and serves as an entry point to the Courtroom and public hearing rooms.

The book-matched marble walls offer a distinctive pattern. To obtain it, craftsmen cut slabs of the European marble vertically then horizontally, creating a mirror image on adjoining pieces.

In addition to serving as the main concourse, the building commissioners decided to use the space as a "Hall of Fame dedicated to sons of the State prominent in Federal legislation and administration." With that in mind, the Grand Concourse showcases bronze bas-reliefs of eight U.S. presidents, nine justices of the U.S. Supreme Court, and two Speakers of the U.S. House of Representatives who either were born in or appointed from Ohio.

Since the building opened in 1933, other Ohioans have served in prominent federal positions: Harold Burton and Potter Stewart served on the U.S. Supreme Court, and John Boehner served as Speaker of the House. Rather than add three more bas-reliefs, the decision was made to keep the concourse as a time capsule to 1933. Below each bas-relief are the dates each individual served in that position.

Three artists were assigned the task of creating six bas-reliefs: May Cook, Erwin Frey, and Ernest Haswell, while Mary Alexander was assigned one bas-relief. All four artists hailed from Ohio. For more information about these artists, see their biographies on page 41.

East Wall, South to North



Noah Haynes Swayne



John McClean



Stanley Matthews



Edwin McMasters Stanton



Salmon Portland Chase



Morrison Remick Waite



William Rufus Day



William Burnham Woods



John Hessin Clarke

West Wall, South to North



Warren Keifer



William Henry Harrison



Rutherford Birchard Hayes



Warren Gamaliel Harding



 $William\ Howard\\ Taft$



James Abram Garfield



Ulysses Simpson Grant



Benjamin Harrison



Nicholas Longworth

Noah Haynes Swayne

(Dec. 7, 1803 – June 8, 1884; In office: 1862 – 1881)

Noah Swayne became the first of five justices appointed to the U.S. Supreme Court by President Abraham Lincoln. He was born in Virginia and moved to Ohio when he was 19 years old, in part due to his opposition to slavery. He practiced law in Ohio until his appointment to the Court.

John McClean

(March 11, 1785 – April 4, 1861; In office: 1829 – 1861)

John McClean was the first of six justices appointed to the U.S. Supreme Court by President Andrew Jackson. One of his most famous decisions was his dissent in the Dred Scott case of 1857, in which the Supreme Court ruled that African Americans, enslaved or free, were not citizens of the United States. McClean is the only person to have served on both the Ohio and the U.S. Supreme Court.

Stanley Matthews

(July 21, 1824 – March 22, 1889; In office: 1881 – 1889)

The only justice appointed by fellow Ohioan, President James Garfield, Stanley Matthews was confirmed by the Senate by a vote of 24-23, the narrowest margin in history. During the Civil War, Matthews served in the 23rd Ohio Volunteer Infantry alongside future Presidents Rutherford B. Hayes and William McKinley.

Edwin McMasters Stanton

(Dec. 19, 1814 – Dec. 24, 1869; Appointed in 1869)

Edwin Stanton was appointed to the U.S. Supreme Court by President Ulysses S. Grant in December 1869, but passed away from chronic asthma before he was confirmed. Earlier in his career, he was the first attorney to use the temporary-insanity defense while defending a U.S. Congressman who killed his wife's lover. During the Civil War, he served as Secretary of War and urged President Lincoln to issue the Emancipation Proclamation.

Salmon Portland Chase

(Jan. 13, 1808 – May 7, 1873; In office: 1864-1873)

Salmon Chase was appointed chief justice of the U.S. Supreme Court by President Lincoln in 1864. In 1849, Chase was elected to the U.S. Senate, and in 1856, he was elected to the first of two terms as governor of Ohio. As secretary of the treasury during the Civil War, Chase raised money for the war effort and also coined the phrase "In God We Trust" that is still seen on U.S. currency.

Morrison Remick Waite

(Nov. 29, 1816 – March 23, 1888; In office: 1874-1888)

Morrison Waite was appointed to the U.S. Supreme Court by President Grant to replace Salmon P. Chase as chief justice. Waite was a business and real estate attorney in Toledo and had never been a judge before the appointment. Nonetheless, he was unanimously confirmed by the Senate even after Grant offered the post to six others who either declined the position or were rejected by the Senate.

William Rufus Day

(April 17, 1849 – July 9, 1923, In office: 1903-1922)

William Day was appointed to the U.S. Supreme Court by President Theodore Roosevelt in 1903. After passing the Ohio bar in 1872, Day practiced law in Canton until President William McKinley named him assistant secretary of state in 1897. When John Sherman, another Ohioan, resigned in April 1898 just days after the beginning of the Spanish-American War, Day succeeded him as secretary of state and remained in the position until the end of the war.

William Burnham Woods

(Aug. 3, 1824 – May 14, 1887; In office: 1880-1886)

William Woods was the second of two justices appointed to the U.S. Supreme Court by President Rutherford B. Hayes. Woods was elected mayor of Newark, Ohio in 1856, and was later elected to the Ohio General Assembly.

During the Civil War, Woods joined the 76th Ohio Volunteer Infantry and fought in the Battle of Shiloh, the Siege of Vicksburg, and commanded a division under General William T. Sherman during the U.S. Army's march to Savannah, Georgia. Joseph

John Hessin Clarke

(Sept. 18, 1857 – March 22, 1945; In office: 1916-1922)

John Clarke was the final of three U.S. Supreme Court justices appointed by President Woodrow Wilson. After serving on the Court for only six years, Clarke resigned, citing a desire to promote the need for the United States to join the League of Nations following World War I. Although the U.S. did not join the League, Clarke continued to promote world peace until his death in 1945.

Warren Keifer

(Jan. 30, 1836 – April 22, 1932; In office: 1881-1883)

Joseph Keifer was born near Springfield, Ohio. In 1876, he was elected to the first of seven terms in the U.S. House of Representatives. From 1881-1883, he became the first Ohioan to serve as speaker of the house. As a major general during the Spanish-American War, he led the forces that captured Havana, Cuba.

William Henry Harrison

(Feb. 9, 1773 – April 4, 1841; In office: 1841)

William Henry Harrison was born on his family's plantation near Richmond, Virginia and was the nation's ninth president. During the 1820s, he represented Ohio in the U.S. Congress for two terms and was living in Ohio when elected to the presidency. The first president elected from the Whig party, Harrison's was the shortest presidency in history as he passed away on April 4, 1841, exactly one month after taking office.

Rutherford Birchard Hayes

(Oct. 4, 1822 – Jan. 17, 1893; In office: 1877-1881)

Rutherford B. Hayes was born in Delaware, Ohio and was the nation's 19th president.

During the Civil War, he was appointed as a major in the 23rd Ohio Volunteer Infantry alongside future U.S. Supreme Court Justice Stanley Matthews and President William McKinley. He was injured five times before ending the war as a major general. A graduate of Kenyon College, Hayes was the first man to be elected governor of Ohio three times, serving from 1868-1872 and again from 1876-1877.

William McKinley

(Jan. 29, 1843 – Sept. 14, 1901; In office: 1897 – 1901)

William McKinley was born in Niles, Ohio and was the nation's 25th president. In 1861, he enlisted as an 18-year-old private in the 23rd Ohio Volunteer Infantry, where he served alongside future President Hayes and U.S. Supreme Court Justice Matthews and became the last president who was a veteran of the Civil War. He was elected to two terms as Ohio's governor before his election to the presidency in 1897. Months into his second term, McKinley was shot twice by anarchist Leon Czolgosz and died from his wounds on Sept. 14, 1901, in Buffalo, New York.

Warren Gamaliel Harding

(Nov. 2, 1865 – Aug. 2, 1923; In office: 1921-1923

Warren G. Harding was born near Blooming Grove, Ohio and was the nation's 29th president. He was elected to the U.S. Senate in 1914, the first year in which U.S. senators were directly elected. In 1920, he won the first presidential election that included women's votes. Three years later, on Aug. 2, 1923, Harding died unexpectedly from a heart attack in San Francisco.

William Howard Taft

(Sept. 15, 1857 – March 8, 1930; In office: 1909-1913, 1921-1930)

William Howard Taft was born in Cincinnati and was the nation's 27th president. He had a long career in the law and politics that began in 1881 as the assistant prosecutor in Hamilton County, and later included serving as a judge on the Sixth U.S. Circuit Court of Appeals, secretary of war, and president from 1909 to

1913. In 1921, President Harding appointed Taft as chief justice of the U.S. Supreme Court, making him the first – and only – person in U.S. history to serve as head of the executive and judicial branches.

James Abram Garfield

(Nov. 19, 1831 – Sept. 19, 1881; In office: 1881)

James Garfield was born in the village of Orange, Cuyahoga County, Ohio and was the nation's 20th president. He resigned from the U.S. Army in 1863 as a major general after he was elected to his first of nine terms in the U.S. House of Representatives. Just several months into his presidency, Garfield was shot by Charles J. Guiteau on July 2, 1881, outside of the train station in Washington, D.C. He died from his wounds on Sept. 19, 1881.

Ulysses Simpson Grant

(April 27, 1822 – July 23, 1885; In office: 1869-1877)

Ulysses S. Grant was born in Point Pleasant, Ohio and was the nation's 18th president. In March 1864, Grant became the first man to attain the rank of lieutenant general since George Washington when President Lincoln placed him in charge of all Union armies during the final stages of the Civil War. Grant remains the only president who graduated from West Point and is the only Ohio president to serve two full terms in office.

Benjamin Harrison

(Aug. 20, 1833 – March 13, 1901; In office: 1889-1893)

Benjamin Harrison was born in North Bend, Ohio and was the nation's 23rd president. His great grandfather, also named Benjamin, signed the Declaration of Independence and his grandfather was William Henry Harrison, the nation's ninth president. Harrison was one of five presidents from Ohio who fought for the Union in the Civil War and was the last Civil War general elected to the presidency.

Nicholas Longworth

(Nov. 5, 1869 – April 9, 1931; In office: 1925 – 1931)

Nicholas Longworth was born in Cincinnati. He served in the U.S. House of Representatives from 1903-1915, and again from 1915-1931, the final six years of which he served as speaker of the house. In 1906, he married Alice Lee Roosevelt, daughter of President Theodore Roosevelt, in a ceremony in the White House.

Turn around and proceed south down the Grand Concourse until you reach the entrance to the courtroom on your right, directly across from the basrelief of Salmon P. Chase.



THE COURTROOM appears much as it did when the building opened in 1933, including the public seats that are refurbished originals. The original purpose of this room was to handle large public meetings and hearings for state agencies. It remains the largest and most richly decorated of the rooms on the First Floor.

The room reflects the artistic style of many eras, including Renaissance, Rococo, and Art Deco. In addition to the marble detailing and walnut panels, this stately room conveys a sense of purpose and history through the numerous paintings on the walls and ceiling. The ornate ceiling is divided into five sections, with the background of each representing one of the five states carved from the Northwest Territory – Ohio, Indiana, Illinois, Michigan, and Wisconsin. Surrounding these paintings are 28 smaller still-life paintings symbolizing the fruits, products, industries, and commerce of the five states. Below the ceiling are 15 more paintings illustrating significant events in Ohio history.

Rudolf Scheffler was the artist responsible for creating the paintings adorning the walls and ceiling of the Courtroom. He also crafted the mosaic panels of Ceres and Vulcan seen in the First-Floor stairwells and the mosaic ceiling above the Front Street entrance.

Scheffler began his career in Germany and immigrated to the United States in 1924 to work on a mosaic for the Cathedral of Saint Louis. Having done such an admirable job, he continued to receive commissions for more work creating murals, stained glass, and mosaics for churches, synagogues, and government buildings across the country. His work within the Ohio State Office Building was considered his most ambitious project.

This grand space was transformed into the Courtroom of the Supreme Court of Ohio in 2004. On court days, the public is welcome to observe oral arguments of the most significant legal questions arising from Ohio law. Four cameras provide coverage of Court proceedings via internet streaming-video and cable television during oral argument, both parties of a case appear before the seven justices seated behind the walnut bench.

Visitors often wonder what is behind the scarlet curtain behind the justices' bench: It is a blank wall. When the building first opened, the space that appears to be a stage was the original hearing bench. In the mid-1990s, the Ohio House of Representatives met in this room while the Statehouse was being renovated and used the wall behind the curtain for the electronic board that recorded votes.

Along the front of the wooden bench's fascia are delicate carvings representing significant developments in and elements of Ohio law. Beginning at the left, the symbols represent:

- Women's suffrage
- County courthouses
- The Treaty of Greenville (1795 peace treaty between the United States and several American Indian tribes)
- The Northwest Ordinance (1787 act of the Continental Congress creating the Northwest Territory)
- The first Ohio court building in Marietta
- A gavel
- The Supreme Court of Ohio seal
- A law book reflecting reliance on English law
- Surveying equipment (many early legal disputes focused on property rights)
- A Supreme Court of Ohio justice on horseback riding the circuit to hear cases
- The Ohio Constitution
- Lamps and false-bottom wagons used on the Underground Railroad
- The Ohio Statehouse

Courtroom Wall Paintings

(Starting on the South Wall, Clockwise)

The largest painting in the room honors the founding of Marietta in 1788 – the first settlement of the United States in the Northwest Territory. Established by the Ohio Company of Associates, the community was named after Marie Antoinette, Queen of France during the American Revolution, to honor her country's contribution to the United States' victory over Great Britain.



On the far left, with his back to the viewer, is the Miami chief Little Turtle. In the central foreground, Arthur St. Clair, the first governor of the territory, confers with Rufus Putnam, one of the founders of the Ohio Company.



The panoramic painting features 13 figures representing the 13 original colonies.

In the rear of the Courtroom, the Latin phrase, dum loquor hora fugit, runs beneath the clock. Roughly translated, the phrase means, "While I speak, time flies," and is attributed to the Roman poet, Ovid (c. 43 B.C. – 17 A.D.).

COURTROOM WALL PAINTINGS, continued

1750

The Ohio Company selected Christopher Gist to survey the land along the Ohio River from its headwaters in present-day Pittsburgh, to what is now Louisville, Kentucky. Gist, a surveyor from North Carolina, provided the British with the first detailed description of southern Ohio and northern Kentucky. He is depicted here overseeing the construction of forts along the Ohio and Scioto Rivers.









1749

In the summer of 1749, Celéron de Bienville of France and 250 soldiers traveled from Montreal to the headwaters of the Ohio River (present-day Pittsburgh) intending to renew friendships with the local American Indian tribes and drive the British out of the Ohio Country. They carried with them lead plates that proclaimed the disputed territory was the property of France. After burying a tablet at every major river confluence, they hung a metal plaque on nearby trees declaring the tablets' presence.

1755

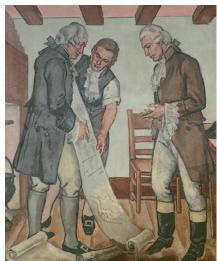
The event depicted here, Braddock's Defeat, was a major victory by the American Indian tribes and their French allies over British soldiers and colonial militiamen, including George Washington, at the beginning of the French and Indian War. General Edward Braddock was commander of all British forces in North America and marched 1,400 soldiers to within several miles of the French-controlled Fort Duquesne, where his forces were ambushed. Fewer than 500 soldiers escaped alive and unwounded, while Braddock was mortally wounded in the battle.

1749 to 1755

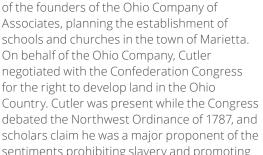
This painting appears to be based on an engraving from 1859 depicting George Washington raising the British flag at Fort Duquesne in 1758. Although Scheffler dates the event to a few years earlier, the British failed twice before successfully taking the French fort. Control of the fort meant control of the strategic point where the Monongahela, Allegheny, and Ohio Rivers join. The scene here marks Washington's final campaign before retiring from the





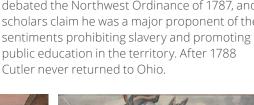






This painting depicts Manasseh Cutler, one

1788 to 1794





1764

With the conclusion of the French and Indian War in 1763, all French lands in North America were turned over to the British. To prevent the westward movement of British settlers, Pontiac, a chief of the Ottawa tribe, led a series of attacks against British settlements in the Ohio Country. Pontiac's Rebellion ended in 1764, but it was not until July 1766 that he formally surrendered, as shown in this painting.

1794

On Aug. 20, 1794, the U.S. Army, led by General Anthony Wayne, defeated American Indian forces, led by Blue Jacket, at what became known as the Battle of Fallen Timbers. The battle was fought near present-day Toledo in an area where a tornado had uprooted many of the trees. Following the battle, leaders from many American Indian tribes in Ohio signed the Treaty of Greenville, in which they relinguished claims to all of their land, except the northwestern corner of Ohio.

COURTROOM WALL PAINTINGS, continued

1813

During the War of 1812, Tecumseh, a leader of the Shawnee, and his followers allied themselves with the British in the hopes that a British victory would result in the return of their native homelands. British troops abandoned Tecumseh and his men during the Battle of the Thames in 1813, resulting in the death of many, including Tecumseh, at the hands of the U.S. Army led by William Henry Harrison. Tecumseh's death, depicted here, signified the end of united American Indian resistance against the American settlers.









1796

This painting shows the evacuation of British troops from Fort Detroit in 1796. Despite signing the Treaty of Paris in 1783 that ended the American Revolution, the British maintained possession of the fort for 13 more years and encouraged tension between the American Indian tribes and the American settlers in the area. Following another treaty in 1795, the British formally surrendered the fort and moved their troops to Canada. Today, the city of Detroit is located where the fort once stood.

1813

On Sept. 10, 1813, the Battle of Lake Erie was fought between the American and British navies near the island of Put-In-Bay, Ohio. Commodore Oliver Hazard Perry, depicted here, led the American forces to an unexpected victory that ensured American control of the Great Lakes following the War of 1812. After the battle, Perry sent the famous dispatch to General William Henry Harrison reporting that, "We have met the enemy, and they are ours."

1816

Chillicothe served as the first capital of Ohio from 1803 to 1810, when the state legislature moved the capital to Zanesville. It returned to Chillicothe in 1812, while the legislature searched for a more centralized, permanent location. As depicted in this painting, Columbus became Ohio's capital in 1816, selected over other well-established towns including Franklinton, Dublin, Worthington, and Delaware.



This painting shows the formal departure of the last American Indian tribe from Ohio. As settlers continued to move westward in Ohio, American Indian tribes in the area gradually lost their land through numerous treaties signed with the federal government. Starting in 1818, the Miami were forced out of Ohio into Indiana and eventually to Kansas. The Delaware were sent to Kansas in 1829. In the 1830s, the Seneca-Cayuga, Ottawa, Shawnee, and Kaskaskia were forced to reservations in Kansas and Oklahoma. The last tribe removed was the Wyandot, depicted here, who were forced to leave their reservation near Upper Sandusky, proceeding on foot to the Ohio River, then westward by steamboat.









1832

Construction on the Ohio and Erie Canal began in 1825. The canal was to be at least 4-feet deep, 26-feet wide at the bottom, and 40-feet wide at the top. When it opened, the 308-mile trip from Lake Erie at Cleveland to the Ohio River at Portsmouth took 80 hours. This scene likely depicts Ohio Gov. Jeremiah Morrow and New York Gov. DeWitt Clinton, the governor when New York's Erie Canal was constructed, at the groundbreaking of the canal.

1863

This panel commemorates the Battle of Buffington Island as one of only two Civil War battles fought in Ohio. In July 1863, Confederate cavalry commander John Hunt Morgan led a group of about 2,100 soldiers across the Ohio River into southern Indiana and Ohio in an attempt to divert federal troops from the front lines in Tennessee. On July 19, the U.S. Army engaged in battle with "Morgan's Raiders" near Buffington Island in Meigs County, resulting in the capture of 700 of Morgan's men. Morgan and the rest escaped and were forced to surrender seven days later near East Liverpool at the Battle of Salineville.

COURTROOM CEILING PAINTINGS (STARTING ABOVE THE BENCH)











Ohio is depicted in the center panel and is symbolized by Mercury, the Roman messenger god associated with communication and commerce. Mercury leads a stallion representing the Ohio Company of Associates which founded Marietta and opened the Northwest Territory for American settlement. The cherub on the right represents the progressive thought of the Northwest Ordinance to encourage public education in the states. Female figures on the left and right sit with sheaves of grains. An American Indian is seated with a plow in the bottom left corner. These flanking figures represent the general themes of agriculture and productivity, and the state's background of culture and tradition.

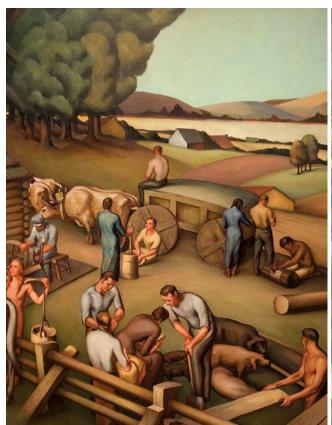
Indiana is represented by the Roman goddess, Flora, symbolizing the fertility and purity of the state. She is holding a set of scales representing justice and the pharmaceutical industry. Sitting on her hip is a cherub with a torch symbolizing enlightened youth, and below her a cherub is pulling a tobacco plant growing out of Kentucky. The male figure in the lower right corner is holding calipers and a circle to represent science and mechanics. Above him are three female figures bearing tribute to the state. The group of workmen and the steel girder on the left indicate the metal and other industries of Illinois.

In the next panel, Illinois is represented by Vulcan, the Roman god of fire, blacksmiths, and craftsmen. Here he is holding an anvil to symbolize the metal industry of the state. On the right, a seated male figure next to a tree symbolizes lumbering, while the female figure seated at a loom below him represents the textile industry. On the left, hunting and agriculture are represented by the male figure with a bow and a female figure holding a rake and seated by a sheaf of grain.

The next panel shows Michigan with the American Indian spirit, Manitou, floating on a buffalo skin and holding arrows, a symbol of authority. Among many Algonquian-speaking peoples, Manitou represents the spiritual life force that fills the earth. The female figure on the right represents trade with Canada, while the man seated in a boat below her refers to fishing and navigation on the Great Lakes. On the left, the man bearing an axe represents forestry and the woman below him symbolizes fertility as a reference to the agricultural richness of the state.

Wisconsin is seen in the rear panel of the ceiling and is represented by an American Indian woman intended to symbolize Pomona, the Roman goddess of fruits and gardens. She rides a bull and carries a bowl of fruit to symbolize the agriculture of the state. The two male figures on the left with a ram and a coil of wool reference the state's sheep-raising and woolen industries. On the right, the female figure gestures toward Lake Michigan to symbolize navigation, and the lone male figure on the rocks represents interstate commerce.

As you exit the courtroom, turn to your left and proceed north through the marble entryway and you will see Hearing Room 106 on your left.





Hearing Room 106

Another Cincinnati artist, John Holmer, created the 11 murals adorning the walls of this room. They reflect a style of public art known as American Realism that was popular during the 1930s. The panels are composed as a single unit titled, *The Progress of Industry*, and illustrate the contrast between the early and modern industries in Ohio.

The center mural on the wall to the right upon entering the room shows men plowing, digging, and hauling lumber for a building under construction in the panel to the right. The women are seen spinning, churning, and carrying water. The panels to the left depict the early pottery industry and a blacksmith shop.

Turning to the south wall on the left, the center mural again focuses on the construction of buildings. However, in this scene the men are aided by modern materials and machines that enabled them to erect skyscrapers that the people in the mural across the room could never have imagined possible. The panels to the right of the mural depict a modern stone quarry and men working on a large engine. The panels to the left of the center mural depict a modern steel mill and miners going to work.

This room originally was intended for use by the Industrial Commission to hold workers' compensation hearings. Today, it is often used by the Ohio Board of Professional Conduct for hearings.

Upon exiting, turn to your right and proceed to the Grand Concourse. You will see the entrance to the Elevator Lobby on your left after passing the bas-relief of William Rufus Day.

Elevator Lobby

The First-Floor Elevator Lobby serves as more than a portal to the upper floors. Mosaics by Rudolf Scheffler (below) adorn the stairwells at both ends symbolizing the foundation of Ohio's successful economy: agriculture and manufacturing.







In the north stairwell (to your left as you enter off the Grand Concourse), looms Vulcan, the Roman god of fire. Symbolizing Ohio industrial and manufacturing resources, he carries a sledgehammer and stands in front of an anvil. The ceiling on this end depicts the eight winds arranged in a circular pattern. This mural, along with the mural on the ceiling in the south stairwell, was created by the New York City design firm Rambusch Decorating Company. Additionally, the presence of gears along the cornices further reinforces the significance of manufacturing in Ohio.

In the south stairwell (to your right as you enter off the Grand Concourse), stands
Ceres, the Roman goddess of agriculture.
Representing the richness of Ohio farmlands, a platter of fruit rests at her feet, while the

basket resting against her right leg overflows with grains and corn. The ceiling on this end depicts eight constellations in the zodiac. The cornices just below the ceiling are garnished with leaves and plants to continue the agricultural theme.

Between the stairwells, the bronze and nickel elevator doors feature bas-relief carvings by sculptor Paul Fjelde and complement the themes of manufacturing and agriculture. The doors on the left when facing Ceres recognize Vulcan's words "harnessing the elements" by depicting the four elements into which medieval alchemists believed all matter could be divided: earth, wind, water, and fire. On the opposite side, the doors complement Ceres' words "fruits of the soil" by depicting the four seasons: winter, fall, summer, spring.



CAR 1: EARTH

A man digs into a field and a woman gathers the harvest of root vegetables.

CAR 2: WIND

A woman frees a bird from its cage as the wind whips her hair northward. The man prepares to launch a kite.

CAR 3: WATER

A fisherman heads home with the day's catch as his counterpart totes water in two yoked buckets. A large body of water ripples behind them as a turtle and starfish rest on the shore.

CAR 4: FIRE

Fire serves as a power and light source, as a woman carries a torch and a man operates a blowtorch.

CAR 5: SPRING

A man sows seeds as a woman admires freshly picked flowers.

CAR 6: SUMMER

A man uses a scythe to sow a field of grain. A woman carries a sheaf of harvested grain on her shoulder.

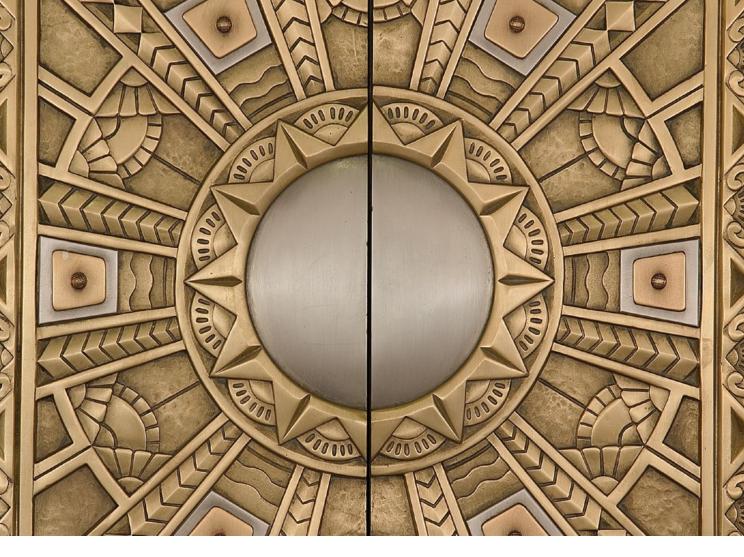
CAR 7: FALL

A woman makes wine of grapes and a man picks apples.

CAR 8: WINTER

A woman prepares to spin wool into yarn, while a man carries a bundle of firewood as icicles hang from tree branches behind him.

Proceed toward Ceres and descend the stairs to the Civic Center Drive Lobby or take the elevator to the Ground Floor. When you reach the bottom of the stairs or exit the elevator, go to the other side of the elevator bank where you will see vaulted ceilings.



Civic Center Lobby

The Ground Floor pays tribute to Ohio's American Indian history. Although this entrance is used now for tour groups, it originally was one of the main entrances to the building.

Upon passing through the bronze doors, the story of Ohio unfolds with the original inhabitants of the territory. The mosaic ceilings, ornate window grills, bow-and-arrow light fixtures, and carved elevator doors were inspired by ceremonial emblems and motifs of American Indian tribes. The bronze grillwork on the Civic Center Drive doors includes designs inspired by copper objects discovered during excavations of the Hopewell Mound Group in Chillicothe. Four bronze bas-reliefs by artist Paul Fjelde depict American Indian leaders associated with Ohio: Pontiac, Little Turtle, Logan, and Tecumseh.











Pontiac (1720 – 1769)

Pontiac was an Ottawa war leader known for his role in the rebellion against the British in 1763 and 1764 that bears his name. Pontiac's Rebellion was an attempt by several tribes of the Northwest Territory to unite and prevent the westward expansion of the British settlers.

Hidden Symbol: In one hand, Pontiac holds a lacrosse stick. The modern game of lacrosse is based on the Iroquoian game called baggataway that many American Indian warriors played as preparation for war.

Move to your right and you will see a bas-relief of Little Turtle.

Little Turtle (1752 – 1812)

Little Turtle was a prominent chief of the Miami in the late 1700s. In 1791, Little Turtle and his warriors routed the U.S. Army led by Arthur St. Clair, the governor of the Northwest Territory. Known as "St. Clair's Defeat," the battle is considered one of the greatest victories of the American Indian tribes over the U.S. Army.

Hidden Symbol: Little Turtle is depicted holding a rifle and tomahawk to represent how many tribes adapted to European technology and goods, while preserving their own culture.

Look over your right shoulder and you will see a bas-relief of Logan.

Logan (1725 - 1780)

Logan was a Seneca-Cayuga war leader who opposed attacking white settlers until a group of Virginia settlers murdered 13 members of his tribe, including his mother and sister. To avenge their deaths, Logan set out on a series of raids, sparking Lord Dunmore's War. When the war ended, Logan refused to attend the peace talks. Instead, he sent a speech, now known as Logan's Lament, in which he pledged to continue fighting against the settlers moving west into the Northwest Territory.

Hidden Symbol: The tree behind Logan represents the elm tree where legend says Logan gave his speech and an Englishman transcribed it and delivered his words to the peace talks.

Look over your left shoulder and you will see a bas-relief of Tecumseh.

Tecumseh (1768 - 1813)

Tecumseh was a prominent chief of the Shawnee who fought in the Battle of Fallen Timbers and refused to sign the subsequent Treaty of Greenville. Concerned about the westward movement of American settlers, Tecumseh traveled throughout the southeast and the Great Lakes region in an effort to unify American Indian tribes to prevent further land cessations to the United States. He died at the Battle of the Thames while fighting for the British during the War of 1812.

Hidden Symbol: When Tecumseh was born, a great meteor was seen streaking through the sky. In Shawnee, the name Tecumseh means "Shooting Star" or "Panther across the Sky."

Ascend the two stairs on your right, or take the ramp, and you will enter the Visitor Education Center through the two large bronze doors.





Visitor Education Center

The Visitor Education Center is a dynamic space offering visitors an inside look at the court system in Ohio. The stories of Ohio's courts and the men and women who shaped them are on display throughout the space, providing an enriching experience for both guided and self-guided tours.

The center portrays the workings and history of the Ohio judiciary through an array of interactive exhibits, bold graphics, and engaging videos. Visitors are introduced to a number of characters and narratives – from Hugo Zacchini, the human cannonball, to Florence Allen, the judicial trailblazer – as they learn about how courts deal with important cases and issues. The stories personalize and define the courts, making legal concepts more understandable.

Explore the video displays to learn more about the inner workings of Ohio's judiciary. The Careers in Law video illustrates some of the opportunities available to work in courts at the local, county, and state level. A Day in the Life gives viewers an inside look at the Supreme Court of Ohio. The Featured Decisions videos, located back in the theater area, highlight recent decisions from Ohio's highest court. The Visitor Education Center also features several special exhibitions. Careers in Law features career opportunities in the legal field. Justices in Uniform and Tuskegee Airmen: Portraits in Courage highlight military connections to the Supreme Court of Ohio. There is also an exhibit on the building's art and architecture. The newest exhibit, Women in Law, features the trailblazing contributions women have made to Ohio's legal history, from the first women admitted to the bar to the those who ascended to the highest courts.

Upon leaving the Visitor Education Center, return to the elevators and proceed to the Eleventh Floor. Turn and head toward the circulation desk.

LAW LIBRARY

Rule Of Law Gallery

Open and available to the general public, the Supreme Court Law Library is one of the largest state supreme court libraries in the nation and has a comprehensive collection of Ohio and federal laws. In addition to providing library services to the justices and Supreme Court staff, the Law Library also serves the state legislature, state administrative agencies, attorneys, and private researchers.

The Supreme Court of Ohio Rule of Law Gallery is home to the History of the Rule of Law, a series of six, 4-by-6-foot oil paintings created by Columbus artist Ron Anderson depicting the evolution of law in Western civilization. Created in 2005, the paintings are on permanent loan from the Ohio State Bar Association. The story begins with the painting to your left as you pass the circulation desk and continues clockwise around the room.



The Code of Hammurabi and the Rule of Ramses the Great

The first panel presents Hammurabi (1795-1750 B.C.), the Babylonian king to whom the first written Code of Law is attributed. The scene on the right depicts the Reign of Ramses II, the Egyptian pharaoh credited with the earliest-known peace treaty.



Ron Anderson is a contemporary Ohio artist, illustrator, and art educator. He has been a successful working artist for more than 20 years throughout the north central United States. He has received many awards, including a nomination for the 2005 Governor's Award for Art in Ohio. Anderson was a commercial art instructor at the Columbus College of Art & Design for many years and currently is a commercial art instructor for Columbus Public Schools.



Draco, Coder of Law, and the Twelve Tables of Roman Law

The second painting depicts ancient Greece, which is believed to be the first civilization to introduce the concept of trial by jury. To the right, a ruler of the Roman Empire appears in heated discussion with senators.



The Signing of the Magna Carta

The third painting features the signing of the Magna Carta by King John of England on June 15, 1215. The document established limits on the power of those in charge of government.



Signing of the Constitution

In the fourth painting, the delegates from the 13 American states gather on Sept. 17, 1787, to sign the U.S. Constitution. The document, considered "the supreme law of the land," officially went into effect in 1789, and remains a model for nations throughout the world.



Dethroning the Monarchy

The fifth painting begins with the French Revolution, depicted by the beheading of King Louis XVI in 1793. The right side of the painting shifts from the chaos of the revolution to Napoleon Bonaparte crowning himself emperor.



Lady Justice Leading the People

The final painting in the series is Anderson's portrait of modern times, from the Civil Rights movement of the 1960s to the present day. Lady Justice is seen protecting a young man holding the scales of justice beneath her flag-bearing arm. Artist Ron Anderson appears in the scene with a self-portrait in the bottom right corner.

Continue past the gallery and through the double glass doors into the Law Library Reading Room.

LAW LIBRARY Reading Room

Missouri artist LeRoy MacMorris painted the seven murals on the south wall of the Law Library Reading Room. Titled *The Evolution of the Printed Book*, the sequence portrays how knowledge was passed down through history and was among the artist's earliest public mural projects. Phrases in 10 languages can be seen below the murals that further emphasize the importance of the knowledge printed in books.







In the first mural, a prehistoric man shows a boy the carvings he etched on a large animal tusk. Inspired by tusks found in caves in Europe, the mural is meant to represent the earliest attempts by people to depict nature and the world around them. The second mural shows the development of writing in the ancient civilizations of Egypt and Assyria. In the center, a Babylonian king holds a clay tablet engraved in cuneiform, one of the earliest forms of writing, and below him an Egyptian priestess writes on a papyrus, the earliest form of paper.

The three figures in the third mural represent the contributions of the Chinese, Jewish, and Greek cultures to the evolution of literature. The female figure on the left represents the Chinese invention of movable type, and the two men represent the use of vellum (made from animal skin) as a writing surface.



Above the doors, the fourth mural features two cherubs writing, "Let us reveal the wisdom of the ages by the light of truth."



LeRoy Daniel MacMorris (1893-1982) was born in Sedalia, Missouri and grew up in Kansas City. He studied at the Kansas City Art Institute and the Art Institute of Chicago before a long career of mural painting across the United States. Many of his works can be seen in Kansas City at the Nelson-Atkins Museum of Art, the Kansas City Public Library, and the Liberty Memorial at the National WWI Museum and Memorial.





The sixth mural depicts a contemporary scene from the 1930s in which modern methods of printing made the "vast store of the wisdom of the ages common property of mankind." The woman in the foreground illustrates the advancement of educational opportunities for women that coincided with



The seventh, and final, mural illustrates the relationship between industry and knowledge. The woman represents science, while the man represents industry, and together they signify that scientific and industrial developments are made possible through the knowledge shared in printed books.

The figures in the fifth mural represent the influence of the Byzantine, Medieval, and Renaissance cultures on the printing industry. The female figure on the right holds a vellum scroll from ancient Greece that was scraped clean to be reused by Christian monks. The woman on the left symbolizes the earliest recognizable book of linen paper pages held together by two boards. The man in the background stands with a printing press similar to those used during the 1500s in Venice, Italy.

To see portraits of former Supreme Court justices, exit through the doorway below the seventh mural and proceed by the windows.

advances in the printed word.

Portraits of Former Supreme Court Justices

More than 40 portraits of former Ohio Supreme Court justices adorn the walls of the building, and about half of these are on display in public areas where visitors can view the likenesses of those who served on the state's highest court. Funding for these portraits comes from private individuals or organizations.

Visitors will find the portraits of Florence E. Allen, who in 1922 became the first woman in the nation to be elected to a state supreme court and Blanche Krupansky, the second woman to serve on the Ohio Supreme Court, among the portraits in the newest Visitor Education Center exhibit, Women in Law, featuring trailblazing women from the first women admitted to the bar to the those who ascended to the highest courts. Allen also was the first woman to serve on a federal appeals court when President Franklin D. Roosevelt appointed her to the U.S. Sixth Circuit Court of Appeals in 1934.

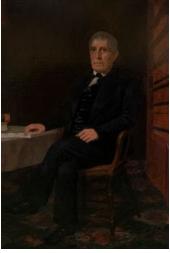
Among the many portraits lining the west wall of the Law Library on the Eleventh Floor, visitors can see the nearly life-size, ornate portrait of Peter Hitchcock whose service, though interrupted twice, spanned from 1819 – 1852.

Also on display is the portrait of Robert M. Duncan, who was the first African American to serve on the Court after he was appointed by Gov. James Rhodes in 1969.

He subsequently won his seat in the 1970 election before leaving the court in 1971 upon his appointment to the U.S. Court of Military Appeals by President Richard M. Nixon. In 1974, President Nixon appointed Duncan to the U.S. District Court for the Southern District of Ohio, where he served for 11 years.

The portrait of Kingsley A. Taft, who served from 1949 to 1970, first as a justice and later as chief justice, is on display in Meeting Room 108 on the north end of the Grand Concourse. Also featured in this room are 16 original, historically significant maps. These maps, donated by Sheldon A. Taft, son of the late chief justice, date back to the mid-17th century and reflect the evolution of the mapping of what became the northeastern part of the United States. Although this room is not part of the self-guided tour of the building, visitors can call the Civic Education Office at 614.387.9223 to schedule an appointment.





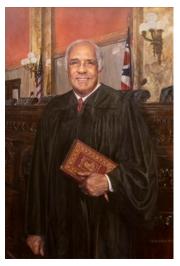


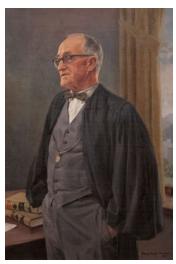
From left:

Blanche Krupansky
(1981-1983)

Peter Hitchcock (18191833; 1835-1842;
1845-1852)

Florence E. Allen
(1923-1934)







From left:
Robert M. Duncan
(1969-1971)
Kingsley A. Taft
(1949-1962; Chief
Justice: 1963-1970)
Marshall J. Williams
(1887-1902)







From left:
James G. Stewart
(1947-1959)
Lloyd O. Brown
(1971-1973)
Gilbert Bettman
(1941-1942)





Proceed to the elevators to return to the First Floor. Once there, exit the Elevator Lobby toward the mosaic of Ceres. Meeting Rooms 103 and 104 will be on your right as you pass the portrait of Chief Justice Moyer.

As you exit the building, look up to see the mosaics created by Rudolf Scheffler, who also created the paintings in the Courtroom and the mosaics of Ceres and Vulcan. With the front doors behind you, turn right to descend the stairs or ramp and then turn around to face the Front Street façade.



Exterior Architectural Sculpture

The exterior of the Moyer Judicial Center is made of white marble, mined from a quarry in the state of Georgia. The building's exterior design reflects its three original functions: the two-story public assembly space that juts out toward Civic Center Drive, the smaller windows and unadorned portion of the building for government employee office space and, lastly, the tall-recessed windows of the State Library of Ohio on the top floors.

Much like the artwork inside the building, the sculptor, Alvin Meyer, carved symbols and descriptions on the exterior to tell the story of Ohio and its citizens. The Front Street façade is flanked on either end by two large basrelief sculptures. The figure on the south end symbolizes the moral and intellectual forces of the state and bears the inscription, "Education and morality constitute the force and majesty of free government."

As you walk north past the front entrance, a figure symbolic of Ohio's physical and material resources bears the inscription,

"The whole fabric of society rests upon labor." Spanning across the front of the building are panels containing symbols of religion, education, home, and industry. The building's cornerstone from 1931 is also at the north end. Alvin Meyer designed the exterior sculptures around the building and the three pairs of bronze doors at the Civic Center Drive entrance. He is best known for his works in Chicago, including sculptures for the now defunct Chicago Daily News building and the Chicago Board of Trade building.

Continue past the front of the building and turn left on to the north plaza.



On the north side of the building visitors will see the French military leader and explorer, Celéron de Bienville, in the panel on the far left. De Bienville is the figure on the right pointing his sword at the location of a tablet that was buried, claiming Ohio for France. The middle panel depicts the Miami village and English trading post, Pickawillany, near the present-day city of Piqua, Ohio. An American Indian and European settler barter for beads and an animal skin.

The panel on the far right commemorates the 1764 expedition of Colonel Henry Boquet, the commander of Fort Pitt, who led a force of nearly 1,500 militiamen and British soldiers into the heart of the Ohio Country to free prisoners and confront the American Indian tribes fighting in Pontiac's Rebellion.

Take the steps down to Civic Center Drive and turn left.

The Civic Center façade features a pylon at the north end commemorating the pioneers of the Northwest Territory with references to Boquet's Expedition, Campus Martius, Fort Washington, and the Treaty of Greenville. Between the north and south pylons, the building is decorated by six panels ascribed with the attributes of good citizenship: loyalty, service, devotion, wisdom, integrity, and vision. The central portion of the façade represents Ohio as the 17th state in the Union. Vertical stripes flanked by 16 incised stars represent the states at the time of Ohio statehood in 1803. Also featured are the United States and Ohio seals. The three sets of bronze doors providing access to the Civic Center Lobby are framed by a buckeye leaf motif. The doors are divided by square medallions depicting historical subjects telling the story of North America beginning with the American Indian tribes, and including the arrival of Christopher Columbus, exploration by European settlers, and ending with President Abraham Lincoln's 1863 **Emancipation Proclamation.**

The pylon on the south end of the façade highlights Ohio history from early statehood



through 1933 by memorializing Ohioans who served in the War of 1812 (1812-1815), Mexican-American War (1846-1848), Spanish-American War (1898), and World War I (1917-1918). Inscriptions refer to these soldiers as "defenders of country," and call "their sacrifice a guarantee to posterity," while declaring, "They set the cause above renown and met the foe with fearless eye."

Moving south along the building, take the stairs on the left to approach the south plaza.

The south side of the building features panels representing the early state capitals at Chillicothe (1803 – 1810, 1812-1816) and Zanesville (1810-1812), with images of lawmakers standing around desks.

Both plazas also include reflecting pools with sculptures representing the judicial branch of government. The projects were funded through a grant from the Ohio State Bar Foundation, a public charity that promotes the public understanding of the law and improvements in the justice system in Ohio. Meant to be thought-provoking and significant to the work within the Moyer Judicial Center, the sculptures are a stirring modern addition to the building's historic art and architecture.

A large stainless-steel gavel was installed in the south pool in 2008. Crafted by Andrew F. Scott, the gavel depicts the decision-making authority of the judiciary.

Resting in the north reflecting pool are 10 words intrinsically related to the American justice system: wisdom, integrity, peace, truth, justice, honor, reason, equity, compassion, and honesty. Carved in granite and sitting at or slightly below water level, the substantial pieces appear to undergo a perpetual metamorphosis, representing, according to artist Malcolm Cochran, that while the concepts are the foundation of the judicial system, they nonetheless are sometimes evasive and difficult to pin down.

Visiting the Court

Tours

Each year, the Ohio Supreme Court welcomes more than 13,000 visitors, a majority of whom are students from across Ohio. Guided tours lasting approximately one hour can be scheduled for groups of six or more on weekdays between 9 a.m. and 4 p.m. Featuring the Courtroom, Visitor Education Center, Law Library, elevator lobbies, and hearing rooms as available, the tours highlight the history, art, and architecture of the Moyer Judicial Center, while also discussing Ohio history and the workings of the court system. When the Supreme Court is in session, visitors

are encouraged to observe proceedings from

the gallery. Visitors may enter the Courtroom from the short hallway at the south end of the Grand Concourse.

Self-guided tours are recommended for groups of five or fewer and can be done at visitors' convenience and leisure. There is no need to schedule a self-guided tour in advance and there are no tickets or admission fees associated with visiting the building. For more information or to schedule a tour email CourtTours@sc.ohio.gov.

Artist Biographies

Leslie Adams

A native of Toledo, Ohio, Leslie Adams is an internationally recognized artist who specializes in figurative art and portraiture. Her paintings have received a multitude of awards from institutions, including the Toledo Museum of Art, Butler Institute of American Art, The National Arts Club, and The Art Student's League of New York. She created the portrait of the late Chief Justice Thomas J. Mover that stands across from the Front Street entrance, as well as several other portraits of justices around the building.

Mary Alexander (1875 – 1963)

Born in Kansas, Mary Alexander moved to Ohio and attended the Cincinnati Art Academy. In addition to exhibiting her works in Cincinnati and Philadelphia, Alexander was an art critic for the Cincinnati Enquirer for more than 40 years. She created the portrait of Justice Stanton.

May Cook

(1864 -1951)

A native of Chillicothe, May Cook was a gifted artist who practiced sculpture in Columbus after becoming the first woman to study ceramic engineering at The Ohio State University. Her works took shape as statues, fountains, terra cotta panels, and basreliefs, and remain on display in major U.S. cities, including the statue of Peter Pan atop the welcoming fountain at the main branch of the Columbus

Metropolitan Library. She created the portraits of Presidents Harding, Hayes, and Garfield; and Justices Swayne, Waite, and Woods.

Erwin Frey

(1892 – 1967)

Born in Lima, Ohio, Erwin Frey attended the Cincinnati Art Academy where he shared a room with Ernest Haswell, who also created six bronze bas-reliefs in the Grand Concourse. Frey taught at the art school at The Ohio State University from 1925 to 1962. His works include the bronze statue of the university's former president, William Oxley Thompson, located in front of the main library, as well as a statue of General George Armstrong Custer at the site of

Events

Public use of the building's hearing and conference is available to government or education entities, legal or judicial organizations, and organizations dedicated to architectural, artistic, or historic preservation interests.

For more information about scheduling a meeting or event, contact the Supreme Court's Meetings & Events staff at 614.387.9295.

Building Security

Because the Supreme Court staff strives to maintain a safe and secure environment for everyone, all visitors are required to present photo identification and complete a physical screening as they enter the building.

All items are subject to search. A list of prohibited items is available on the Supreme Court website.

his birthplace in New Rumley, Ohio. He created the portraits of Presidents William Henry Harrison, Grant, and Taft; Justices Day and Matthews; and U.S. House Speaker Longworth.

Ernest Haswell

(1889 - 1965)

A native of Kentucky, Ernest Haswell moved to Cincinnati at the age of 16 where he studied alongside Erwin Frey at the Cincinnati Art Academy. His commissions include sculpture for the University of Cincinnati's library, bas-reliefs in the Cathedral of St. Peter in Chains in Cincinnati, and redesigning the moon and star logo for the consumer goods company Procter & Gamble. He created the portraits of Presidents Benjamin Harrison

and William McKinley; Justices McLean, Chase, and Clarke; and U.S. House Speaker Keifer. He also produced the four pierced-bronze panels along the east wall of the Grand Concourse representing art, science, literature, and law.

John F. Holmer (1894-1962)

John F. Holmer was born in Cincinnati into an artistic family. His father painted frescos in Europe before immigrating to the United States from Germany. Holmer attended the Cincinnati Art Academy, and studied in Paris and Rome in the years surrounding World War I. He worked alongside his father in the family's painting business until the latter's death in 1944

and carried on the business until the 1950s when he retired. Throughout his career he was an instructor at the Cincinnati Art Academy and the Ohio Mechanics Institute.

Craig Vandall Stevens (1959 -)

Based in Sunbury, Ohio, Craig Stevens designs and builds custom furniture and architectural carvings that have been exhibited around North America and Japan. He has received numerous awards, including an Individual Artist Fellowship from the Ohio Arts Council. He designed and carved the 51-foot-long frieze depicting the history of Ohio law on the Courtroom bench.



The Supreme Court of Ohio Ohio Judicial Center 2004

For the first time since it was established in 1803, the Supreme Court of Ohio occupies a building devoted exclusively to the Judicial Branch of Ohio government. During its first century the Court was located in the Statehouse, then in 1901 moved into the Statehouse Annex (now called the Senate Building), sharing space with the Legislative Branch in both locations. In 1974 the Court moved into the Rhodes State Office Tower, occupying the location with the Executive Branch agencies. Now, after a three year renovation, the Court and its affiliated offices reside in this newly dedicated home of the Judicial Branch.

Built between 1930 and 1933 as the Ohio Departments Building, this magnificent, historic building stands in recognition of the role of the judiciary as an independent, co-equal branch of government and reflects the commitment of the citizens of Ohio to the rule of law.

The Supreme Court of Ohio Thomas J. Moyer, Chief Justice

Alice Robie Resnick, Justice

Francis E. Sweeney, Justice

Paul E. Pfeifer, Justice

Evelyn Lundberg Stratton, Justice

Maureen O'Connor, Justice

Terrence O'Donnell, Justice

Bob Taft, Governor

Architect, 1929-1933 Harry Hake, Cincinnati

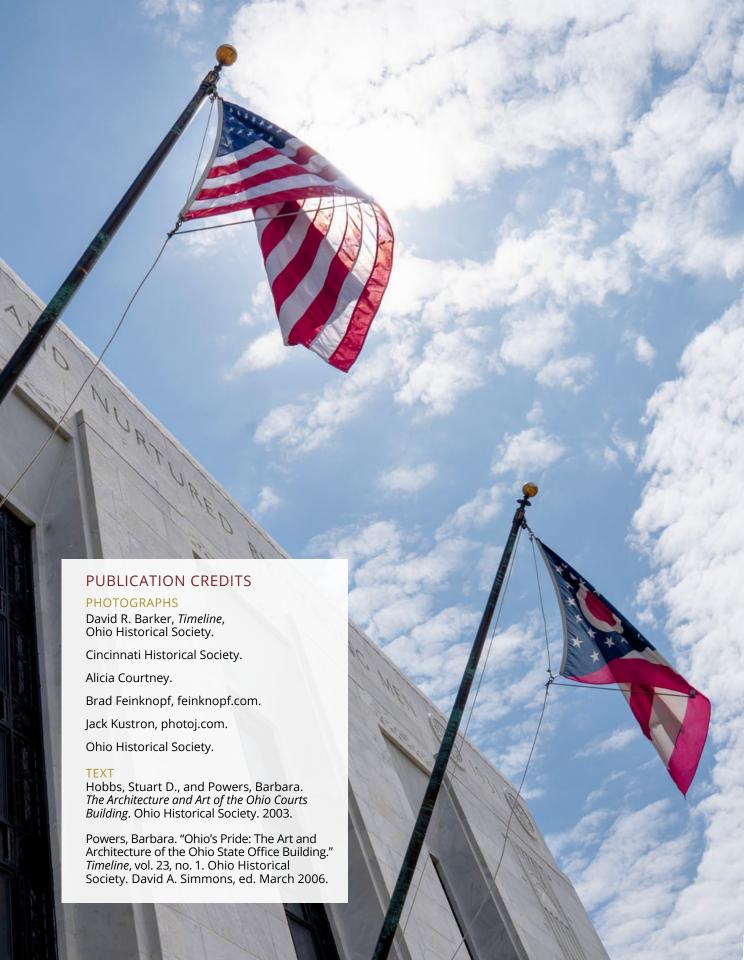
Restoration Architects & Engineers Schooley Caldwell Associates, Columbus

Renovation Construction Manager Messer Construction Company

A Project of the Ohio Building Authority

This dedication plaque hangs in the Civic Center Lobby and recognizes those individuals critical to the preservation of this magnificent work of public architecture, now a working building for several hundred dedicated officials of the state's judicial system.

This booklet reflects the rich heritage of the state of Ohio depicted proudly in the many works of art within the Moyer Judicial Center and serves as a self-guide for visitors hoping to enjoy the simple glory of the building's art and architecture.





America is preparing for its 250th birthday on July 4, 2026.

The Court is celebrating the semiquincentennial with a year-long celebration called "The Story of America" highlighting significant historical events. Beyond digital content, the celebration will include events and displays at the Court. The initiative aims to spark curiosity, enhance civic literacy, and honor key moments in American and Ohio history.



www.supremecourt.ohio.gov/AM250