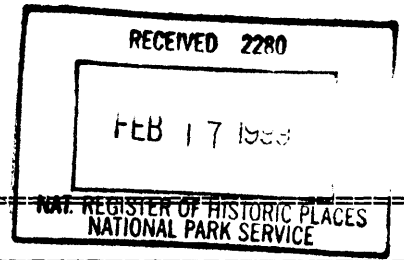


United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM

*Sub  
req  
REQUESTED  
354*



1. Name of Property

historic name Ed Galloway's Totem Pole Park

other names/site number Ed Galloway's Totem Pole Park Historic District

2. Location

street & number State Highway 28A, 3.5 mi. E of US 66 not for publication N/A  
city or town Foyil vicinity X  
state Oklahoma code OK county Rogers code 131  
zip code 74018

=====  
3. State/Federal Agency Certification  
=====

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this XX nomination      request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property XX meets      does not meet the National Register Criteria. I recommend that this property be considered significant      nationally XX statewide      locally. ( N/A See continuation sheet for additional comments.)

*Blake Wade* 25 January 1999  
Signature of certifying official Date

Oklahoma Historical Society, SHPO  
State or Federal agency and bureau

In my opinion, the property      meets      does not meet the National Register criteria. (      See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of commenting or other official Date

\_\_\_\_\_  
State or Federal agency and bureau

=====  
4. National Park Service Certification  
=====

I, hereby certify that this property is:

- entered in the National Register *Beth Poland* *3/30/99*  
     See continuation sheet.
- determined eligible for the National Register  
     See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): \_\_\_\_\_

\_\_\_\_\_  
Signature of Keeper Date of Action

=====

5. Classification

=====

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing
<u>  1  </u>	<u>  2  </u> buildings
<u>  0  </u>	<u>  0  </u> sites
<u>  0  </u>	<u>  4  </u> structures
<u> 11 </u>	<u>  0  </u> objects
<u> 12 </u>	<u>  6  </u> Total

Number of contributing resources previously listed in the National Register N/A

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

=====

6. Function or Use

=====

Historic Functions (Enter categories from instructions)

Cat: RECREATION AND CULTURE Sub: work of art

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Current Functions (Enter categories from instructions)

Cat: RECREATION AND CULTURE Sub: work of art

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

=====

7. Description

=====

Architectural Classification (Enter categories from instructions)

NO STYLE

\_\_\_\_\_

\_\_\_\_\_

Materials (Enter categories from instructions)

foundation STONE

roof ASPHALT

walls CONCRETE, STONE, STEEL

other N/A

\_\_\_\_\_

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

=====  
8. Statement of Significance  
=====

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

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

Areas of Significance (Enter categories from instructions)

ART  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Period of Significance 1937-1961

\_\_\_\_\_  
\_\_\_\_\_

=====  
8. Statement of Significance (Continued)  
=====

Significant Dates 1937  
1948  
\_\_\_\_\_

Significant Person (Complete if Criterion B is marked above)  
GALLOWAY, NATHAN EDWARD

Cultural Affiliation N/A  
\_\_\_\_\_  
\_\_\_\_\_

Architect/Builder GALLOWAY, NATHAN EDWARD -- artist  
\_\_\_\_\_

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

=====  
9. Major Bibliographical References  
=====

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

- Previous documentation on file (NPS)  
 preliminary determination of individual listing (36 CFR 67) has been requested.  
 previously listed in the National Register  
 previously determined eligible by the National Register  
 designated a National Historic Landmark  
 recorded by Historic American Buildings Survey # \_\_\_\_\_  
 recorded by Historic American Engineering Record # \_\_\_\_\_

Primary Location of Additional Data

- State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other

Name of repository: \_\_\_\_\_

=====  
10. Geographical Data  
=====

Acreage of Property 1.4 acres

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

	Zone	Easting	Northing	Zone	Easting	Northing	
1	<u>15</u>	<u>280605</u>	<u>4035060</u>	3	<u>15</u>	<u>280510</u>	<u>4035005</u>
2	<u>15</u>	<u>280605</u>	<u>4035005</u>	4	<u>15</u>	<u>280510</u>	<u>4035060</u>
	<u>N/A See continuation sheet.</u>						

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

=====  
11. Form Prepared By  
=====

name/title Dianna Everett, Consultant to the Rogers County Historical Society

organization \_\_\_\_\_ date 27 July 1998

street & number 2510 Countrywood Lane telephone (405) 348-4272

city or town Edmond state OK zip code 73003-6433

=====  
Additional Documentation  
=====

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.  
A sketch map for historic districts and properties having large acreage  
or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====  
Property Owner  
=====

(Complete this item at the request of the SHPO or FPO.)

name Rogers County Historical Society

street & number P.O. Box 774 telephone (none)

city or town Claremore state OK zip code 74018



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Ed Galloway's Totem Pole Park  
name of property  
Rogers, Oklahoma  
county and State

SUMMARY:

Ed Galloway's Totem Pole Park is located on Oklahoma State Highway 28A, at a point 3.5 miles east of U.S. 66. The area surrounding the Totem Pole Park is rural. The 1.4-acre Totem Pole Park Historic District contains a residential area, a totem park area, and a picnic/museum area. Within these confines are the original, highly decorated creations of Ed Galloway, one of Oklahoma's premier folk artists. All of the art objects are made of stone or concrete, reinforced with steel rebar and wood. The objects are incised and carved in bas-relief, with paint applied to decorations that generally include representational and figurative images of birds and Native Americans of Northwest Coast/Alaska and Plains cultures. These historical art objects are counted as contributing resources. They include the 1937-1948 ninety-foot-tall main Totem Pole, which is heavily incised and carved in bas-relief with numerous projections. The other totems include a pre-1955 Arrowhead Totem, a Birdbath Totem dating c. 1955, and a Tree Totem dating c. 1955-1961. There are two sets of concrete totem picnic tables with seats, one of which dates from c. 1944 and one from c. 1955, as well as a concrete totem barbecue/fireplace dating from c. 1944. The second largest resource is a "museum" building called the Fiddle House, which dates from 1944. There is one set of two concrete totem gateposts dating from pre-1947 and three sets dating c. 1955. Noncontributing resources dating to 1937 include an attached set of stone gateposts and remains of a stone fence, a detached set of two stone gateposts, a vernacular Craftsman-style stone residence, and a wood-frame smoke house, all designed and built by Galloway. These are noncontributing due to alteration. Undated, unattributed noncontributing resources include a stockade fence surrounding a butane/propane tank and a picket fence at the northeast corner of the property. No alterations have been made to the Totem Pole Park's contributing resources. A restoration effort conducted in 1988-1998 by the Rogers County Historical Society and the Kansas Grassroots Arts Association involved study by art conservators and engineers. Restoration of the resources primarily consisted of repainting the contributing resources and replacing/replicating the materials in the noncontributing resources. Ed Galloway's Totem Pole Park retains excellent integrity of location, setting, design, materials, and workmanship, as well as feeling and association necessary to enable it to transmit information about this important Oklahoma folk art environment and about the artist who created it.

DESCRIPTION:

Ed Galloway's Totem Pole Park is located on Oklahoma State Highway 28A, at a point 3.5 miles east of U.S. 66. The junction of these two roads occurs at the center of the rural community of Foyil, Oklahoma. Ownership of Ed

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Ed Galloway's Totem Pole Park  
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=====  
Galloway's Totem Pole Park resides in the Rogers County Historical Society, based in Claremore, Oklahoma. The property is located in the NW 1/4 of the NW 1/4 of the NE 1/4 of the NW 1/4, Section 36, T 23 N, R 17 E.

The area surrounding the Totem Pole Park is rural, once having been farmed. The environs are hilly and wooded. The Historical Society's property encompasses 7.5 acres and is generally flat and slightly wooded on the south and east. As presently constituted, the Park consists of a 1.5-acre tract containing the historic resources and residence, which tract was deeded to the Rogers County Historical Society by the Galloway family in 1989, and six additional acres, which tract was acquired later and is undeveloped.

The 1.4 acres within the boundaries of the historic district of the Totem Pole Park contains the original, highly decorated creations of Ed Galloway, one of Oklahoma's premier folk artists. These historical art objects include four reinforced concrete totem poles, two sets of concrete totem picnic tables with seats, concrete totem barbecue/fireplace, two sets of stone gateposts and remains of a stone fence, four sets of concrete totem gateposts, a "museum" building called the Fiddle House, a vernacular Craftsman-style residence, and a smoke house, all designed and built by Galloway.(1) (Please refer to map for placement and relationship of resources.)

The totem-like resources are carved (some incised, some in shallow or heavy relief) and decorated with painted portraiture and figurative motifs representing Native Americans and their cultures across the western United States. Galloway himself constructed each resource by hand. The objects were framed using steel reinforcing bars and/or wooden studs, and the shell of each is reinforced concrete. The period of construction began in 1937 with the building of the house and ended in c. 1961, when Galloway became infirm. There have been no additions to the original 1.5 acres since Galloway's death in 1962. The environs have also remained the same. Ed Galloway's Totem Pole Park maintains exceptional integrity of location and setting.

The west one-third of the property is the residential area. Beginning at the west edge of the property, there is a set of concrete gateposts called the Fish-Arch Gate (contributing resource; probably c. 1955). It is comprised of two cylindrical concrete gateposts (five feet high and six feet in circumference), each topped by two short, horizontal concrete logs, each end carved like the head and toothy mouth of a gar-like fish, joined by one long gar-like log that makes the arch. Each gatepost has bird images facing east and west side. This eight-foot-wide gatepost was once attached to a red sandstone stone fence which delineated the yard on the west and north sides of the residential end of the park. The Fish-Arch Gatepost is supported by two pieces of steel channel bars, set into the ground at a 45 degree angle.

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Galloway built the stone house in 1937, using native stone quarried on the Galloway property. Because of alterations, the house is considered noncontributing. The horizontally massed residence is of vernacular Craftsman style and measures 31 feet east-west and 56 feet north-south, including a ten-foot porch on the north, over the main entry. The building is oriented north-south. It has a shallow projecting wing on the east. The wall material is red sandstone, of irregularly shaped chunks with rough finish, set with heavily beaded mortar. The front-gabled roof, covered by composition shingles historically and presently, had a long, straight roofline that drops to a lower level in the back to cover a rear wing. The eaves are open and unboxed, with exposed rafter tails. A stone external chimney breaks the eaveline on the northeast. The facade is irregularly pierced with sets of two wood-framed windows in 1x1 glazing pattern, and there are wood doors at entrances in the north and west elevations. The fifteen-light wood door in the north entry is original, as are the flanking 2x7 side lights of the surround; the single-light wood door on the west is new. All openings have concrete sills. The trim in the gable ends, under the porch gable, and along a broad frieze that surrounds the house, is shiplap, all being new material which replaced deteriorated shiplap during the mid-1990s restoration. A wood-frame, wood-siding screened porch that sheltered the west-elevation entryway was removed during restoration in the mid-1990s. Also at that time the house roof, rafters, windows, glazing, and screens were completely removed due to severe deterioration. All of these were replaced with new materials, in the same style as the old materials and generally replicating the old designs. On the north side, the porch roof is supported by four openwork columns, two of which are new. In approximately 1956, Galloway used salvage lumber to build a shed-roofed "lean-to" against the southwest corner and south wall of the house, connecting the original screened porch to the nearby smoke house. This room was used as a bathroom; because of severe deterioration of the wood, the lean-to was removed during the restoration and was not replaced.

Behind the house, to the south, is a wood-frame smoke house (noncontributing due to alteration). The original smoke house was built by Galloway in the first years of his residence on the property. Measuring ten feet by fifteen feet, with a north-side door, it was substantially altered during the restoration, when most of the severely deteriorated shiplap siding was removed and replaced with new wood; the roof supports and roofing material were similarly replaced. Behind the smoke house, to the south, is a new stockade-type fence surrounding a butane-propane tank (noncontributing).

To the north of the house are two square stone gateposts and the remains of the original stone fence, previously mentioned, extending to the east and west (paralleling State Highway 28A). The fence remains are one foot in width, and the height varies from ground level to about six inches above grade. The

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stone fencing and gates date from approximately 1937, but because of alteration and loss of most of the fence, this is counted as one noncontributing resource. From the stone gateposts, leading down to the road, is a flagstone walk (counted as part of the fencing). Between the walk and the road are two cylindrical, concrete, small bird gateposts (each three feet high by five feet circumference). The bird image is on the side facing State Highway 28A. The small bird gateposts may date from c. 1955 and are counted as one contributing resource. Approximately fifty feet east of the small stone gateposts, aligned with the remains of the fence, are two large, square stone gateposts, dating from the same time period and considered a noncontributing resource because their stone fence no longer exists.

East of his house, in the central part of the property, Galloway placed his Totem Pole Park. In this area, in a relatively north-south alignment, are the main Totem Pole, the Double-Gate Totem, the Arrowhead Totem, the Tree Totem, and the Birdbath Totem.

Dating from 1937 to 1948, the main Totem Pole is the largest art object in the park. It is counted as a contributing resource. The conical Totem Pole is made of red sandstone and framed with steel and wood, with a thick concrete skin. The cone sits on a large base that is a three dimensional turtle; the turtle has a flattened back, and its head and four legs project outward, providing a wide base for the conical totem. The turtle was carved from a broad, flat sandstone outcrop at that spot. The base measurement, including projections, is twenty-three feet north-south (nose to tail) by twenty-five feet east-west (toe to toe) by three feet in height. The outside circumference of the Totem Pole proper (excluding the base) is fifty-one feet. The walls are generally eighteen inches thick. The total height of the Totem Pole is seventy feet, including the base. Projecting from the top layer of concrete is a twenty-foot carved cedar pole.

The interior of the Totem Pole is hollow, gradually narrowing toward the top. There are nine interior "levels" or "floors", made of concrete accessible through square openings in the center of the floors. At bottom, the "room" is nine feet in diameter. A ground-level opening on the south is 6.5 feet in height and is covered by a wooden door; this opening was originally uncovered, but at an unknown date between 1962 and 1989 a door was added in order to keep vandals out and protect children. The floor is stone. Around the room, the walls are plastered and painted with three murals depicting mountain-and-lake scenes and bird totems; these rise to a height of about six feet; around the room, above the murals are Native American shields and arrow points. On the upper layers the walls are stone, unplastered and undecorated. At the very top, the cone is open to the sky.

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The exterior of the Totem Pole is painted in a variety of colors, with approximately two hundred images; these are representational (primarily Plains Indian bust-height profiles) and figurative/symbolic (primarily Northwest Coast avian) images. They are "stacked" in layers, the layers being distinguished by having a different background color. Important images are carved in relief, and some project from the surface, in heavy relief. These projections were actually carved out of the concrete while it set up and were later painted.

The images on the Totem Pole are arranged to face each of the four cardinal directions. The images are "stacked" vertically, as they would be on a carved wooden totem pole. The north face and the south face are the major display areas and have huge, carved and incised bird figures extending nearly twenty-five feet from the top of the turtle's back, or base.

The main face of the Totem Pole is on the South, where there is a ground-level opening. Above the door/opening is a square panel bearing the date 1948, denoting the year of the Totem Pole's completion. Around the opening and extending up approximately fifteen feet, are three decorative panels that represent the body and wings of a giant bird, probably an eagle. Its feathered legs straddle the door, and the clawed feet, projecting out from the surface, rest on the turtle's back. The bird-body panel is decorated with the images of a shellfish and a lizard; above them are three bust-profiles of Plains Indians men, suspended from a ribbon around the torso; above this are sets of three men's heads flanking a bust-profiled Indian in a full-feathered headdress; these three are all suspended from a ribbon around the bird's torso. On each side of the bird's torso are massive wing panels that extend from the base to approximately ten feet. On each panel are three ranked sets of images. On the left are bust-profiles of two Plains men and a bust profile of a Plains woman, with baby in cradleboard, attached to her head by a tumpline; above is a set of three bust profiles of Plains Indian men, surmounted with 3 animal bird figures and a round Plains-style shield. To the right of the door, the panel is similar, with three bust-profiles over three bust-profiles, over animal figures and a shield. These huge side panels lap over into the east and west faces of the Totem Pole. The huge eagle's "neck" is formed by a narrow band of profiles and masks which extends the entire circumference of the Totem Pole. The head of the eagle is very broad and covers the entire south face of the Pole. The head is a dark-colored background for two wide-open, staring eyes, a broad mouth that is biting a lizard (the lizard protrudes from each side of the mouth), and two Plains Indian bust-profiles that serve as "ears." This image covers the entire south face and extends around to the east and west. Above the giant eagle-figure, the next ten vertical feet of the Totem Pole is decorated stacked, smaller bird images; two of these hold fish in their claws or beaks. This section of the Totem Pole also has two openings, each covered with a wooden louvre. At the top of the sixty-foot stack is a 3/4-body relief carving

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of an unnamed Comanche chief, with full-feathered headdress. There is a bird on either side of him.

Up the east face is a narrow stack of bird figures, from the base to the top of the Totem Pole. At bottom is a full-height owl figure, in carved relief, with clawed feet; on the owl's belly is a bust-profile Plains Indian man. Above the owl's head is a bird of similar size and proportion; it appears to be an eagle or similar kind of fowl (to this point, the stack has risen to about twenty-five feet). Above the eagle are two smaller birds, with two smaller birds above them. Atop these two is a larger animal, which appears to be an otter. Above the otter is a full-body relief carving of Chief Joseph, of the Nez Perce nation.

The north face of the Totem Pole is similar to the south face. On the north face, at the bottom, is the turtle's head, with round eyes and pupil set off in paint. From the base, or turtle's back, rises a huge bird, whose legs straddle a full-height owl, carved in relief. The owl, which is actually standing on the back of the turtle's neck, wears a ribbon that suspends a bust-profile of a Plains male in full-feathered headdress. Straddling the owl, the eagle's legs are decorated with large shields and large bust-profile Plains Indians in full-feather headdresses. The eagle's clawed feet project outward from the base. The eagle's torso is decorated with a ribbon holding two sets of three men's heads and a central bust-profile in full headdress. Both of the eagle's wings, flanking the legs, are decorated with two large Plains shields; above this are two large birds, and above this on a layer of feathers, is a strip of six masks of faces (resembling Northwest Coast/Eskimo carved ceremonial masks). Above that is another layer of feathers decorated with six mask images. Above the wings and torso is the "neck," earlier described. The eagle's head is a dark background, with a wide mouth full of jagged teeth, two wide-staring eyes, butterflies for cheeks, and, again, bust-profiles of Plains men in full-feathered headdresses serving as ears. Atop the bird's head is a smaller bird, flanked by two ventilator openings identical to those on the north. Above the bird is a set of smaller bird/animal figures, and the stack is finished with the 3/4-body relief image of Sitting Bull, a chief of the Sioux.

The west face of the Totem Pole, like the east face, has a narrow stack of images. At bottom is a large bird, like a kingfisher, in strong relief, approximately 15 feet in height. This bird has horizontal rows of feathers on his body, large diagonally placed staring eyes, and an enormous beak, which projects from the face of the Pole for four feet and is decorated with geometrical symbols. Sitting on the kingfisher's head is another large bird image. Above this are smaller bird and other images. Above this is the 3/4-body relief image of Geronimo, a chief of the Apache, with a bird on each side.

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The Totem Pole is capped with a cylinder of concrete that is decorated with bird figures. Metal rods protrude horizontally from the concrete in four places; these held insulators and wiring for a portion of the Park's electric lighting (photographs show electric wires connecting the Totem Pole to the Arrowhead Totem; common knowledge in the community asserts that all of the resources were connected, and that wiring for lighting extended out into the wooded area around the park, as well). At the top of this layer project two birds, rising like chimneys.

From the top of the Totem Pole rises a cedar pole approximately 20 feet in height. This pole is carved in relief, like a totem pole, with bird heads. It is painted. This pole is an original alteration to the Totem Pole. It was carved by Galloway and installed on the Totem Pole at an unknown date between 1947 and 1955.

Immediately south of the Totem Pole is the Arrowhead Totem. Shaped like an elongated arrowpoint with long, sharp tangs, this concrete totem measures eighteen feet in height by 4.5 feet in width by two feet in depth. It is painted white. On each side of it are painted the images of five Plains Indian heads, wearing full-feathered headdresses. An historic photograph has dated this object to mid-1955, and it is counted as a contributing resource. The Arrowhead Totem sits on a six-foot-square concrete base with large fish incised into the north and south sections.

To the southeast of the Arrowhead is the Double-Gate Totem. Two concrete bird gateposts flank a tall bird totem, also concrete, with spreading wings, and between them are two original wooden gates. The width of this assemblage is eleven feet. The smaller gateposts are 4.5 feet high, and the central totem is 12 feet high, with a wingspread of 5.5 feet. All three are painted white, with incised bird images and painted images on both sides of the posts. The circumference of the totems are approximately five feet. An historic photograph has dated this object to mid-1955, and it is counted as a contributing resource.

To the south of the Arrowhead is the Birdbath Totem. It may have been installed late in the park project. It measures five feet high by four feet wide by three feet deep and is shaped like a capital T. The trunk is made to resemble a tree trunk, cylindrical in form, with rough bark. The birdbath is in the hollowed out log that forms the top; it is decorated with a smiling face on each side. The object is made of concrete. It is painted dark green and has one large bird image on north and south sides, with smaller bird images placed randomly all around the circular trunk. Undated but pre-dating 1961, this resource is counted as contributing.

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The Tree Totem, located to the northeast of the Birdbath Totem, may have been the last of Galloway's constructions. Legend tells that his wife chided him for his many constructions, telling him that the only thing that he had not yet made was a tree, because "'only God can make a tree.'" In jest, Galloway created his Tree Totem, which measures fourteen feet in height, and eight feet in width along the branches. This green concrete totem, cylindrical in form, with rough bark, is decorated with heads of Plains Indians, several in full-feathered headdress, as well as small, three-dimensional owl figures that perch atop the upraised tree branches. There are seven owls; one is obviously missing, probably stolen. Undated, but pre-1961, this resource is counted as contributing.

On the extreme east side of the property are the picnic facilities and Fiddle House. One enters this area properly from the highway, through a set of gates that are two massive concrete bird figures. These are counted as contributing resources and have been positively dated in a 1947 historic photograph. Each roughly cylindrical gatepost is eight feet in height and ten feet in circumference and is modeled like the body of a bird, mostly resembling an owl. The two gateposts are twelve feet apart, widely spaced to accommodate automobile traffic. The white and pink owl-like birds face State Highway 28A.

Driving into the property through the gates, on the far right is the main Totem Pole. On the immediate left is the Owl Table, an eight-sided concrete picnic table with eight short stools. The support for the eight-foot-wide table is a white-painted concrete tree trunk, approximately ten feet in circumference and decorated around with painted reliefs of owl figures. Each of the eight short stools is similarly decorated with owl figures. To the south of the Owl Table is a barbecue pit. It measures 9.5 feet wide by three feet deep by 3.5 feet in height and is made of concrete. Its chimney, which is a concrete totem with two stacked bird figures, is ten feet high by seven feet in circumference. It is doubled-faced, with bird images on both sides. Dated by photography to the mid-1940s, these two are counted as contributing resources.

Immediately to the east of these resources are the Fish Table and the Fiddle House. The Fish Table sits north of the Fiddle House door. The six-sided concrete table sits on a white-painted concrete tree trunk that is eight feet in circumference. The trunk is decorated with painted reliefs of fish figures. Arranged around the table are six concrete chairs, each a total height of three feet. Each chair back is decorated with a fish figure and two leaves. The table is pierced for an umbrella post, and a new aluminum umbrella has been installed. The Fish Table may well date to c. 1955 or earlier. It is counted as a contributing resource.

The 1944 Fiddle House is counted as a contributing resource. One of the hallmarks of the park, this building was constructed as Ed Galloway's woodwork



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"museum". The eleven-sided building faces north, toward State Highway 28. The low pitched, hipped roof is covered with composition shingles, as was the historic roof. There is no overhang. From the center of the roof rises an eleven-sided, low-pitched monitor roof, with composition shingles and wood siding. Seven of the sides have rectangular, single-light, wood-frame windows. The building is constructed of rock and steel, covered over with thick concrete plastering. At each of the corners (there are thirteen) is an engaged column carved in shallow relief, painted, with figures, like a totem pole. Eleven of these are carved and painted bird figures, but at the due southwest and due southeast corners, the columns are trees, with branches that project outward; on each branch sits a carved owl. The front five panels of the building have windows that are festooned with painted grapevines and leaves. The front of the building is the widest "wall," having a thirty-five-light wood door flanked by 18x18 single-hung, wood-frame windows. The wall panels to the east and west of the entrance also have 18x18 single-hung, wood-frame windows. All windows have concrete sills. The remaining six panels have no openings. On the due east and due west panels are painted oval bust-portraits of Native American men; on the two southmost panels are areas that resembles a raised frame, apparently prepared for portraits but never finished by Galloway. The two other panels are blank. Except for the portraiture, the six rear walls are plain brown concrete.

The interior of the Fiddle House is decorated as well. A new sheet-rock drop ceiling has a rectangular opening to admit light from the monitor roof. There are thirteen engaged columns at the corners. Twelve are carved and painted as bird totems, and one is a tree trunk. The six unwindowed walls are covered with murals, four depicting mountain-and-lake scenes and two with scenes of fish drying on racks. Above each of the six windows, and over the door, are small murals of mountain-and-lake scenes. The windowed walls have grapevine motifs festooning the windows. The roof is supported by four centrally placed cylindrical columns; two are tree trunks with bird motifs and two are bird totems.

Edging the north and east property lines is an undated wood picket fence. It is counted as a noncontributing resource.

Ed Galloway's Totem Pole Park retains excellent integrity of location, setting, design, materials, and workmanship, as well as feeling and association necessary to enable it to transmit information about this important Oklahoma folk art environment and about the artist who created it.

ALTERATIONS

There have been no additions or removals of contributing resources within Ed Galloway's Totem Pole Park since the artist's death in 1962, and the

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placement of these art objects has remained intact as well. At the time of his demise, Galloway had repainted the Totem Pole at least once, as shown in a 1957 photograph titled "repainting the totem pole." Time and weather during the 1962-1990 period, however, resulted in fading and chipping of the paint on the resources. In the mid-1960s Galloway's son Paul began a campaign to restore the color to the objects, and in 1981 the Kansas Grassroots Art Association joined in the effort. They collected money to pay for consultants on conservation and preservation. Over the next decade engineers studied the structure and other experts studied the faded decorations to determine the paint chemistry and the colors. In 1983 temporary repairs were made to the Fiddle House roof, and other structures were stabilized. Drainage work was done and brush removed from the park. The appropriate information having been obtained, restoration plans were drawn. By 1988 volunteers from the Kansas group and other folk art aficionados from around the nation were restoring the paint on the incised and relief designs, using 14 specially mixed paints. The work continued on all of the art object/resources through the 1990s and was finally completed in May 1998.(2)

During this time, the Rogers County Historical Society also restored the deteriorating residential complex. The Galloway house was virtually roofless, and the auxiliary structures were crumbling. The Society replaced the framing members, rafters, roofing, windows, screens, the west door, and two of the north-side porch columns. In essence, they restored the house structurally and replicated the original designs of windows and screens. The interior walls and fixtures were removed, and a new floor plan and fixtures were installed. The west-side porch was removed in 1992 and was not replaced. Also not replaced was the 1956 lean-to room that once extended off the southwest corner and south wall. The smoke house was replicated with new siding, using the original framing members. The stone fencing on the west and north of the residence was not rebuilt.(3)

While the restoration of the residential complex does lend the property the ambience of the artist's life style, the complex's resources (residence, smoke house, stone fencing and stone posts, and butane enclosure) are counted as noncontributing due to alteration, as less than 50 percent is original material.

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ENDNOTES

1. Photos, 1927-1957, Rogers County Historical Society and Jim Reed Collection, Claremore, Oklahoma. In concert with newspaper articles, these have been used to date the resources.
2. Diana N. Jones, "Carving a Niche: 'Save the Totem' Launched by Arts Group," Tulsa Tribune, 28 February 1981; "In Praise of Grassroots Art," Newsweek. 14 May 1984; "Pole Park Attracts Kansas Caretakers," Daily Oklahoman [Oklahoma City], 18 July 1988; Linda Martin, "Concrete Totem Being Restored," Tulsa World [Tulsa, Oklahoma], July 1990; "Save Ed Galloway's Totem Pole, Foyil, Oklahoma [brochure, c. 1990]; "Totem Pole Volunteers Brave Rain to Work on Faded Carvings," Claremore [Oklahoma] Progress, 1 July 1992; "Chiefs Atop Foyil's Totem Pole Get Fresh Coat of Paint," Claremore [Oklahoma] Progress, 4 October 1995; Jim Argo, "Oklahoma Folk Art," Daily Oklahoman [Oklahoma City]. 14 July 1996; "16-foot Pole Reinstalled on Top of Totem Pole Completes Kansas Grass Roots Art Association Restoration Totem Pole Project," Chelsea [Oklahoma]Reporter, 28 May 1998.
3. Jim Reed, of the Rogers County Historical Society. Interview, 16 July 1998, Claremore, Oklahoma, by Dianna Everett; brochure [Ed Galloway Home], dated 15 June 1996.

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SUMMARY:

Ed Galloway's Totem Pole Park is eligible under Criterion B, for its association with a person significant in Oklahoma's art history. It is the artistic creation of Nathan Edward Galloway, recognized as Oklahoma's premier folk artist and creator of folk art environments in the 1905-1961 period. Other environmental artists working contemporaneously with Galloway included Joe Muhlbacher, Irene Hall, and Ted Townsend. Recent scholarship has placed Galloway's work squarely within the definition of "visionary art," in that it expresses some ideas or revelations experienced by the artist. The Totem Pole Park is also eligible under Criterion C because it is historically significant within the context of folk art in Rogers County and in the state of Oklahoma, 1905-1961. The Park is the oldest and largest example of a folk art environment within the state. The Totem Pole Park maintains exceptional integrity of location, setting, design, materials, workmanship, feeling, and association.

Its place within the historic/artistic context for the first half of the twentieth century has been well established in popular and scholarly literature. Muhlbacher, Hall, and Townsend are no longer represented in the Oklahoma landscape; their works are available to us only through photographs. Within the entire state, the only folk art environment left from the historic period (1905 to 1949) is Ed Galloway's Totem Pole Park, near Foyil, Oklahoma, a project that was begun in the historic period (1937) and more than half completed during that period (by 1949, with approximately twenty-five percent completed by 1955, and the remainder being completed by 1961).

In evaluating the comparative importance of folk art environments in Oklahoma, the Totem Pole Park is seen to be the largest and only extant set of resources that represents the artistic values exemplified in the work of all Oklahoma environmental artists and in the preferences of those who admired and followed their work. As the state's remaining historic resource of its type and period, therefore, the Totem Pole Park is exceptionally important and is eligible under Criterion C, embodying the characteristics of a period and type. Criteria Consideration G has been applied to this historic district.

In the scholarly world and in public consciousness, there has been clear recognition of the value of Ed Galloway's Totem Pole Park as an important folk art environment in Oklahoma--and in the United States as well. The single older example and all of the contemporaneous examples of folk art objects and folk art environments in Oklahoma have been destroyed by weather, vandals, or well-intentioned citizens, or have been allowed by their successive owners or caretakers to deteriorate beyond utility. Thus, survivors such as Ed Galloway's Totem Pole Park, while a relatively young resource, may be viewed as exceptionally important within this category of historic resources. Within

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these historical and artistic contexts, and within the geographical bounds of the state, Ed Galloway's Totem Pole Park is seen to be exceptionally important in the art history of Oklahoma, and it is exceptional within Oklahoma's folk art environment genre in particular. For that reason, and because it is the largest and oldest remaining folk art environment in the state, Ed Galloway's Totem Pole Park is eligible for the National Register of Historic Places.

ARTISTIC SIGNIFICANCE:

Ed Galloway's Totem Pole Park is eligible under Criterion B, for its association with a person significant in Oklahoma's art history. It is the artistic creation of Nathan Edward Galloway, Oklahoma's premier folk artist of the 1905-1961 period. The Totem Pole Park is also eligible under Criterion C because it is historically significant within the context of folk art in Rogers County and in the state of Oklahoma, 1905-1961. The Park is the oldest and largest example of a folk art environment within the state. It is the only such set of resources still extant that dates from the historic period (1905 to 1949). The Totem Pole Park is also one of a few well-recognized folk art environments in the United States. The Totem Pole Park maintains exceptional integrity of location, setting, design, materials, workmanship, feeling, and association. Its place within the historic/artistic context for the first half of the twentieth century has been well established in popular and scholarly literature. Ed Galloway's folk art environment in the Totem Pole Park is exceptionally important within the geographical limits of Oklahoma.

Nathan Edward Galloway, Oklahoma's premier folk artist, was born in 1880 in Springfield, Missouri. He began carving in wood as a boy. In 1901 he joined the U.S. Army and served in the Philippines, leaving the army in 1904 to return to Springfield. Along the way he became proficient in woodworking and blacksmithing, and in 1914 he prepared a number of carvings to enter in the 1915 Panama-Pacific Exposition. Unfortunately, these were destroyed by a fire. In 1914 or 1915 he took his remaining work to Tulsa, Oklahoma, where he obtained employment in nearby Sand Springs, at the Sand Springs Home, teaching manual arts to orphan boys. While thus employed, he built the furniture for the school and also produced the merry-go-round and lion gateposts for the Sand Springs Park. Galloway worked for the Sand Springs Home for twenty-two years. In 1937 he retired to live on property he had acquired east of Foyil, in Rogers County. (1)

Once established at Foyil, in 1937 Galloway erected a stone residence, with a neat stone fence and wood-frame smoke house, as well as a sheet metal building for a workshop. (The workshop is no longer extant, and site is not included within the boundaries of this historic district.) Here he began to make violins, furniture, and decorative wall art, using a variety of exotic

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woods that he had saved from his years in Sand Springs. At an unknown point in time, Galloway became interested in Native Americans. He had carved wooden totem poles at the Sand Springs Home and had also created others for an oil company lodge in South Dakota.(2) He also found inspiration in postcards sent to him by relatives living in Alaska, and he spent hours poring over various issues of National Geographic magazine, using its photographs as guides to accuracy. He began making plans for his totem poles, living on his war pension of \$90 a month, which he put into "his Art," as he called it. His goal, he said, was to educate: "I do it just to meet people. I made it for educational purposes. It might inspire some boy. If it would inspire some boy or girl, it's worth setting up. I'm going to will it to the state." Like most visionary artists, Galloway's education was lacking, and he used stereotypical images to represent Native Americans; his primary images were Northwest Coast/Alaskan birds and masks, coupled with Plains Indian males. The latter he used indiscriminately to represent both Plains tribes and Oklahoma's five Southeastern Tribes.

In 1937 Galloway began building the main Totem Pole, using as its base a huge, flat red sandstone rock that rose out of the ground immediately to the east of his residence. He carved the rock into the shape of a turtle, and he used wood and stone from his property to build the cone-shaped totem pole. He plastered the outside with concrete, and into the shell he carved the images of Native Americans and Northwest Coast totem animals. In 1942 the Totem Pole was about 50 percent complete. By 1944 Galloway had constructed a second building, his "Grape House," using stone from his property and wood scavenged from lumber yards in nearby towns. This he called "his museum" (also called the "Fiddle House"), an eleven-sided building resembling a Navajo hogan and decorated with totemic columns and Native American portraits. Here he displayed many of the hundreds of fiddles he had created over the years, as well as many pieces of his furniture carving. Galloway also continued working on his main Totem Pole, which by 1946 was approximately 75 percent complete and by 1947 virtually complete on the exterior.(3)

Galloway's art park attracted much notoriety. A local newspaper called him "a genius in his line of work" and noted that "it is an outstanding one-man monument to the American Indian."(4) An eastern newspaper noted that "thousands of tourists visit the great concrete totem."(5) By 1947, at the latest, Galloway had established the concept of the property as a park and tourist attraction. He had built two huge gateposts, shaped like owls, at the entrance to a picnic area.(6) An early photo showing the Fiddle House still under construction (unplastered and unpainted), also shows the completed Owl Table and Barbecue; from the visual context this would appear to place these resources in the mid-1940s, as the Fiddle House was essentially completed in 1944, according to one visitor.(7) On the property immediately adjoining the Galloway property, to the east of the Fiddle House, a neighbor named Little Joe

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Holman opened a gas-and-grocery store in 1950 to provide food for picnickers using the park; this action supports the inference that the picnic tables and barbecue were in place by that time.(8) Dated photographs of the Arrowhead Totem and the Double-Gate Totem place these objects in existence by at least as early as mid-1955.(9) The two sets of smaller gateposts north and east of the residence, as well as the Tree Totem, Birdbath Totem, and Fish Table can date no later than 1961, as Galloway had by then ceased activity due to serious ill health. He noted in 1961 that he was "still making plans for more" totems for his tourist attraction and folk art environment.(10) Galloway considered his park an ongoing plan.

After Galloway's death in 1962 the Totem Pole Park deteriorated; the house was vandalized and weather took a heavy toll on the totems' paint. The property was acquired by the Rogers County Historical Society in 1989. Restoration efforts from 1988 were spearheaded by the Kansas Grass Roots Art Association. Art conservators and engineers studied the resources, and plans were made and carried out to stabilize and restore them. Repainting of the images was completed in May of 1998. The Totem Pole Park is now open to the public.

Galloway is now recognized as one of Oklahoma's most significant folk artists working in the pre-1948 period. He is the state's preeminent wood carver, according to a 1980 survey of folk artists conducted by the Oklahoma Museums Association for an exhibit, and his work has been displayed in major museum exhibitions during the past decade.(11) Because of its association with Galloway, the Totem Pole Park is eligible for listing in the National Register under Criterion B.

The Totem Pole Park is also eligible for listing under Criterion C, as exemplary of a period and a type of art. Over the past two decades, art historians and art lovers have discovered that in the United States exist many artistic treasures that lie outside the long-standing scholarly criteria that define "fine art." Folk art is by definition art work created by those who are not professional (or academically trained) artists. Folk artists are, in general, untrained and often unlettered. In its various manifestations-- painting, carving, woodworking, weaving/quilting, metalworking, and so forth-- folk art has come to be recognized as a bona fide artistic endeavor, with designs and techniques handed down through generations. American amateur artists and craftspersons have been indulging their passions for this kind of private and public artistic expression since the early colonial period.(12)

Outdoor folk art environments, while not created from traditions, still exemplify the criteria of folk art in general. In recent years, the terms "Outsider Art" and "Visionary Art" have been used to describe the work of modern-day environmental artists, and new museums have been built to house and exhibit their works. Environmental art in Oklahoma has been characterized as

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"typical of that in the Midwest and Deep South." Ed Galloway is recognized as Oklahoma's premier historic creator of folk art and folk art environments.(13) Recent scholarship has placed his work squarely within the definition of "visionary art," in that it expresses some ideas or revelations experienced by the artist.(14)

In the late nineteenth and early twentieth centuries there arose a new kind of folk art, that of folk art environments, or outdoor spaces where sculptural folk art resides, usually placed according to a plan. In his 1995 work Gardens of Revelation, John Beardsley describes the folk art environment as "part architecture, part sculpture, part landscape."(15) The folk art environment is a public place where its creator can objectify fantasies, preach beliefs, teach about subjects deemed worthy of knowing, register a protest against the world or the human condition, or just enjoy building and creating something unusual and interesting for people to view. With his Totem Pole Park, Ed Galloway placed architecturally designed sculptures within a large landscape. He intended his design to educate young people about Native Americans in Oklahoma, despite the fact that, like most folk artists, he did not have or seek precise knowledge of his subject.

Folk art environments are often not consonant (or even conversant) with the formal academic criteria for defining "art," in terms of theories of color, composition, perspective, or the need for an artist to have academic training, and so forth. Because of this, environmental artists' work was scorned by the main-line community of artists and collectors. Yet, legitimate artistic criteria do exist that can be applied equally to academic and folk art: "honest use of materials, consistent craftsmanship, a sound sense of design (in terms of use of color, scale, repetition, balance), and the ability to move the human soul." Instinctively following these criteria, as noted by folk art historians Barbara Brackman and Mary Ann Anders, Ed Galloway and many other folk artists created successful single folk art sculptures and folk art environments in the first half of the twentieth century, and beyond.(16)

In the late 1970s and 1980s the rise of folk art into popular and scholarly consciousness was objectified by the listing of several historic folk art environments on the National Register of Historic Places. As of 1995, the following were on the National Register. Listed in 1976: "Garden of Eden," Lucas, Kansas, 1905-1924, Samuel P. Dinsmoor, concrete sculptures; Listed in 1980: "Desert View Tower," vicinity of Jacumba, California, mid-1920s, Burt Vaughn, stone; Boulder Park Caves, vicinity of Jacumba, California, 1930s, W. T. Radcliffe, stone; Shaffer Hotel and Rancho Bonito, Mountainair and vicinity, New Mexico, 1924, 1930s, concrete, wood, stone. Listed in 1984: Ave Maria Grotto, Cullman, California, 1932-1934, Bro. Joseph Zoetl, various media.(17)



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Other nationally known folk art environments, as yet unlisted, include: the Grotto of the Redemption, West Bend, Iowa, 1912-1954, Fr. Paul Dobberstein, stone, various media; Watts Towers, Los Angeles, mid-1920s-1954, Sam Rodia, metal, various media; Wisconsin Concrete Park, Phillips, Wisconsin, 1950-1964, Fred Smith; Paradise Garden, vicinity of Summerville, Georgia, 1960s-1970s, Howard Finster, concrete, various media; and Ed Galloway's Totem Pole Park, vicinity of Foyil, Oklahoma, 1937-1961, Nathan Edward Galloway, steel and concrete. The artistic legitimacy of these works has been established by a considerable body of scholarly publication in the 1980s and 1990s.(18)

Ed Galloway's folk art environment in the Totem Pole Park is exceptionally important within the geographical limits of Oklahoma. Outdoor folk artists' work seems to have first appeared in Oklahoma shortly after the turn of the century. Disregarding isolated examples of "yard art" and "mailbox art," which has always been abundant, in chronological appearance, the major works and artists are: Joe Muhlbacher, an Austrian immigrant who settled near Cheyenne, Oklahoma, in 1905, built a bunker home and decorated it with large figurative sculptures over the ensuing 30 years. Muhlbacher's art was the subject of national publicity in the 1940s, but after his death in 1955 his environment was mostly destroyed or stolen.(19) According to a 1996 Save Outdoor Sculpture survey (conducted by the National Museum of American Art), the earliest extant example of outdoor folk art may be a handmade concrete World War I doughboy, which stands in a public park in Carney, Oklahoma. Dating c. 1919, this work is carved into roughly cast concrete with an internal armature of steel reinforcing bar. It was made by an unknown local craftsman. A similar example is the crudely carved granite life-size statue of Osage chief Ne-ke-wa-she-tan-kah, (by unknown local artist), that was placed over the chief's grave in c. 1926 at Fairfax, Oklahoma (NR 79002012, for historic significance).(20)

Folk artist/wood carver Nathan Edward Galloway arrived in Oklahoma in 1915 and found work as a furniture maker. His outdoor works included a carved-wood merry-go-round in a city park at Sand Springs, where c. 1925 he carved two couchant lions in stone to serve as gateposts. These were moved in the 1960s to another local site, where they have been allowed to deteriorate. Galloway went on to begin his carved-concrete Totem Pole Park, near Foyil, Oklahoma, in 1937, continuing until 1961.(21)

Ted Townsend, who lived near Bison, Oklahoma, in the 1940s, 1950s, and 1960s, decorated his property with fantasy sculpture and built a house that looked like a castle. His numerous metal sculptures included a rocket, a totem, an airplane, and an elaborate fence made of bedsteads, all of which were strung with lights, making his property "a tiny, isolated Coney Island." Most of his work has been dismantled or destroyed.

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Irene Hall, of Eufaula, created an extensive environment of yard art in the 1950s and 1960s. She used found objects and concrete to create figurative and fantastic sculptures, for example, a tree covered with faces made of gourds, bones, and old toys; the Kansas City Art Institute acquired this property c. 1980 and moved the environment out of Oklahoma.(22)

More recent examples of folk art environments in Oklahoma represent a resurgence in the 1970s-1990s. This is typified by Jim Powers, of Gage, Oklahoma, proprietor of Jim's Junk Yard Art Gallery. Powers uses junk metal to create both fantastic and functional sculptures on his extensive property. Clayton Coss, chain-saw woodcarver of Broken Arrow, Oklahoma, carves dead tree trunks into animal and human figures. His work is found extensively in parks and at private residences around northeastern Oklahoma, particularly Tulsa and its suburbs.(23)

It is apparent from this brief survey that Ed Galloway's Totem Pole Park exemplified an unorganized folk art movement within Oklahoma during the first half the twentieth century, paralleling a national trend. Most Oklahoma folk art environments were created in isolated, rural areas or in small towns. Because of this, the art works were subject to unfettered vandalism and to ruin by weather. Muhlbacher, Hall, and Townsend are no longer represented in the Oklahoma landscape; their works are available to us only through photographs. Within the entire state, the only folk art environment left from the historic period (1905 to 1949) is Ed Galloway's Totem Pole Park, near Foyil, Oklahoma, a project that was begun in the historic period (1937) and more than half completed during that period (by 1949, with approximately twenty-five percent completed by 1955, and the remainder being completed by 1961). In evaluating the comparative importance of folk art environments in Oklahoma, the Totem Pole Park is seen to be the largest and only extant set of resources that represents the artistic values exemplified in the work of Muhlbacher, Hall, and Townsend and in the preferences of those who admired and followed their work. As the state's remaining historic resource, therefore, the Totem Pole Park is exceptionally important and is eligible under Criterion C, embodying the characteristics of a period and type.

CRITERIA CONSIDERATIONS:

Ed Galloway's Totem Pole Park made an exceptionally important contribution to the development of folk art in Oklahoma. This historic district, because of its relative age, would ordinarily be excluded from listing in the National Register because the dates of construction of some of the historic district's resources occur after 1948. However, the Totem Pole Park should be considered eligible for the National Register, under Criteria B, association with an historically significant person, Criteria C, embodying the distinctive characteristics of a type and period, with Criteria Consideration G, having

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achieved exceptional importance within the past fifty years.

Popular understanding and scholarly examination of American folk art and folk art environments began in the 1960s and continues today. The Totem Pole Park has become a nationally known and studied folk art environment. The Park was begun in 1937 when the construction of the Totem Pole began. Galloway added resources throughout the 1940s and 1950s, ending in 1961. He also planned the other resources. His park was an organic work in progress.

Because of the vicissitudes of environment, this category of historic resources--outdoor folk art--is fragile. In Oklahoma, in particular, wind has been a major enemy of folk art environments. The single older example and all of the contemporaneous examples of folk art objects and folk art environments in Oklahoma have been destroyed by weather, vandals, or well-intentioned citizens, or have been allowed by their successive owners or caretakers to deteriorate beyond utility. Thus, survivors such as Ed Galloway's Totem Pole Park, while a relatively young resource, may be viewed as exceptionally important within this category of historic resources.

In the scholarly world and in public consciousness, there has been clear and widespread recognition of the value of Ed Galloway's Totem Pole Park as an important folk art environment in Oklahoma--and in the United States as well. This recognition began locally, in Rogers County and eastern Oklahoma, in the early 1940s. By 1946 and 1947 publications in other parts of the nation were featuring the artist and the park (Kansas City Star, 1944; Buffalo [New York] Courier-Express, 1947], and this recognition has continued through the 1990s. The Totem Pole Park has been discussed in Newsweek (1984) and USA Today (1991), and it is prominently featured in recent books dealing with tourism and folk art environments, such as Michael Wallis's, Route 66: The Mother Road (1990) and John Beardsley, Gardens of Revelation (1995). Folk-art scholars have published articles on the Park in Personal Places (Mary Ann Anders, "Celebrating the Individual: Ed Galloway's Park, 1983) and American Magazine (Barbara Brackman, "Enchanted Kingdoms," 1991). These publications enable us to evaluate and justify the Totem Pole Park's importance within the state and compared to other properties that had the same artistic values (many of which are no longer extant).(24) In the words of one critic, Ed Galloway's Totem Pole Park "consistently triumphs. The park is not merely an interesting arrangement of monumental forms by a slightly dotty old man, as those who reflexively reject the non-traditional may claim. It is a significant piece of folk art, one of the best designed personal spaces in the country."(25) Adds a curator of an exhibition of Galloway's art, "Galloway's work has placed him among the most outstanding folk artists on a national level, and his Totem Pole Park is a unique treasure for the state of Oklahoma."(26)

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Within these historical and artistic contexts, and within the Geographical bounds of the state, Ed Galloway's Totem Pole Park is seen to be exceptionally important in the art history of Oklahoma, and it is exceptional within Oklahoma's folk art environment genre in particular. For that reason, and because it is the largest and oldest remaining folk art environment in the state, Ed Galloway's Totem Pole Park should be listed in the National Register of Historic Places.

ENDNOTES

1. Martin Wiesendanger, "Nathan Edward Galloway," Journal of the Sand Springs Pioneer-Historical Society 1 (Spring, 1984): 13-15; "A Happy Farmer: N. E. Galloway Produces Violins," Kansas City Star, 24 May 1944; "Ed Galloway," Folk Artists Biographical Index, ed. George Meyer, 97.
2. John Dexter, "Sooner Creates a Totem," Daily Oklahoman [Oklahoma City], 22 November 1951.
3. "A Happy Farmer--N. E. Galloway Produces Violins," Kansas City Star, 24 May 1944; "Near Pryor There Lives a Genius," Pryor [Oklahoma] Jeffersonian, [undated 1946]; photos dated 1937, 1942, and 1945, on exhibit at the Totem Pole Park; "Monumental Hoax," Buffalo [New York] Courier-Express, 25 May 1947; N. Ed Galloway, Letter to Oklahoma State Chamber of Commerce and Development Council, 7 October 1961.
4. "Near Pryor There Lives a Genius," Pryor [Oklahoma] Jeffersonian, [undated 1946].
5. "Monumental Hoax," Buffalo [New York] Courier Express, 25 May 1947; "Scientific Puzzle," Buffalo [New York] Courier-Express Sunday News, 1 June 1947.
6. "Monumental Hoax"; "Scientific Puzzle."
7. Photo, archive of Rogers County Historical Society; Wiesendanger, "Nathan Edward Galloway," 17.
8. Wiesendanger, "Nathan Edward Galloway," 17; Rogers County History, 372.
9. Photos, Rogers County Historical Society, Jim Reed Collection.
10. N. Ed. Galloway, Letter, 7 October 1961.

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11. "Folk Art in Oklahoma," exhibition presented in 1981, Oklahoma City Art Center ArtsAnnex; "Ed Galloway: A Singular Vision," exhibition presented in 1993, Philbrook Museum of Art, Tulsa, Oklahoma.
12. Robert Bishop and Jacqueline M. Atkins, Folk Art in American Life, 195-211.
13. Lane Coulter, "Folk Art Images in Oklahoma," Folk Art in Oklahoma, 13-15.
14. John Beardsley, Gardens of Revelation, 91-94; Christine Kallenberger, Letter to Rogers County Historical Society, 20 January 1993; Mary Ann Anders, "Celebrating the Individual: Ed Galloway's Park," Personal Places (1983), 124-132.
15. Beardsley, Gardens of Revelation, 7.
16. Barbara Brackman (Kansas Grassroots Arts Association), Letter to [Rogers County Historical Society, et al.], 30 April 1984); Anders, 124-132; Kallenberger, Letter 20 January 1983.
17. Beardsley, Gardens of Revelation, passim.
18. Beardsley, Gardens of Revelation, passim; Bishop and Atkins, Folk Art in American Life, 195-211.
19. "Artists Biographies," Folk Art in Oklahoma, 102.
20. "Totem Pole Park," Save Outdoor Sculpture! Survey Files, Oklahoma Museums Association.
21. Ibid.
22. "Artists Biographies," Folk Art in Oklahoma, 102-104.
23. "Totem Pole Park," Save Outdoor Sculpture! Survey Files, Oklahoma Museums Association.
24. "In Praise of Grass-Roots Art," Newsweek, 14 May 1984; Elizabeth Snead, "One Person's Junk Becomes Another's Art," USA Today, 12 September 1991; Michael Wallis, Route 66: The Mother Road, 98-99; Beardsley, Gardens of Revelation, 91-97; Mary Ann Anders, "Celebrating the Individual: Ed Galloway's Park," Personal Places (1983); Barbara Brackman, "Enchanted Kingdoms," American Magazine 19 (July/August 1991), 44; Roger Rickard, "Son Labors to Restore Dad's Work," Tulsa World, 12 July 1964; "Galloway Items Attract Interest," Sand

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Springs Leader, 20 February 1981; Jim Argo, "Oklahoma Folk Art," Daily Oklahoman [Oklahoma City], 14 July 1996.

25. Brackman, Letter 30 April 1984.

26. Kallenberger, Letter 20 January 1993.

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VERBAL BOUNDARY DESCRIPTION:

From the northwest corner of the Galloway residence, proceed due West for 60 feet to the point of beginning; from this point of beginning, turn due North and proceed North for 60 feet; turn due East and proceed East for 309 feet; turn due South and proceed South for 180 feet; turn due West and proceed West for 309 feet; turn due North and proceed due North to the point of beginning, having described an enclosed rectangle measuring 309 feet by 180 feet.

BOUNDARY JUSTIFICATION:

This boundary follows the fenced boundary of the property during its historic period and encompasses all of the contributing and noncontributing resources presently existing within the historic district.

ED GALLOWAY'S TOTEM POLE PARK

vic. Foyil, Okla.

