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United States Department of the Interior
National Park ServiceNat. Register of Historic Places
National Park ServiceNational Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name South Dakota State Capitol Complex (boundary decrease, additional documentation)

other names/site number _____

2. Location

street & number 500 E Capitol Avenue

not for publication

city or town Pierre

vicinity

state South Dakota code SD county Hughes code 065 zip code 57501

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this x 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 x meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national x statewide local

Signature of certifying official/Title

Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 x entered in the National Register determined eligible for the National Register determined not eligible for the National Register removed from the National Register other (explain:)

Signature of the Keeper

Date of Action

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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

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	3	buildings
1	1	sites
0	0	structures
1	0	objects
3	4	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

GOVERNMENT:Capitol:Statehouse,Assembly
building

Current Functions

(Enter categories from instructions.)

GOVERNMENT/Capitol/Statehouse,Assembly
building

7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and 20th Century Revivals: Neo-Classical

Materials

(Enter categories from instructions.)

foundation: STONE/granite

walls: STONE/granite, sandstone, limestone

roof: METAL/copper

other:

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Boundary Decrease: The boundary is being slightly decreased to correct an error in the 1976 nomination that included a block of residential and apartment buildings that are not associated with the significance of the context. The new boundary only includes buildings, features and sites on the 40 acre state capitol grounds. This nomination also updates information from the 1976 nomination.

Summary Paragraph

The South Dakota State Capitol building is a Neo-classical style stone structure with influence of the Italian Renaissance features built in 1905-1910 in Pierre, South Dakota. The original floor plan had five distinct but compatible sections to the building that mirrored one another from the central dome and rotunda. The layout concept of the building was fashioned after the Federal style of architecture developed by Charles Bullfinch that is found in the nation's Capital in Washington, D.C. In 1932, an architecturally compatible north wing was added to the building to consolidate the state workforce into one building. The grounds have numerous old growth trees and there is a main driveway across the south façade that makes an arc from southwest to southeast with the center of the arc in front of the main entrance to the building. At the south end of the property along the sidewalk bordered by the east and west ends of the main driveway is a granite retaining wall that is approximately two-and-a-half feet tall. On the east end of the arc is a memorial to the men killed in a plane crash in 1993. There is a driveway on the east side of the building that runs north/south that has the Hayes Building on the east side and just northeast of the Hayes building is the Visitors Center that fronts the west side of Capitol Lake. There are modern retaining walls on the east side of the Hayes Building that hold the steep embankment. Adjacent to the Visitors Center on the northeast side are the war memorials that form an arc out over the west bank of Capitol Lake. Capitol Lake has modern wood pylon retaining walls on the south and west banks. On the north side of Capitol Lake is the peninsula with a granite boulder structure. The Governor's Mansion is situated along the east bank of Capitol Lake. Along the north side of the capitol are the parking lots for staff and visitors to the capitol. The inner parking lot makes the same arc as the main driveway in front of the building, while the rear parking lot is rectangular. The west side of the capitol has landscaped grounds with several old growth trees. The property is situated in the center of the city on a hill and is visible in numerous locations around town. The distinctive copper dome with its dark patina is the building's most distinctive feature.

Narrative Description

State Capitol Building Contributing 1905-1910; Addition 1932

SOUTH ELEVATION

The overall dimensions of the capitol building are 297 feet long, 142 feet wide and 165 feet tall (to the top of the 2-foot-diameter ball at the top of the dome).¹ On June 28, 1908² the cornerstone made of Ortonville granite was laid at the southwest corner of the building. On the south side of the cornerstone is the Seal of the State of South Dakota showing "1889," and on the west side of the cornerstone is another circular medallion with the words "South Dakota" and "1908" carved into the stone.

The foundation of the building was built of granite stones found on the prairie. The foundation had to be raised two feet to accommodate for the eastward slope downhill from Nicollete Avenue. The granite stones were then faced with Ortonville granite. This same type of stone was used for the superstructure of the building. On the first floor of the building, it is covered with Marquette Raindrop sandstone from Michigan and the upper two floors are covered with Bedford limestone from Indiana.³ The Marquette Raindrop sandstone has recessed mortar joints that are approximately two inches deep and two inches high on the horizontal mortar joints. The stones are set in rows and the vertical joints are flush with the face of

¹ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p. 77.

³ Ibid., p. 63.

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the stone. Above the windows the stones are arranged in a flat arch configuration with the end sections containing a compound angle cuts that seamlessly integrate themselves into the adjacent horizontal row of stone. The Bedford limestone has mortar joints that are flush with the stone face, and the stone is cut in rectangular blocks. At the corners of the end wings are Bedford stones that are placed out about six inches and have recessed horizontal joints that match the first floor configuration to simulate quoins on the building.

The window openings on the end wings are a three-bay configuration that are vertically aligned through the floors of the building. The windows on the first floor are double-hung bronze aluminum framed windows. The windows on the second floor center bay are a paired set of triple-hung bronze aluminum framed windows. The flanking bays on the second floor have single triple hung bronze aluminum framed windows. The third floor maintains the three-bay configuration with single double hung bronze aluminum framed windows. On the fourth floor behind the frieze are small rectangular bronze aluminum windows in the three-bay configuration.

The second and fourth sections of the building house the Senate and Governors Office on the west side, and the House and Supreme Court on the east side of the building. The configuration of the Marquette Raindrop sandstone maintains the same configuration as the end wings with the recessed horizontal joints and the flush vertical joints. The same flat arches are over the first floor windows with the same compound cut stone at the ends of the flat arches that blend into the horizontal stone course used. The second and third floors have the Bedford limestone cut in rectangular blocks with flush mortar joints. The windows have Bedford stone casings with raised trim at the outside perimeter on the top and sides. The windows are in a six-bay configuration that are vertically aligned through all the floors of the building. The second floor windows are triple-hung bronze aluminum framed windows. The third floor windows are double-hung bronze aluminum windows. There are no paired window openings in this elevation of the building. The fourth floor has the small rectangular windows placed within the frieze that are also bronze aluminum framed windows.

The center section of the building on the south side contains the main entrance to the capitol. The steps leading up are made of the Marquette Raindrop sandstone and the massive two-foot wide handrails have a stone cap that is beveled to a high point in the center to shed water off the cap stone. At the newel post are matching massive cast iron lamps that have flattened volutes at the base that cover the plinth that point southwest, northwest, northeast and southeast. The torus is a hexagonal shape with a circular cap. The fluted column tapers up to a modified Doric capital with an abacus turned so that the corners point north, south, east and west. Above the abacus is the electric socket that the white glass globe covers.

Ascending the twenty-five stone steps to the entrance, are the four massive columns that support the center pediment of the building. At the base is a massive square block of Bedford limestone sitting on a square slab of Marquette Raindrop sandstone. A small cornice line adorns the top of the base. The plinth rests on top of that with the torus and the fluted columns above. At the top are Corinthian capitals. In the entablature above are the stone letters that spell South Dakota. The "V" in South is the Latin "U" giving credence to the Roman influence in the architecture of the building. Recessed behind the columns are the three paired entrance doors in the Italian Renaissance style. They feature a circular arch with a scrolled volute placed at the center of the top of the arch. The bottom of the arches terminate into Doric capitals set on squared pilasters. The exterior paired doors are covered with dark bronze aluminum and have beveled glass full length panels. Between the door bays are pilasters with large cast iron single lights that are in the shape of Roman torches with round white glass globes at the top. There are two flanking torches set into the center of the side walls of the recessed area under the pediment.

Above the entrance doors are simplified cornice lines that are interrupted by the two pilasters that rise to the underside of the pediment. The windows are double-hung bronze aluminum framed windows. The casing has the same trim detail as the flanking wings of the building with the raised trim around the outside edges of the sides and top. Above the windows on the ceiling of the pediment are three globe lighting fixtures that have metal straps around the globes in an X form. The flanking windows outside of the entrance area on the end bays are double-hung bronze aluminum on the first floor with the flat arches with the compound angle cuts of the Marquette Raindrop sandstone. The second floor windows that are on the same plane as the entrance doors are triple-hung bronze aluminum windows. The stone casing is the same design as the other windows on the building. Over the windows are stone hoods that feature scrolled volutes cascading down and framing the window, with a simplified pediment above the window. The Bedford limestone is also used to create quoins at the corners and matching quoins to the inside. The third floor windows are double-hung bronze aluminum framed windows with the stone casing that has the raised perimeter trim. At the top is a flat projecting lintel. In the frieze above the flanking windows are the same small rectangular windows.

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Above the cornice line with the dentil moldings are paired parapet walls over the flanking bays with paired pilasters with recessed panels framing circular windows with the laurel wreaths that symbolize courage.⁴ Over the center bays are four square bronze aluminum framed windows. Above the parapet walls is a balustrade that goes around the perimeter of the building. The balusters are vertically aligned over the window bays with the bases placed between the window bays. The gabled roof is covered with a standing seam metal.

In the tympanum above the three square windows above the balustrade, a laurel wreath is centered with acanthus leaf scrolls flanking it. Acanthus leaves symbolize wisdom⁵ There are four matching pediments at the base of the dome that face south, west, north and east. Between the pediments are parapet walls that come up to a flat platform that the base of the dome sits on. At the northeast, southeast, southwest and northwest corners of the dome are recessed niches that could accommodate large statues. The bottom of each niche features a balustrade with four balusters, supporting flat pilasters that terminate into squared modified Doric capitals. Over the capitals are Italian Renaissance arches with the scrolled volutes at the top center, that match the design over the entrance doors to the building. To the outside edges of the niches are flat pilasters that terminate into Corinthian capitals. In the rounded sections between the niches are five thin arch top windows divided in four horizontal sections. These appear to be the original wood windows. Six round columns flank the windows in each section and have Corinthian capitals at the top. Above the capitals is a cornice line with dentil moldings that wraps around the perimeter of the dome. Above the cornice line is the dark patina copper dome. There are four large arch topped Italian Renaissance styled oval windows that have large hoods with finials at the top center and the ends that face each cardinal direction of north, south, east and west. Scrolled volutes frame the sides of the window hoods. Above the oval windows are eight circular Italian Renaissance styled windows with hoods that point in each of the eight points of the compass. The hoods have ball shaped finials and C scrolls at the sides of the windows. Above the niches there are curved metal pilasters that are strapped to the dome that frame the large oval windows. Above the eight circular windows are two rows of horizontal straps that intersect the vertical straps. At the top is another circular balustrade with scrolled volutes pointing in all eight points of the compass followed by eight narrow arch topped openings framed by round pilaster columns with Doric capitals. The cornice line is punctuated by the depth of the pilasters. Above that is the last section of the dome that curves up to the two-foot ball at the top that is 165 feet above the ground.⁶

EAST AND WEST ELEVATIONS

The east and west end elevations of the building are identical in their configuration. They are seven bays wide with the center three bays projecting out. The Ortonville granite covers the granite boulder foundation and is then capped with the Marquette Raindrop sandstone that has the recessed horizontal joints and the flat arches with the compound angle cuts for the end pieces that blend into the horizontal rows. The central entrance features marble columns with Ionic capitals flanking the paired doors. Large sidelights and a transom frame the paired doors. The surround of the opening has squared pilasters with squared Doric capitals with a simplified cornice above. The flanking windows are double-hung bronze aluminum windows. The center section on the upper floors features flat pilasters at the corners of the projecting bay made of the Bedford limestone. Fluted round pilasters flank the center bay with Corinthian capitals. The windows are the Italian Renaissance arch with the scrolled volute at the top center of the eight segment arch window on the third floor. The second floor window beneath the arch window features a large picture window center with two narrow flanking triple-hung windows. The flanking bay windows on the second floor in the recessed areas are the triple hung bronze aluminum framed windows and the third floor windows above them are the double-hung bronze aluminum framed windows. Between the pilasters are narrow triple-hung and double-hung windows on the second and third floor respectively. In the frieze above the windows are seven small rectangular windows that match the vertical alignment of the bays below. The tympanum of the pediment is a simplified design. There is a bas relief of a medallion with two triangular motifs to the sides that are rounded on their vertical axis to allow room for the circular motif of the center.

NORTH ELEVATION/1932 ADDITION

In examining the photographs and physical evidence of the building, the north entrance to the building was duplicated on the north end of the 1931-1932 addition. The north center bay of the building projected out three bays from the north walls of the flanking legislative wings. The north wall of the original building was treated the same as the south side with the exception of no Corinthian capitals on the tops of the pilasters on the end wings and the north entrance matched the east and west wing elevations in configuration and finishing techniques and materials. The 1931-1932 addition was 69 feet by

⁴ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p. 116.

⁵ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p. 116.

⁶ Ibid., p. 77.

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168 feet and rose four stories to match the elevations of the original building.⁷ The south side of the addition had four bays and was treated the same as the house and senate wings in its finishing materials and techniques. The east and west ends were treated the same as the east and west ends of the original building with the exception of the pilasters that flanked the center window in the center bay. They were flat rather than round and fluted. The other design motif that was carried through from the original north entrance to the three bays of the addition was the rectangular panel between the second and third floors in the center bay that was lined with the egg and dart molding around the perimeter.

INTERIOR/VESTIBULE

Inside the main entrance vestibule on the second floor are three arch topped windows. The center window has a stained glass window that honors the memory of the eight people, including Governor George Mickleson, who were killed in a plane crash in 1993. The window is divided into eight sections that have clear beveled glass that are bordered around the curved top with dark green and blue urn shapes. They are framed in with blue-gray ribbons that form loops in the center and on the ends. Across the bottom are diamond-shaped pieces of stained glass that are in light blues, golds, and greens. In the center of the lower portion of the window is a larger urn shape in a terra cotta color that has two swirls coming up to the top, that echo the designs of the fanlight stained glass window at the west end of the house, and the same motif in the dome. There is a small terra cotta colored finial at the top center of the urn shape and there are four cobalt blue circular jewels that frame the urn. Around the perimeter of the window is golden wheat colored stained glass.

In the vestibule to the right of the three main entrance doors is the entrance to the Supreme Court through a paired arch opening. To the left of the entrance are another set of paired arches and there is an oak security door into the governor's office. The floor of the vestibule is Italian mosaic tile. The center panel is framed by three diamond shapes, the large center diamond has a circle in it. Both lined motifs are framed in black and grey square tiles. The field pattern is a random mosaic of irregular shaped pieces with colors of black, white, grey, gold, green, red, and terra cotta. The field is bordered with a rectangular section that has an alternating pattern of a green tile center square box with four small square boxes on the corners, and an "X" design in green as well. The background tile is the grey squares. On the long side of the rectangular floor design are seven square boxes, and six "X" designs. The second outer perimeter border has rectangles that are framed in the green with white tile centers. In the center of the short sides of those rectangles are green tile pieces. In between the rectangles are four aligned plus motifs (two on each end) that symmetrically frame the green rectangles.

The wall wainscot is white Vermont marble and it extends up to the cornice line that is approximately seven feet off the floor and is even with the tops of the doors. In the right facing arch on the right hand wall where the entrance to the Supreme Court is, there is a mural titled, "Indian Mission." In the foreground is a gravel road and a flat field leading up to four square log structures with low pitched roofs and a small building with a pyramidal roof on it. In the background are hills that may represent the hills of the Missouri River Valley. Below the mural is a large antiqued brass panel that is titled State Capitol Commission, which contains the names of the people involved in building the capitol. The glass arch topped window above the Supreme Court has that title in gold lettering. On the left hand wall facing the governor's office is another mural in the left arch titled "Black Hills" and the scene is of a road going through an area with fir trees with rock formations jutting up out of them in the background. At the center of the top of the arches are volutes with the scroll underneath that repeat the design of the stone on the adjacent exterior doors.

The ceiling is framed with a double cornice that features the egg and dart molding. In the center of the ceiling is the state seal that depicts a farming scene of a farmer plowing the field with a team of horses near the Missouri River with a steamboat going upstream. At the top of the scene is a gold banner with the inscription "Under God the People Rule". The border design in dark blue has the words "South Dakota Great Seal 1889". The ceiling panel is bordered with stencil designs that have a floral motif of the state flower, the pasque, with ribbons in the corners.

INTERIOR/ROTUNDA

Moving towards the rotunda, the entrance is framed with paired columns that have the Scagliola finishing technique. They are steel based columns with a gypsum plaster mix called Keene's Cement that contains marble dust, mineral pigments, milk and yarn. Once the mixture has hardened, the artisans polish it with beeswax to a lustrous sheen to look like polished marble stone. At the time they were produced, they cost \$100 each, as opposed to a \$1,000 price tag for the same

⁷ Ibid., p. 82.

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columns made of marble.⁸ The columns have Corinthian capitals. Just below the capitals are brass light rings that have three bulbs projecting out at 90 degree orientation to each other with the last one at a 180 degree orientation to the first one. Behind the columns to the walls are marble pilasters with brass single-light wall sconces and flattened Corinthian capitals above them.

The floor of the rotunda is divided into nine sections. The center section and the flanking sections facing north, south, east and west are subdivided into smaller grids with two-inch square glass prism blocks set into polished concrete. The sections are framed with the mosaic floor tile. The border is the black square tile, with the random field tile of the same variety of colors found in the vestibule. The mosaic tile floors were laid by 66 Italian artisans. There is the legend of the blue tiles, in that each artisan was given a bright blue tile to lay somewhere in the floors of the building as their signature for the work completed. Today only 55 tiles have been accounted for.⁹ In the angled corners of the rotunda are mosaic floor tiles. The field section of the pattern is completed in the random pattern with the multi colors. That is then framed with the black square tile border. Outside that are green and white scrolls that frame the irregular shape that are aligned to look like the waves of the sea. Three sides of the panel are squared off, and then jut in at 90 degrees about a foot and then are connected by the scroll border design at a 45-degree angle. A small panel of random tile bordered in black with the two ends turned in at a 45-degree angle lay at the foot of the statues in the corners.

In the southwest corner is the statue titled "Integrity" by the sculptor Dale Lamphere¹⁰ in the niche with the arch top with a scrolled volute in the center and scrolled volutes under the terminating ends of the arch over the statue. The statue is of a female figure wearing a robe that weeps out from her right shoulder and down around her left leg. Her left foot is slightly forward of the right and she is holding a flag. Her right arm is extended to the upper part of the flag pole while her left hand is on the flag pole at her waist. Her head is turned to the right and she has long hair that is pulled back on her head. Above the statue in the niche for the third floor southwest corner are three flags. From left to right, the black flag represents the west where thunder comes from (in Sioux tribal culture)¹¹, the blue flag represents the Dakota Territory, and the white flag celebrates the 50th anniversary of Mount Rushmore.¹² Above the flags are the four pendentives of the rotunda. In the southwest corner is the mural of "Family" that has the Roman goddess Venus with her son Cupid playfully pulling on her robes. She is dressed in a white robe with her back to the viewer. She is looking down to her left at Cupid who is in a kneeling position at her feet. A red robe flutters by her head and shoulders in the breeze coming from the right. New York artist Edward Simmons painted the four murals in the pendentives.¹³ The Great Seal of South Dakota is just below the mural.

In the northwest corner of the rotunda is the niche with the same arch treatment as the southwest corner that has the statue of "Vision" by the same sculptor that features a woman with two children, a boy and a girl. The girl is standing to her right looking up at her and is dressed in a robe with a shoulder wrap and she has her arms about the waist of the woman. The boy is on her left kneeling down and looking at the ground away from her. He is wearing a collared shirt and pants and has a robe wrapped around his shoulders as well. The woman is also wearing a robe and has her right arm on the girl's left shoulder. Her left hand is turned upward and her left arm is bent at 90 degrees with her forearm laying in a horizontal fashion. She also has a flowing robe about her shoulders and has short hair. Above her in the third floor niche are three more flags. In order from left to right are the white flag that represents north where snow comes from (Sioux tribal culture)¹⁴, the United States flag, and the South Dakota flag.¹⁵ In the pendentive above the flags in the northwest corner is the goddess Ceres in the mural "Agriculture"¹⁶ that features her in a seated position facing to her right. She is wearing a white skirt with a gold blouse. Her right arm is laying in her lap and her left arm is extended holding a corn stalk. She has long brown hair pulled back and tied at the base of her neck and the length flowing down her back. The symbol for the United States is just below the mural.

In the northeast corner is the statue of "Courage" by the same sculptor in the niche with the same arch treatment as the previous corners. This figure is of a man who is bare chested and wrapped in a robe that starts at his right shoulder and

⁸ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p.112.

⁹ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p.114.

¹⁰ Ibid., p. 110.

¹¹ Ibid., p.106.

¹² Ibid., p.109.

¹³ Ibid., p.108.

¹⁴ Ibid., p.106.

¹⁵ Ibid., p.109.

¹⁶ Ibid., p.108.

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sweeps down around his back and comes across his torso and legs from left to right and sweeps down to his left foot that is forward of his right foot. He is wearing pants and boots. His right arm is raised high and he has three sheaves of wheat in his right hand. The left hand is holding the robe at his waist. Above the statue in the northeast corner are three flags that symbolize from left to right, red, where the sun comes from (Sioux tribal culture)¹⁷, the national flag of France and the United Sioux Tribe flag.¹⁸ In the pendentive above is the mural "Livestock" also painted by Edward Simmons¹⁹ that features the Phoenician princess Europa and the Roman god Zeus who is in the form of a bull. Princess Europa is dressed in a sleeveless purple robe. Her hands are pulling at the horns of the bull who has his head turned to the right. She has brown hair that is pulled back in a bun. Below the mural is the seal of sovereignty for France. In the southeast corner of the rotunda is the statue of "Wisdom" in the arch topped niche also by sculptor Dale Lamphere. This is a male figure wearing a collared shirt, long pants and boots. He is looking upward with his right arm and hand extended towards heaven with the left hand just above his head. He also has a robe around him draped over his left shoulder and coming around his back and across his torso and legs from right to left and the ends of it are just above his left boot. Above this statue in the third floor niche are two flags and the Warrior Eagle Staff. The flags from left to right are the yellow banner that represents the south and sunshine (Sioux Tribal culture)²⁰ and the flag of Spain. Above the flags is the mural of "Wisdom, Industry and Mining" painted by Edward Simmons²¹ and features the Roman goddess Minerva. She is seated and is looking down and to the right. She is wearing a green robe and her left hand is behind her on a rock and her right hand is turned inward and resting on a cloud covering the rock bluff. There are clouds above her head. Her hair is pulled back in a bun and is light brown with golden highlights of the sun reflecting off of it. Below her is the seal of Spain.

Looking above the niches where the statues stand are four Vermont marble balustrades that overlook the rotunda floor. They are bordered along the bottom with a cornice with the same motifs found in the vestibule. Each section of the balustrade that faces north, south, east and west has a center section with 31 balusters flanked by sections of the balustrade that have 8 balusters. Each balustrade curves out in the center and the cornice underneath curves out in correspondence to the floor above. In the center underneath is a large scrolled volute. Framing the top of the balustrades are four arches that have nine lighting fixtures with three clear bulbs on each fixture. Each of the fixtures is set into a recessed panel with flanking recessed panels on the inside and outside facings of the arch. At the top center of each arch is a scrolled volute.

Above is the dome over the rotunda. The word rotunda comes from the Latin word *rotundus* that means large round room.²² The bottom ring of the rotunda has interwoven ribbons symbolizing eternity. The next level up in the dome has 16 regular alcoves with the state flower of the pasque surrounded by acanthus leaves that symbolize wisdom. Another set of 16 alcoves above the pasque flowers have murals of the tree of life. Standing on the main floor looking up to the eye of the rotunda is 96 feet and 65 feet above that is the globe on the top of the dome that has 40,000 pounds of copper in its construction.²³ The stained glass windows are also divided into 16 panels in three rows rising to the eye of the rotunda. The bottom section of stained glass has center medallions that echo the design of the Italian Renaissance oval exterior dome windows. The perimeter framing of each panel has dark green and blue rectangles with varying shades of gold in the field glass. Under the center medallions are acanthus leaves weaved into the glass panels. In the next row up of stained glass panels they are divided into three horizontal panels with diamond-shaped pieces of stained glass that serve as a border. The field glass is white and gold and the borders are in dark blue and green rectangles. The uppermost section under the eye have five horizontal panels with the diamond shaped glass dividing each panel. The field glass is also gold and white with a border in the dark green and blue. At the top of the panels are large medallions that are reminiscent of urns with scrolls at the top and a teardrop pendant at the bottom. The eye of the rotunda stained glass is also bordered in the dark green and blue glass, divided into 16 sections with a sunburst pattern in the golds and yellows.

INTERIOR/EAST AND WEST CORRIDORS, SECOND FLOOR

The east and west corridors that house the Supreme Court and the Governor's Office are symmetrical in their layout. Flanking the corridors are scagliola columns with Corinthian capitals with the three light rings. Behind them are matching pilasters with single-light wall sconces. They both feature marble drinking fountains that oppose one another on the northeast and southwest entrances. The drinking fountains are marble niches that have pediment hoods over them

¹⁷ Ibid., p.106.

¹⁸ Ibid., p.109.

¹⁹ Ibid., p.108.

²⁰ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p.106.

²¹ Ibid., p.108.

²² Ibid., p.105.

²³ Ibid., p.105.

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flanked by pilasters with recessed center panels. Inside the hood in the tympanum is the Italian Renaissance arch with a shell in the center over a keystone that has a heart superimposed in the center, flanked by acanthus leaves on the sides with pasque flowers.

The floors in the corridors are divided into seven sections of random field tile with six grey rectangular borders separating them. In the west corridor along the perimeter are 43 green rectangles with the tails and the white centers bordering the length of the hall. There are 44 sets of black plus signs dividing them down the corridor. There are green and white tile wrap around corner rectangles at each end of the corridor. Interestingly, the east corridor floor has 47 green rectangles and 46 plus signs down the length of the corridor representing a slightly longer corridor on the east side of the building that would go largely unnoticed if one didn't count the number of rectangles down their lengths. In both corridors are seven symmetrically placed arches on either side with the scrolled volutes at the top and cast iron staircases on the north wall at either end of the building.

Starting in the west corridor on the west end on the north wall are murals depicting different scenes in South Dakota. Immediately to the right of the entrance to the office of the Chief of Staff is the mural "Buffalo Hunt" that depicts two Sioux men on horseback chasing the buffalo and the man on the right side of the mural has pierced the left hind quarter of the buffalo with his spear. The second mural is "Indian Camp" that has two teepees in the foreground. A woman is sitting cross legged in the middle of the first teepee. Firewood lays on the ground outside the teepee and a drying rack of wooden poles has a buffalo hide on it in the center of the mural. In the background is a log structure with a low rise roof and another woman sitting next to the doorway. The third mural is "Prairie Schooner" that has a team of four oxen pulling a covered wagon with two cowboys in the foreground. The fourth mural is called "Breaking the Soil" which depicts a farmer with a team of two oxen pulling the plow as it tills the land for the farmer. A small sod house is in the background. The fifth mural is "Wagon Train" that depicts a team of 20 oxen pulling four covered wagons. A cowboy on horseback is in the foreground. Turning around to face the south wall of the west corridor at the east end is the mural entitled "View Near Rapid City" that shows a rushing river in the canyon. Below the mural is the large bronze plaque dedicated to Elizabeth Hazelton Sherrard the founder of the South Dakota Children's Home. Her name and the dedication are in the upper left hand corner of the plaque and she is seated in the right foreground with vegetables in her lap. At her feet is a toddler who is sitting up and to the right is a baby laying down. The next mural near the opposite end of the corridor is "Rapid Creek" that depicts a similar rushing rapids of a creek. Between the arch murals are stenciled torches with laurel wreaths on acanthus leaves with ribbons at the top and bottom of the torches. There are also seven white Vermont marble pilasters on each side of the corridor with twin light wall sconces. The hallways also have ornate radiators with acanthus leaves and cherubs in the center of the end panels of the tallest radiators that stand about 54 inches tall. The shorter radiators do not have the cherubs in the end panels. The balustrades of the cast iron staircases feature row stacked shell motif panels divided by narrow panels with a vertical row of circular openings dividing them. The underside of the staircase has rectangular panels with acanthus leaf borders. In front of the staircase are two large square marble columns with large volutes on the sides and a twin light wall sconce on the column at the foot of the stairs.

The Governor's office and reception room were restored in 1978²⁴ after being modernized in the 1950s. The massive desk, conference table, couch and chairs all date to the 1910 construction date of the building. The wainscot and other woodwork in the room is mahogany and the wainscot is divided into vertical panels. The plaster relief designs on the upper walls are finished in Florentine gold²⁵. On the wall adjacent to the governor's desk is the Edwin Blashfield mural "Progress of South Dakota" that was retitled in the 1970s.²⁶ The mural features a woman dressed in white with an angel guiding her progress and a soldier and a settler clearing away the impediments to civilization, while a hooded figure (presumably death) and a group of American Indians are being trampled by the soldier and the settler. The painting is flanked by twin light wall sconces on the pilasters.

The Supreme Court was restored first in the capitol in 1978²⁷ in the east wing features cherry wood wainscot walls, a center ceiling lighting fixture with a center globe flanked by five smaller globes with acanthus leaf finials on the top of the fixture. Twin light wall sconces are on the pilasters in the room. The bench of the Supreme Court has five high backed chairs with the center one slightly higher for the Chief Justice. Behind the bench is the mural painted by Charles Holloway "The Gate of Justice" that depicts the angel of the Spirit of Mercy robed in red looking down at a man kneeling on the ground before her. He is hanging his head in shame as a female figure in the left foreground reaches up with her arms

²⁴ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p.118.

²⁵ Ibid., p.118.

²⁶ Ibid., p.101.

²⁷ Ibid., p.118.

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outstretched praying for mercy. The Spirit of Mercy is flanked by two male angels dressed in blue with large swords clasped in their hands pointing at the floor.

The east corridor has the same configuration of seven arches on the north and south walls as the west corridor. The hallway is slightly longer than the west corridor, as noted in the numeric sequence of the tile floor arrangements noted in the east and west corridors. The murals in the arches; starting on the west end of the north wall are: "Placer Mining" that depicts two miners standing on either side of the washing chute panning for precious minerals in the stream. The second mural is titled "Farming" that shows a wheat field in the foreground with a road leading back to corn and soybean fields. The third mural is "Threshing Scene" that shows a wheat field with threshing machines in the background with smoke billowing out of the smokestacks and horse drawn wagons full of wheat. The fourth mural is titled "Sheep Raising" that shows a herd of sheep emerging from a grove of tall trees. At the end of the corridor facing the staircase is the statue of General William H.H. Beadle that has stood in the capitol since 1911. He is in a standing position with a book in his right hand and his left hand on a lectern. Turning to the south wall of the east corridor on the east end is the mural "Cornfield" that depicts harvested cornstalks stacked in the form of teepees. The sixth mural is titled "Orchard" that shows a green grass covered path between lush green fruit trees in symmetrical alignment from the foreground to the background. The seventh mural "Old Log House" depicts a log cabin in a state of ruin, as the roof structure has collapsed and there is no longer a window in the opening and the left end of the wall structure has also collapsed. The eighth mural is "Famous School House" that depicts a gravel road in the foreground leading to a log structure on the right side with a side gabled roof. The ninth mural, titled "Scene on James River" has a herd of cattle grazing on the land while the river flows by in the background.

INTERIOR/GRAND STAIRCASE AND THIRD FLOOR LANDING

The Grand Staircase is flanked by 3 columns on either side with the scagliola treatment. They have the light rings just under the capitals with the three lights facing in 90 degree sequences from one another. On the newel posts at the foot of the staircase are two brass newel post lamps. The bases are smooth rounded plinth and torus, leading up a smooth round shaft to an Ionic capital at the top with cascading acanthus leaves for finials under the capital. The white glass globe at the top has a bright brass ring around the center of the globe. The white Vermont marble staircase has 61 balusters on each side of the staircase. On the top right of the balustrade leading up the staircase is one baluster, third from the top that was deliberately turned upside down. The placement in the third position symbolizes the Holy Trinity and that only God is perfect and man makes mistakes.²⁸ At the top of the staircase on the third floor landing is the mural by Edward Simmons of "The Advent of Commerce" that showed the first trading between the Sioux and the French fur traders. The Sioux man is in the left foreground and is kneeling. His hair is pulled back in a ponytail. He is wearing buckskin trousers and no shirt. In the right foreground is the French fur trader sitting on top of an overturned canoe with the oar in his left hand resting on the ground. His right hand is reaching out in a gesture of friendship while the two angels in the sky behind them fly across. Above the mural is the stained glass vault over the Grand Staircase. It is divided into four sections with a total of fifteen circular rows from front to back. Each of the panels is divided into eight-by-five rectangular pieces of stained glass with a green circular medallion bordered in a gold stained glass ribbon. The bottom row of panels on both sides feature an ear of corn vertically placed in the center sitting on green grass with ribbons woven around vegetables. The top and bottom sides of the panels are placed in diamond-shaped pieces of glass to frame the scene. The upper background of the scene and the rest of the field glass in the arch are in various shades of gold and yellow.

The mosaic tile floor on the third floor landing is configured like the second floor of the capitol. The center tile sections are random pattern irregular shaped tiles in the same multiple colors used on the second floor. The borders have the same grey square field tile with the black square tile borders and the green and white rectangles with the tails on either end. The balcony floor surrounding the grand staircase is divided into three sections of the random tile bordered with the aforementioned pattern arrangements. The balustrade surrounding the Grand Staircase has three sections on each side with the larger center sections containing 23 balusters and 10 on the flanking sides, and at the balustrade overlooking the foot of the staircase are three sections of balusters with 31 in the center, and 10 on the flanking sides. Stepping from the west side of the balcony into the west landing hall for the third floor staircase (public viewing gallery access) the floor is treated the same as the balcony areas. The corridors leading to the house and senate chambers are also treated with the same pattern arrangements in the mosaic tile floors. Directly opposing one another across the rotunda are free standing marble pedestal drinking fountains. There are four volutes flanking the basin which has a large plinth at the bottom with an elaborate torus with a carved apophyge at the base of the squared column base. The central entrances to the Senate and House chambers are directly opposite of the drinking fountains.

²⁸ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p.118.

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INTERIOR/SENATE

The Senate, on the west side of the building has the central entrance recessed off the main corridor with side paired door entrances to the Senate lobby that curve around to the sides that follow the layout of the arch topped stained glass ceiling panel in the chamber. Over the central entrance is a four-light acanthus leaf chandelier. The interior walls have tripartite windows looking into the Senate floor that have privacy glass on the windows. There are paired doors with oval windows in the center of the sidewalls so the senate floor can be accessed from either side of the lobby. The center sections tilt in for ventilation to the Senate floor. The carpet on the floor is a reproduction of the original 1910 floral patterned carpet. The lighting fixtures are seven three-light globe fixtures. The senate floor has roll top desks for each of the senators that date to 1910. The front of the senate chamber features a curved railing with a bench with three chairs under the clock that has an ornate plaster surround. There are sixteen scagliola columns that ring the perimeter of the senate floor. They each have light rings with four lights on them just below the Corinthian capitals. The public viewing gallery on the fourth floor overlooks the Senate floor. The seats are wooden with cast iron bases. The coved tray ceiling houses the mural by Charles Holloway of "Allegory of the Louisiana Purchase"²⁹ that depicts an American Indian woman symbolizing Louisiana. The garment of France has fallen from her shoulders and winged America is placing its flag over her. By her side, France holds a copy of the treaty conveying the vast territory to the republic. On the Missouri River floats the American ship of state and in the background is a spirit of a soldier of Spain wearing the emblem of Queen Isabella (a yellow cross on a white field) while the fleur-de-lis is the French symbol.³⁰ The stained glass ceiling panel has 13 border sections that have diamond ribbons around the perimeter terminating in squared boxes at the corners. In the border sections are scrolled urns with large scrolls that are in terra cotta colors with accents of deep greens. The field glass is in variations of gold tones. The large center panel is framed with a diamond-shaped double border, then a dark green inner border followed by a border of the pasque flower and the center section of the arch is segmented like a fan, and the hanging chandelier comes down from the bottom center of the arch section. Below the arch is a row of diamond-shaped glass followed by a field of gold tone square glass with a circular medallion in the center of the window. The lower quarter of the window is divided by diamond-shaped glass panes. The enormous ceiling chandeliers have a large center globe with a hanging pendant flanked by eight globes around the perimeter. The second chandelier hangs from the lower bracing frame of the stained glass window.

INTERIOR/HOUSE OF REPRESENTATIVES

The House, on the east side of the building has a central entrance directly across from the drinking fountain that has two steps up to the paired doors leading into the house chamber. On the ceiling above the entrance is a four-light acanthus leaf chandelier. The entrances to the House lobby are at either end of the corridor. Above the west end of the house facing the rotunda is the fanlight stained glass window. It is divided into 11 pie-shaped sections. At the top of each section is a terra cotta color stylized urn with two scrolls punctuated with two dark red jewel stones. The field glass is in shades of gold. The bottom center of the fan has acanthus leaf scrolls. The architecture of the room has three arches to the front and rear that traverse the third and fourth floors and the sides have four arches that traverse the third and fourth floors. The House floor has oak roll top desks and a curved railing desk across the front of the chamber. Behind the bench is another ornate plaster surround to the wall clock. The clock above the bench with the eagle painted on the wall that looks to the right is flanked with acanthus leaves, scrolls on the sides, and a shell motif at the top. In the center over the coved tray ceiling is the largest mural in the capitol, "The Peace that Passes Understanding" by Charles Holloway that measures 12 by 20 feet³¹. The mural depicts the first act of Christian worship by white men in South Dakota. The white men are to the left in the scene with an angel overlooking, while the Sioux Indians are clustered to the right in the mural. The chandelier is a six-sided center globe with a central flat globe below 14 globes around the perimeter. Each arm that has a perimeter globe hanging from it is a volute. Around the brass ring at the top are six shell motifs that are vertically placed and evenly spaced around the brass trim ring at the top of the fixture. Six arms ascend upward to a center oval shaped head with a pendant hanging down from the center. The coved tray ceiling contains more ornate stained glass panels. The stained glass ceiling panels in the House of Representatives consist of six panels set into a coffered ceiling. There are three support bars that traverse the panels from north to south in each section. The panel design features an oval wreath of the pasque flower done in dark green stained glass. Outside the floral wreath are light blue ribbons that playfully weave around the perimeter. In each of the four corners is a sunburst pattern. The center of the sun is a terra cotta circular piece of stained glass, with yellow and gold rays flowing out from the center. There are dark blue pieces of stained glass for the negative spaces between the rays. At the outside edge of the sun are two circular rings of yellow glass. The outside ring is much wider and features green scrolls. Along the sides of the panel are brown colored irregularly shaped stained glass pieces. Inside the wreaths are white, yellow and gold square pieces of stained glass. In counting the number of squares within the oval, at

²⁹ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p.125.

³⁰ Ibid., p.121-123.

³¹ Ibid., p.129.

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the widest place the squares number 12 by 20 and at the narrowest points on the sides and ends they are 6 across by 8 long. The stencil designs on the coffered ceiling in the House are large squares with a circular medallion that contains acanthus leaves, ribbons and shells. In the corners of the square are inverted squares. There are laurel leaves in the border design with the pasque flower at the top and bottom center and there are four pasque flowers in the circular medallion with acanthus leaves in the outside border of each cove with double scrolls along the face of the ceiling coffers. On the sides of the arches are acanthus leaves with horns of plenty with laurel leaves and ribbons in swags with acanthus leaves.

INTERIOR/FOURTH FLOOR

The fourth floor of the capitol uses the same tile patterns as the second and third floors. The random field tile center sections, are bordered by the green and white rectangles with the plus signs between. The public access staircase to the fourth floor is a cast iron staircase. The balustrade features a square newel post with a recessed panel and the balustrade is oval shapes separated by vertical bars. The ovals have circular motifs at the top, bottom and center of the balustrade.

INTERIOR/1932 ADDITION

The terrazzo floors in the 1932 addition are stylized four leaf clover pattern with reddish brown tile making up the leaves and green stylized diamond shapes make up the center of the plant with the black terrazzo floor to fill the negative space. The stairwells in the addition use white Vermont marble on the wainscot of the walls and grey marble on the steps with polished brass handrails. The hallways use the white Vermont marble wainscot with a raised border along the top and framing the sides of the doors. The doors into the offices are oak three-panel doors with privacy glass in the upper panel and transoms over the doors. The escutcheon plates are stylized versions of the plates used in the main building, but do not have the state seal in the circular section at the top of the plates. The wall and ceiling stencils are also simplified versions of the designs in the main capitol and the cornice line at the ceiling has similar divisions as the cornice in the main capitol, but does not have the egg and dart motifs.

INTERIOR/FIRST FLOOR

The first floor of the capitol has a different tile pattern than the second, third and fourth floors. The border pattern is reddish brown tile in a Greek fretwork pattern that is defined by white tile. The outside edges are trimmed in black and the random field tile sections are bordered with inverted squares at the corners. The thresholds into the offices on the first floor are done in the reddish brown tile leading out to the black border. The baseboards are done in black marble and the wainscot is white Vermont marble. Where the original north entrance was, is a vestibule with paired oak doors, sidelights and transom windows that face the rear of the Grand Staircase. The columns are square on the first floor and have single-light brass wall sconces on them. The capitals are also in the Doric order. The ceiling in the center lobby is the two-inch square glass blocks with a deep coffered ceiling that is concealing the very large and heavy steel beams that support the load of the structure. The marble drinking fountains are a simplified version of the marble drinking fountains on the second floor. Instead of having the large shell motif inside the tympanum making a niche, these drinking fountains (located in the same positions as the second floor) have a flat back wall and a small shell with a heart and acanthus scrolls in the tympanum under the hood. The corridors have twin light wall sconces on the pilasters down the corridor where the portraits of past Supreme Court Justices and Governors hang. The basement of the building is the service area and has no character-defining features. It has modern wall divisions and hollow core panel doors and open ceilings that carry a myriad of piping for the heating and electrical systems in the building.

OTHER CONTRIBUTING RESOURCES

Capitol Lake
c.1910
Contributing

The five-acre Capitol Lake is situated east of the State Capitol Building on the Capitol Grounds. The lake is home to flocks of geese that enjoy the year round access to the 97 degrees Fahrenheit water. Originally a deep draw located on the southern portion of Hilger's Gulch, the area was once called a "barren waste of eroded gumbo and weeds" by State Engineer Homer M. Derr³². The lake is fed by a 1,620 gallons-per-minute artesian well drilled by in 1910³³. Damgaard continues telling us that "workers built a dam along Capitol Avenue and a small island (which later became a peninsula) in

³² Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press 2008, p. 81-82.

³³ Ibid., p. 82.

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the lake, completing the project in 1913³⁴. A new well was drilled in 1944 and the state capped the original in 1958³⁵. "In 1966, the state constructed a retaining basin around the well and a spillway to the lake, both made of Dakota Mahogany granite from Milbank and ignited the gas, creating a Flaming Fountain"³⁶. In 1970, the fountain was became part of a memorial honoring fallen soldiers. By the early 1980s, as a result of runoff from years of heavy rains, the lake had turned into a weedy swamp. It wasn't until the mid 1980s, under the leadership of Governor Bill Janklow, that the problem was remedied. "As restoration focused on the lake, a special barge 'vacuumed' the sludge out of the water"³⁷. Workers placed boulders around the shoreline to slow erosion and landscaped the peninsula, while state penitentiary inmates built thousands of feet of new sidewalks around the lake and throughout the statehouse grounds.

Capitol Grounds
c.1910-1932
Contributing

The capitol grounds include features such rock retaining walls, original tree, original patterns of tree-plantings and circulations routes that historically compliment the capitol building. Though some original landscaping has been altered over time, such as with the addition to the capitol building in 1932, the remaining features are still able to convey their historical significance. Also with the exception of the Hayes building, no significant construction has taken place to obstruct or detract from the capitol building. The capitol building and surrounding open space remains very similar to the original plan.

NON-CONTRIBUTING RESOURCES

Hayes Building: Health Administration Building
1964
Non-contributing

This building is just east of the Capitol separated by a driveway on the east side. This building has a T-shaped floor plan and is covered with cream colored brick. The window openings are dark bronze aluminum windows. The main elevation of the building is separated into five bays with a center projecting bay. It is three stories tall and is built into the side of the hill with most of the basement level exposed to the rear. Two stories are visible at the main entrance. The two flanking bays to the central entrance have a bank of four bronze colored aluminum framed windows and they are recessed into the front elevation with brick dividers between the five bays that project out approximately three feet. The main entrance has a center bronze aluminum framed door and sidelights. The windows on the second floor are tripartite. The building has a flat roof. Building is outside of the period of significance, but compatible to the capitol setting.

Visitors Center/Old Powerhouse
c. 1930
Non-contributing

This building is of red brick with arched brick lintels at the window openings with arcaded brick arches at the cornice line and a tall hipped roof. The windows are eight-over-eight aluminum bronze framed windows. On the east side is a circular window that has four-over-three light bronze aluminum framed windows. The south elevation has four window openings that have been changed to louvered openings. The large arched windows on the west elevation are separated down the center with a four-over-five arrangement in the bronze aluminum framed windows. The north elevation of the original power house has louvered window openings. Four openings are visible from the northwest corner. The Visitors Center reception lobby was added to the north and east sides of the building. There is a flat patio roof with a cast iron railing with large brick posts with newel post lamps on the corners and dividing the six bays across the east side of the addition. The lamps are positioned at the first, third and sixth posts. Across the north side there are four sections of the cast iron railings with five brick posts with newel post lamps at the first, third and fifth posts. The color of brick on the addition matches the brick color on the powerhouse. The windows facing east are large bronze aluminum framed windows and the double door

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid., p. 84.

³⁷ Ibid., p. 93.

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entrance is at the right corner facing the sixth bay. The building has been substantially altered, but is compatible to the capitol setting.

Lakeside Memorials
Non-contributing site

1. War Memorials and Flaming Fountain

Standing east of the Visitors Center projecting out over Capitol Lake is the promenade that has the Flaming Fountain just west of the statues that form the outer semi-circular ring of the peninsula. The statues are comprised of five men and one woman that represent the various branches of military service and are dedicated to the 86,000 men and women that served in World War II from South Dakota.³⁸ To the west of the statues is the flaming fountain that has the natural gas flame rising out of the center, with water cascading down from the pillared base into a square granite pond. Adjacent to the fountain on either side at the west end are two statues of soldiers representing the memorials for the Korean and Vietnam Wars.

2. Law Enforcement, Firefighters and Emergency Medical Technicians Memorial

On the northwest shore of Capitol Lake along the foot path are nine granite markers that bear the names of the law enforcement officers, firefighters and emergency medical technicians who lost their lives in the line of duty. Behind the markers is an "S" shaped stone retaining wall.

3. Fighting Stallion Memorial

On the southwest bank of Capitol Lake is the Fighting Stallions Memorial, dedicated to Governor Mickelson and the seven other victims of a 1993 plane crash that took their lives. The sculpture is of two horses reared up and fighting with each other, one has his legs turned towards the ground as the other horse is dominating him in the struggle.

Governors' Mansion
Non-Contributing
2005

This house was built in 2005 on the site of the original Governor's Mansion. With its mix of hipped and gable roofs, it most closely resembles what Virginia McAllester has titled a Millennium Mansion in her 2013 *A Field Guide to American Houses*. It has a complex roof, is two-and-a-half stories high, has multiple wall cladding materials, differing window sizes and shapes, irregular plan, and is asymmetrical in massing. The house is laid out in a linear form making the east and west elevations the largest and most prominent elevations.

The façade (east elevation) has a prominent central entrance with a stone-veneered portico. The central portion of the mansion's façade is also veneered with stone. A gable and arch are prominent features on this central portion. Wings flanking the central portion are wood and stone veneered. The wings are slightly lower than the central portion with a combination of gable and hip roofs. Stone veneer is used more sparingly on the wings. The southern wing houses four large garages. The west elevation has a prominent protruding central portion with a rock veneer. The wings have a variety of windows that overlook Capital Lake. A narrow two-story deck is placed on the southern wing. A large brick patio area also extends around the majority of the west elevation. The north and south elevations are rather plain with limited fenestration.

³⁸ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press 2008, p. 101.

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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.)

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Politics/Government

Art and Architecture

Period of Significance

1905-1932

Significant Dates

1905-1910, 1932

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

William G. Andrews (1864-1937) - designer
Charles Emlen Bell (1858-1932) - architect
Edwin Blashfield (1848-1936) - artist
Gutzon Borglum (1867-1941) - artist
Charles Holloway (1859-) - artist
Dale Claude Lamphere - artist
Lee Leuning - artist
O.H. Olsen (1858-1930) - contractor
William Peaco - artist
Gilbert Riswold (1911-) - artist
Edward Simmons (1852-1931) - artist
Sherrie Treeby - artist
Wayne Warvi (1954-2008) - artist
H. Daniel Webster (1880-) - artist
Korczak Ziolkowski (1909-1982) - artist

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Period of Significance (justification)

The period of significance for the South Dakota State Capitol Complex covers a time frame from 1905 through 1932. The Capitol was constructed between 1905 and 1910. By the early 1930s, state government had outgrown the Capitol Building. In 1932, an annex was constructed. The period of significance covers the early period of emergence and growth of the state of South Dakota.

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Constructed between 1905 and 1910, the South Dakota State Capitol is the single most important governmental building in the state. The Capitol and associated complex is significant at a state level under Criterion A for its association with patterns of local and statewide development and state government and under Criterion C as an exemplary example of Neoclassic Revival architecture. Originally listed on the *National Register of Historic Places* in 1975, this new nomination form updates the original nomination form. The original form was common of the era. The update includes: an expanded architectural description of the capitol, expanded history of the capitol, updated resource count, and updated map.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

The South Dakota State Capitol is significant under Criterion A for its association with patterns of local and statewide development and state government. The recent history of the State of Dakota begins with the establishment of Dakota Territory, which was created by the United States Congress on March 2, 1861³⁹. At the time, Dakota Territory consisted of North and South Dakota, Montana, and Wyoming. The Territorial Capitol was established at Yankton despite controversy. In 1883 the town of Pierre was incorporated and the Territorial Capitol was established at Bismarck. Schuler quotes the *History of Hughes County South Dakota* stating "before Pierre was two months old, the town's newspapers were advocating the removal of the Territorial Capital (Yankton) to Pierre"⁴⁰. Pierre made multiple bids for Territorial Capitol over the following years as a movement to establish statehood gained momentum.

In 1889, the U.S. Congress passed the Enabling Act which set "in motion a process that formally conferred statehood on North and South Dakota on 2 November 1889"⁴¹. Three of the requirements for statehood included:

(1) division of North and South Dakota; (2) a Constitutional Convention to be held in Sioux Falls on July 4, 1889; (3) An election to approve or disapprove the Constitution to be held October 1, 1889. The U.S. President had to certify the results before a statehood proclamation could be issued⁴².

A State Constitution was drafted in Sioux Falls on July 4, 1889. It described the form of government and also set a number of steps to statehood including an October 1, 1889 election to approve or disapprove the Constitution, elect Congressional Representatives, Governor, State Officers, Supreme, Circuit, and County Judges, and a Legislature, and select the location of the temporary Capitol of South Dakota.

Pierre won the October 1, 1889 election for location of temporary capitol. Pierre immediately began to raise money to construct a temporary Capitol. On January 1, 1890, a wooden structure was completed on the southwest corner of the current Capitol lawn. Pierre won the November 1890 election over Huron to become the permanent seat of government for the new state. Despite multiple attempts to relocate the state capitol, the current Capitol was constructed between 1905-1910. A.B. Storms, president of the State College of Agriculture and Mechanics Arts at Ames, Iowa, in the June 30, 1910 Capitol Dedication speech stated "As a church building expresses the estimate of religion in a community, and its houses the esteem of its home life, so a capitol building is an expression of conscious statehood"⁴³. The 1931 annex to the capitol, a result of the fast paced growth of state government, contributes to the significance of the complex.

The State Capitol is also significant under Criterion A for its impact on the history of art in the state. There are a number of other artists, designers, and sculptors associated with the Capitol. Many are regionally and nationally well known. The work at the Capitol exemplifies their artistic styles. Below is short biographical information about each and descriptions of their work at the Capitol.

DESIGNERS AND ARTISTS

³⁹ Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 1.

⁴⁰ Ibid.

⁴¹ Miller, John E., "More Than Statehood on Their Minds: South Dakota Joins the Union, 1889." *Great Plains Quarterly*, Paper 394, 1990, p. 206.

⁴² Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 2.

⁴³ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 77.

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Dale Claude Lamphere

Dale Claude Lamphere of the Lamphere Studio in Sturgis created four bronze statues found in the Capitol rotunda. Lamphere has been working in metal arts for over 40 years. In 1989, he set four allegorical bronzes, *Wisdom*, *Vision*, *Integrity*, and *Courage* into niches in the rotunda of the capitol. The four statues were commissioned by the South Dakota Centennial Commission to "commemorate the South Dakota Centennial, and designed to embody four aspects that all South Dakotans share"⁴⁴. *Wisdom* portrays a male figure looking and reaching heavenward and surrounded by a swirling cloth. *Vision* consists of a motherly figure looking over her two children. Movement is expressed in the piece by a flowing cloth surrounding and encompassing the figures. *Integrity* shows a female figure looking forward and carrying a flag. In *Courage*, a bare chested male figure raises his right hand, in which he grasps a handful of wheat. In his left hand he holds a flowing cloth.

Three concepts common in Lamphere's work are mass, light, and shadow. *Wisdom*, *Vision*, *Courage*, and *Integrity* reflect these concepts. The chosen media creates a mass unique to bronze sculpture. The location of the finished pieces within small niches in the rotunda create a play of light and shadow.

Korczak Ziolkowski

Born in 1909 in Hartford, Connecticut, Ziolkowski was a self-taught Polish American sculptor. In 1947, he began his most well-known piece, carving a mountain in the South Dakota Black Hills into a memorial of Lakota leader Chief Crazy Horse. He died in 1982 leaving completion of the monument to his wife, Ruth and members of his family. His 1935 mahogany sculpture *The Fighting Stallions* was a favorite of Governor George S. Mickelson. After a 1993 plane crash claimed the lives of Governor Mickelson, state pilots Ron Becker and Dave Hansen, fellow state employees Roland Dolly and Ron Reed, and business leaders Angus Anson, David Birkeland, and Roger Hainje of Sioux Falls, the state legislature appropriated \$250,000 "for a memorial to the eight men"⁴⁵. Ruth Ziolkowski and her family commissioned a large-scale bronze replica of the sculpture for the monument. The memorial was erected in 1994 on a base of "over ninety tons of Dakota Mahogany granite from Milbank"⁴⁶.

Wayne Warvi

Rapid City artist, Wayne Warvi was born in 1954. He completed a stained glass window commemorating the 1993 plane crash which killed Governor Mickelson and others. The window was commissioned by the South Dakota State Capitol Club and placed above the front doors of the capitol in 1994. He died in 2008.

Edwin H. Blashfield

Born in New York in 1848, Blashfield studied art in Europe. His success as one of the most notable muralists of his time is apparent in works completed at the Library of Congress, Minnesota State Capitol, and various courthouses, and other commercial and governmental buildings⁴⁷. He died in 1936. Blashfield's mural, *Progress of South Dakota* (or *The Spirit of the West*) completed in 1910 on the west wall of the governor's reception room. The painting features a "beautiful and wholesome young woman resolutely striding forward, with a hovering angel guiding her progress and a soldier and settler clearing away the artist's idea of the impediments to civilization - a hooded figure variously identified as outlawry or death and a group of American Indians"⁴⁸. Although the subject of the painting (an allegorical representation of manifest destiny) was conventional at the time, it has sparred much controversy over the years. The painting was renamed by the Kneip Administration in the 1970s, *Only by Remembering Our Mistakes Can We Learn* and covered by a panel by Governor Janklow in 1998. The painting remains on the wall but has been covered out of public view until it can be safely removed at a later date.

Lee Leuning and Sherrie Treeby

⁴⁴ Bureau of Administration, "A Photographic Tour of the South Dakota State Capitol Building" website, 2013.

⁴⁵ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 97.

⁴⁶ Ibid., p. 97.

⁴⁷ Smithsonian American Art Museum and the Renwick Gallery, "Edwin Howland Blashfield/American Art" Collections website, 2013.

⁴⁸ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 99.

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Aberdeen artists, Lee Leuning and Sherrie Treeby formed the art studio, Bad River Artworks, after collaborating on projects while attending Northern State University. In 2001, the studio created a series of six bronze figures to commemorate World War II. Additional memorial bronzes commemorating the Korean and Vietnam Wars were completed in 2004 and 2006.

Edward Simmons

New York artist, Edward Simmons completed four murals located in the capitol rotunda's pendentives: *Agriculture; Livestock; Wisdom, Industry, and Mining; and Family (or Motherhood)*. Each mural represents one of South Dakota's major interests. Another Simmons painting, *The Advent of Commerce (or The Beginning of Commerce)* is located in a lunette above the grand staircase. Simmons was born in 1852 in Massachusetts and graduated from Harvard in 1874. His cousin, Ralph Waldo Emerson wrote him a recommendation letter that helped him get a teaching position at Strawberry Valley School in San Francisco in 1875. He studied in Paris in 1878. He married Vesta Schallenberger in 1883 and continued to live in England for five more years. He returned stateside and designed stained glass windows at the Memorial Hall at Harvard University. The windows were produced by Tiffany Glass & Decorating Company. His opportunity to turn to mural work came in 1892 when he was hired by Francis Davis Millet to create murals for the Chicago 1893 World's Columbian Exposition⁴⁹. Over the next few years he had a significant increase in mural commissions and in 1898 became "a member of the 'The Ten' and joined the ranks of Childe Hassam, J. Alden Weir, John H. Twachtman, Robert Reid, Willard Metcalf, Frank W. Benson, Edmund C. Tarbell, Thomas W. Dewing, and Joseph DeCamp"⁵⁰. "The Ten" was a group of artists whose work became emblematic of conservative taste and tradition, with a distinct Impressionist style⁵¹. Between 1900 and 1920, Simmons painted murals at the South Dakota State Capitol, Mercer County Courthouse, Polk County Courthouse, the Waldorf-Astoria, and the Minnesota State Capitol. "His murals were praised for their technique and balance of form and color"⁵². He died in 1931 in Baltimore.

William Peaco

William Peaco completed eighteen lunette panel paintings on the second floor of the Capitol: *Indian Camp, Orchard, Threshing Scene, Breaking the Soil, Prairie Schooner, Farming, Corn Field, Placer Mining, Famous School House, View Near Rapid City, Buffalo Hunt, Black Hills, Sheep Raising, Rapid Creek, Old Log House, Wagon Train, and, Scene on the James River*. He was employed by the Andress Decorating Company and completed a number of paintings in county courthouses and state capitols.

H. Daniel Webster

Henry Daniel Webster was born in 1880 and spent most of his childhood on a farm near Rowena, South Dakota⁵³. After attending art school in Philadelphia, he became a nationally acclaimed sculptor. He completed a life sized bronze statue of General William Harrison Beadle. Beadle had led the movement to save school lands in South Dakota. "Children across the state collected pennies to pay for the statue and Webster contributed his time and artistic talent"⁵⁴. In 1937 a bronze replica became the first statue of a South Dakotan in the national Statuary Hall at the Nation's Capital in Washington, D.C.⁵⁵.

Mrs. H. Daniel Webster

Henry Daniel Webster's wife completed a bust of A. B. Kittridge. Kittridge was a United States Senator from South Dakota between 1901 and 1909. The bust is located in a capitol rotunda niche on the second floor.

Gilbert Riswold

⁴⁹ Questroyal Fine Art, LLC, *Edward Emerson Simmons Biography*-Questroyal Fine Art, LLC website, 2013.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid.

⁵³ Groundspeak, Inc., Sculptor H. Daniel Webster-South Dakota Historical Markers on Waymarking.com website, 2013.

⁵⁴ Ibid.

⁵⁵ Groundspeak, Inc., Sculptor H. Daniel Webster-South Dakota Historical Markers on Waymarking.com website, 2013.

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Gilbert Riswold was born in 1911 and grew up near Baltic, South Dakota. After attending art school at the Chicago Art Institute, he emerged as one of the nation's leading sculptors⁵⁶. Riswold completed a bronze hallway plaque celebrating Elizabeth Hazelton Sherrard. Sherrard founded the South Dakota Children's Home in Sioux Falls.

Charles Holloway

Charles Holloway was born in 1859 in Philadelphia. After spending his early life in St. Louis, he became known as an artist and teacher. After studying in Paris with Carl Gutherz, he returned to the United States and became part of the "Chicago School" of muralists⁵⁷. He completed *The Gate of Justice* in courtroom and *Allegory of the Louisiana Purchase* in Senate chambers and *The Peace That Passes Understanding* in House chambers.

Gutzon Borglum

Born in 1867 in Idaho, Gutzon Borglum sculpted busts of Peter Norbeck and Doane Robinson for the state capitol. After studying in Paris, he returned to the United States in 1901. "Back in this country, Borglum led a life marked by artistic success, public service, and occasional controversy" (National Park Service n.d.). His most famous works, mountain sculptures, include Stone Mountain in Georgia (started in 1923) and Mount Rushmore (started in 1924). After Borglum's death in 1941, completion of the Rushmore project fell to his son Lincoln.

The South Dakota State Capitol is significant under Criterion C as a representative example of Neoclassical Revival architectural style, and Criterion B for its association with architect Charles Bell.

"Neoclassical Revival is an architectural style which became popular in America after the World's Columbian Expedition held in Chicago. The exposition mandated a classical theme, which influenced many of the well-known architects participating. The press gave wide coverage to the exposition, which spread the Neoclassical Revival style across the country. It soon became one of the latest fashions and a popular style"⁵⁸. The Neoclassical Revival buildings at the exposition of monumental scale inspired several public and private buildings from about 1900-1950⁵⁹.

Public buildings such as courthouses, schools, post offices, and libraries were often constructed in the Neoclassical style. There are four buildings and one house in Pierre of Neoclassical architecture. The most impressive building is the State Capitol completed in 1910. Ortonville Granite, Marquette Raindrop Sandstone, and Bedford Limestone were used in its construction. Another public building is the sandstone Soldiers and Sailors War Memorial Building which was completed in 1932 and located directly across the street from the Capitol. The Pierre Masonic Lodge is a privately owned building built in 1928 in the Neoclassical Revival style. A fine domestic example is the Karcher-Sahr House located at 222 East Prospect Avenue. All four of these properties are listed on the National Register⁶⁰.

The Neoclassical Revival is characterized by a facade that is "dominated by full height porch with roof supported by classical columns; columns typically have Ionic or Corinthian capitals; facade features symmetrically balanced windows and center door"⁶¹. Neoclassical/Classical Revival was a dominant style of architecture throughout the first half of the 20th century, when the State Capitol was constructed.

"The public has a taste for Classical Revival buildings constructed in white, light gray, and pale beige materials from 1905 to 1930. Sandstone, limestone, and marble were used in South Dakota to construct Neoclassical buildings during those

⁵⁶ South Dakota Free Library Commission, "A Few Facts About the Library and Theatre", found in South Dakota Library Bulletin, Volume 13, Number 4, Pierre, South Dakota, December 1927, Pages 66-67.

⁵⁷ Doxsee, Donald D., The Allen County Courthouse Preservation Trust Presents A Walking Tour of the Allen County Courthouse, Allen County, Fort Wayne, Indiana, 2005.

⁵⁸ McAlester, Virginia and Lee, "A Field Guide to American Houses" New York: Alfred A. Knopf, 2000, p. 344-346.

⁵⁹ Ibid., p. 346.

⁶⁰ SHPO Notes on Federal Post Office Building in Pierre, unpublished, n.d.

⁶¹ Rogers, Stephen and Lynda B. Schwan, Architectural History in South Dakota, Pierre: State Historic Preservation Office, 2000, p. 9.

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years. Small amounts of these stones were quarried in the Black Hills, but most were imported from other states. The soft, light-colored limestone from Bedford, Indiana, was especially popular⁶².

ARCHITECTS AND DESIGNERS

Schuler in his 1985 guide states, "The Capitol building is an example of art. Its design and arrangement of stone provides a quiet lasting authority. The building is predominated from all directions in Pierre"⁶³. The use of a variety of materials and architect Bell's "modified-ionic" design establish an artistic quality within the building itself but an abundance of art can be found throughout the building. The following architect, designer, and artist descriptions offer short biographies and discussions of their work with the Capitol.

Charles Bell (1858-1932)

Charles Emlen Bell is the architect who designed the capitol. He was born on March 31, 1858 to Chalkley and Mary Bell in McLean County, Illinois. According to Alan K. Lathrop, Bell married Nellie Wickham in 1880 and moved to Council Bluffs, Iowa in 1884⁶⁴. He began his career in architecture after assisting in the construction of the Council Bluffs Post Office. He established a private practice as an architect and later partnered with J.W. Allen (1887-1888), and George A. Berlinghoff (1889-1891)⁶⁵. Partnering with John Hackett Kent in 1895, they lost a competition to design the Idaho Capitol building but won the competition to design the Montana State Capitol⁶⁶. The Montana State Capitol formed the basis for the South Dakota State Capitol design. Lathrop continues "at some point, Bell and Kent dissolved their partnership and Bell moved to Minneapolis, where he became a partner of Menno Detweiler in 1904"⁶⁷. This partnership became very successful in bids to design many courthouses throughout the Upper Midwest. After Detweiler's death in 1907, Bell practiced alone until 1908 when he joined the firm of Tyrie and Chapman, with whom he practiced until 1913⁶⁸. He practiced alone except for brief partnerships with Percy Bentley (1916-1917) and C. LeRoy Kinports (1920). On May 10, 1932, Bell died in Minneapolis.

In addition to designing the South Dakota Capitol, Charles Emlen Bell also designed a number of other state capitols and county courthouses. He was born on March 31, 1858 to Chalkley and Mary Bell in McLean County, Illinois. According to Alan K. Lathrop, Bell married Nellie Wickham in 1880 and moved to Council Bluffs, Iowa in 1884⁶⁹. He began his career in architecture after assisting in the construction of the Council Bluffs Post Office. He established a private practice as an architect and later partnered with J.W. Allen (1887-1888), and George A. Berlinghoff (1889-1891)⁷⁰. Partnering with John Hackett Kent in 1895, they lost a competition to design the Idaho Capitol building but won the competition to design the Montana State Capitol⁷¹. The Montana State Capitol formed the basis for the South Dakota State Capitol design. Lathrop continues "at some point, Bell and Kent dissolved their partnership and Bell moved to Minneapolis, where he became a partner of Menno Detweiler in 1904"⁷². This partnership became very successful in bids to design many courthouses throughout the Upper Midwest. After Detweiler's death in 1907, Bell practiced alone until 1908 when he joined the firm of Tyrie and Chapman, with whom he practiced until 1913⁷³. He practiced alone except for brief partnerships with Percy Bentley (1916-1917) and C. LeRoy Kinports (1920). On May 10, 1932, Bell died in Minneapolis. His work includes: Deer Lodge County Courthouse, Anaconda, Montana (1897) (Bell & Kent); Montana State Capitol, Helena, Montana (1898) (Bell & Kent); Flathead County Courthouse, Kalispell, Montana (1899) (Bell & Kent); Grant County Courthouse, Elbow Lake, Minnesota (1904-1905) (Bell & Detweiler); Benton County Courthouse, Vinton, Iowa (1904-1905) (Bell & Detweiler); Lawrence County Courthouse, Deadwood, South Dakota (1905-1907) (Bell & Detweiler); Martin County Courthouse,

⁶² SHPO Notes on Federal Post Office Building in Pierre, unpublished, n.d.

⁶³ Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 50.

⁶⁴ Lathrop, Alan K., *Minnesota Architects: A Biographical Dictionary*, Minneapolis: University of Minnesota Press, 2010, p.

16.

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Lathrop, Alan K., *Minnesota Architects: A Biographical Dictionary*, Minneapolis: University of Minnesota Press, 2010, p.

16.

⁷³ Ibid.

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Fairmont, Minnesota (1907) (Bell & Detweiler); Marshall County Courthouse, Britton, South Dakota (1907) (Bell & Detweiler); South Dakota State Capitol, Pierre, South Dakota (1907) (Bell & Detweiler); Koochiching County Courthouse, International Falls (1908) (Bell & Detweiler); and the Brin Glass Company, 600-604 Washington Avenue N., Minneapolis (1919) (Bell). The South Dakota Capitol is a great example of his architectural design work.

Koch Hazard Architects - Sioux Falls

Koch Hazard Architects of Sioux Falls oversaw much of the Capitol restoration from 1975 to 1989⁷⁴. The firm was established in 1961, and as of 2013, consisted of 25 architects, planners, and interior designers. Working with Roby, Quintal & Everson of Mitchell (mechanical and electrical engineers); Kelley Construction of Pierre (general contractors); Youngberg & Sons of Pierre (interior decoration); Syverson Tile & Stone of Sioux Falls (marble and terrazo); Tobin's Country Carpets of Pierre (carpeting); and Magee Plumbing & Heating of Pierre (mechanical) assisted in the restoration.

O.H. Olsen - Stillwater, MN

The original capitol contractor, O.H. Olsen was born February 4, 1858 in Gran Hadeland, Oslo, Norway. "He came to the United States at the age of twenty-two and started as a bricklayer and mason in Stillwater, Minnesota"⁷⁵. After attending night school for engineering, Olsen started O.H. Olsen and Company with Nels N. Johnson. His reputation as a first class builder and contractor, and experience with construction of the Minnesota State Penitentiary in Stillwater, resulted in several other building projects in North Dakota, Iowa, and Wisconsin. He submitted a bid to complete the South Dakota State Capitol and spent three years overseeing the project. He retired in 1918 and died in 1930. His brothers and sons continue the tradition he started by running his company today.

William G. Andrews

The William G. Andrews Decorative Company of Clinton, Iowa was contracted on August 26, 1909 to complete interior decorating, mural paintings, and art glass for \$40,000. According to Schuler, Andrews had "fortified himself by securing propositions from Edward Simmons to supply five pictures, Charles Holloway three pictures, and Edwin Blasfield one picture as a part of the modest but effective plan of decoration"⁷⁶. William G. Andrews was born January 18, 1864 in Clinton, Iowa to E.H. and Martha Andrews. He married Sarah Delia Williams on May 11, 1886. His obituary states that he "was in the decorating business 50 years and had decorated public buildings, theatres, court houses, and churches in nearly every state in the union"⁷⁷. He died in 1937 in Clinton and is buried in the Springvale cemetery. Schuler quotes the April 1911 issue of the *Western Architect* "William G. Andrews of Clinton, Iowa, is the artist to whom great credit is due for the success achieved of giving to the interior of the building, decorative features so harmonious with the entire arrangement, that the building will live as a monument to Art, a public building, admittedly one of the finest in the west"⁷⁸.

Drake Marble and Tile Co. of St. Paul, MN

Established in 1905, the Drake Marble and Tile Company "created tools and machines to assist in creating custom-made tiles and stones for churches, buildings, and for state Capitol and James J. Hill House renovations"^{79 80}. Mosaic floors in the Capitol were installed between May 1, 1909 and March 1, 1910. In 1996, the company was sold to Twin Cities Tile and Marble of St. Paul.

Legend has it that the floor tiles were laid by 66 Italian workers who each left a signature blue tile. Over the years, 57 of these tiles have been identified. It is unknown if there were less than 66 workers, or if there are 9 tiles to be discovered⁸¹.

Henry Marble Company of Chicago, IL

The Henry Marble Company was established sometime between 1906⁸². The company was still in operation in 1914 when they advertised in *The American Contractor* as offering "scagliola, marbles, and mosaics" from an office and factory were

⁷⁴ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 97.

⁷⁵ Ibid., p. 64.

⁷⁶ Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 53.

⁷⁷ Clinton Herald Newspaper, *William G. Andrews Obituary*, Clinton, Iowa, November 3, 1937, Page 5.

⁷⁸ Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 53.

⁷⁹ Drake Bank History, "Drake Bank History" website, 2013.

⁸⁰ Jossi, Frank, "Building Blocks-Drake Building" found in Finance and Commerce website, 2012.

⁸¹ Bureau of Administration, "A Photographic Tour of the South Dakota State Capitol Building" website, 2013.

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located at 3203-3214 Shields Avenue, Chicago⁸³. The Henry Marble Company was contracted to complete scagolia columns through the rotunda and in the legislative chambers. The art of scagolia is an artistic process which mimics marble at a fraction of the cost. It has been suggested that if Capitol columns had been constructed of marble, costs of \$1,000 per column could be expected. Scagolia columns, on the other hand, reduced costs to \$100 per column⁸⁴. Tulilo Duvia, who grew up in the marble quarries of Italy, supervised creation of the columns which were "created from a plaster, and covered by marble dust, ink, and yarn" before being dried and polished⁸⁵.

Developmental history/additional historic context information (if appropriate)

Capitol Building (1905-1910, 1932)

Scott Gerloff in the 1975 *National Register of Historic Places* Inventory Nomination form calls the South Dakota Capitol "the single most important governmental building in South Dakota"⁸⁶. Since its construction, the building has served as the symbol of state government. The building serves as a reminder of the contributions of various governors, legislators, and judges who have served the state over the years. The Capitol's location with the community of Pierre is important as it represents a central, somewhat neutral location within a state culturally and politically divided east and west.

The history of the state Capitol begins with the selection of the city of Pierre. Dakota Territory was created by the U.S. Congress in 1861. Dr. William Jayne, President Lincoln's family doctor was appointed as first territorial Governor. He set up a temporary Capital in Yankton, South Dakota. A bill to move relocate the Capital was introduced by the first Legislative Session in March 1862⁸⁷. It, like another bill in 1867, didn't pass. The city of Pierre was incorporated in 1883 and was "involved in the Capital controversy from its very beginning"⁸⁸. Schuler continues "In fact the *History of Hughes County, South Dakota* said 'Before Pierre was two months old, the town's newspapers were advocating the removal of the Territorial Capital (Yankton) to Pierre'"⁸⁹. Pierre made its first bid for Capital in 1883, the same year that the Territorial Legislature "passed a law creating a Capital Commission charged with locating a new Territorial Capital"⁹⁰. Pierre's proposed capital site "Capitol Hill" was "a lovely and imposing spot, commanding a view of scenery at once rugged and picturesque, or calm and restful, as one's eyes may happen to wander, and affording a location for a building that could be seen for miles around"⁹¹. However, Pierre was unsuccessful, but the Commission did move the Capital from Yankton to Bismarck. In 1885, responding to people in the southern part of the territory, The Territorial Legislature at Bismarck passed House Bill No. 7 moving the Capital to Pierre. However, Territorial Governor Pierce questioned the legality and vetoed the bill⁹². Schuler tells us "Pierre got another chance at the Capital location in 1885 when sentiment for statehood was so strong that the 1885 Territorial Legislature at Bismarck passed a law calling for a Constitutional Convention for the territory south of the 46th parallel"⁹³. Huron won the 1885 election and served as temporary Capital until 1889 and Pierre won the October 1 election to become the first state Capitol⁹⁴. "Following this victory, the cheering and demonstrations in Pierre had barely subsided when plans began to raise money to construct a temporary Capitol in Pierre and donate it to the new State of South Dakota"⁹⁵.

The newly elected state Legislature met at the temporary Capital, using Pierre's Congregational Church (Senate), and the old Hughes County Courthouse (House). Oaths of office were administered and Governor Mellette made his inauguration

⁸² Author unknown, "*The Polk County Courthouse*" in *the Midwestern*, Des Moines: Greater Des Moines Publishing Company, 1906, Pages 56-57.

⁸³ Author unknown, *The American Contractor*, Volume XXXV, No. 18, Chicago and New York, Saturday, May 2, 1914.

⁸⁴ Bureau of Administration, "*A Photographic Tour of the South Dakota State Capitol Building*" website, 2013.

⁸⁵ Ibid.

⁸⁶ Gerloff, Scott, National Register of Historic Places Inventory, Nomination Form "South Dakota State Capitol and Governor's Residence", May 1975.

⁸⁷ Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 1.

⁸⁸ Ibid.

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 1.

⁹² Ibid., p. 2.

⁹³ Ibid.

⁹⁴ Ibid., p. 2-3.

⁹⁵ Ibid., p. 3.

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speech. "The same week of oath ceremonies and Legislative meeting, the Capitol Building Company was formed for the purpose of building a temporary Capitol. The Company planned to raise money from the citizens of Pierre and donate the Capitol to the State"⁹⁶. The decision was made that \$10,000 would suffice to construct a temporary Capitol. Schuler notes that a press release of the period stated "The Northwestern Railway Company has long had an offer to the city to give all the necessary grounds on Capitol Hill outright, should the State Capital come to Pierre, for a site, and the Company has accepted the offer and the building will go up there"⁹⁷. Plans were drawn up for a \$15,000 building. As it was constructed, the cost of the building continued to increase to \$20,000 by the time it was completed in November 1889, just in time to celebrate South Dakota's new statehood⁹⁸. A wood frame building, "the temporary Capitol building was located on the southwest corner of the Capitol grounds as we know them today"⁹⁹. The Capitol grounds were at the same location in 1889 as they are today"¹⁰⁰.

Continued disputes with other cities across the state led to another election in 1890, in which the Capitol was again awarded to Pierre. This selection of Pierre as the permanent Capital caused Governor Mellette on December 31, 1890 to write to Marvin Hughitt, President of the Chicago Northwestern Railway Company and "asked for the deed to the 20 acre tract known as Block 21, Fourth Railway Addition to the city of Pierre"¹⁰¹. An addition to the original Statehouse was authorized and constructed for \$7,000 in 1891. "The Capitol fight kept simmering in the Legislature in Pierre"¹⁰². Bills passed in 1895 and 1897 were defeated by Pierre supporters. In 1901, introduction of House Joint Resolution No. 15, passed the House but was defeated by the Senate. In 1903, Senate Joint Resolution No. 1 was introduced asking for a statewide vote on the Capitol Question. Passing the House and the Senate, Pierre supporters geared up for the fourth statewide election on the Capitol location¹⁰³.

The Chicago Northwestern Railway Company favored Pierre but the Milwaukee Road Railroad favored Mitchell. Both offered free transportation to their favored cities to help support each one's campaign bid. Schuler writes "John Elmer Dalton in his *A History of the Location of the State Capital in South Dakota* wrote that, 'It is not possible to ascertain the cost of the campaign to either Pierre or Mitchell, but it is certain that the totals never reached the prodigious sums involved in the Huron-Pierre Campaign of 1890"¹⁰⁴. Schuler quoting the *South Dakota Historical Collections* Volume V, 1910 states "When Pierre's victory in the campaign of 1904 was announced, there was almost universal demand that further attempts at Capitol removal be forestalled by the erection of a substantial state building that would forever establish the permanent seat of government. Indeed the very night of the election, Mr. Harry Bras, Chairman of the Mitchell Commission, sent his congratulations to the Pierre Capital Commission and declared for the immediate erection of a million dollar building"¹⁰⁵.

Damgaard tells us "for the first time in a quarter-century, when the South Dakota State Legislature convened in January 1905, the location of the state capital was not an issue"¹⁰⁶. The same year, John Sutherland was elected to the state house, where he introduced a bill to provide for \$1 million to construct a capitol by the sale of 85,000 acres of land that Congress had set aside in the 1889 Enabling Act¹⁰⁷. According to his bill, the state treasury would fund the construction, and then be reimbursed as the lands were sold. However, Sutherland's bill was controversial as many legislators believed construction costs would outpace the income from land sales. In answer to these concerns, Sutherland passed a modified version of his bill which set up a "pragmatic pay-as-you-go plan"¹⁰⁸. The measure also created a State Capitol Commission to supervise the construction of the building, directed the state to hire an architect and adopt construction plans, authorized raising up to \$150,000 by selling lands set aside by the Enabling Act (did not appropriate any general funds for the

⁹⁶ Ibid.

⁹⁷ Ibid.

⁹⁸ Ibid., p. 5-6.

⁹⁹ Ibid., p. 4.

¹⁰⁰ Ibid., p. 8.

¹⁰¹ Ibid., p. 13.

¹⁰² Ibid., p. 13.

¹⁰³ Ibid., p. 14.

¹⁰⁴ Ibid., p. 15.

¹⁰⁵ Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 14.

¹⁰⁶ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 57.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid., p. 59.

South Dakota State Capitol Complex
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building), ordered construction of just the east wing to be designed for the Supreme Court¹⁰⁹. While Sutherland's bill was working its way through the legislature, the most recent volume of *The Montana Historical Collections* arrived in the South Dakota State Library. The librarian took the book, which featured the newly constructed Montana Capitol, to Governor Samuel Elrod. "Impressed, Elrod telegraphed Montana governor Joseph Toole to ask if he was pleased with the firm that had designed the building. The response was encouraging"¹¹⁰. According to the story, St. Paul architect Charles E. Bell was soon in Pierre with a set of plans.

On May 11, 1905, the state signed a contract with Bell's architectural firm, Bell and Detweiler to design the \$150,000 Supreme Court building, part of the larger \$500,000 Capitol building. "The original Montana plans were adopted, saving the young state thousands of dollars, and then adapted to meet the needs of South Dakota"¹¹¹. The building would be "forty-one feet longer; the dome would be larger and higher; the area off the rotunda called the vault would be altered; and the room designs would be modified to accommodate a greater number of statewide elected officials"¹¹². To this day, the two State Capitols remain "fraternal twins".

The State Capitol Commission advertised for bids on the foundation of the east wing in August 1905. The contract was awarded to C. Lepper of Minneapolis for \$6,056. Work began on September 19 after a ground-breaking ceremony and was completed using local granite boulders by the end of the year.

In January 1906, the commission sought bids for the main building of the Capitol east wing. "Operating on a limited budget and seeking to get the most for their money, the commission had set up a low-bid process with no advantage for instate builders or materials"¹¹³. Despite this, many South Dakota citizens were in favor of using local materials. The same day bids were to open on the project, the State Supreme Court halted the proceeding "following a complaint from the Sioux Falls Board of Trade, which acted in support of local quartzite quarries"¹¹⁴. The matter was settled on May 9, 1906 in *Davenport v. Elrod*, with a ruling in favor of the commission. However, the commission determined it best to avoid future problems and urged legislation in 1907 to settle the matter. The 1907 legislature passed a bill "providing that all materials to be used in the construction of the capitol 'shall be procured in the state of South Dakota. . .at a cost not exceeding five per cent more than the lowest amount for which material equally good could be procured elsewhere'"¹¹⁵. They also directed the commission to proceed with construction of the entire building at a cost not to exceed \$600,000, to be financed by the sale of lands. If sales were slow, the legislature had appropriated \$200,000 to cover expenses.

In February 1907, the State Capitol Commission authorized Bell and Detweiler to seek a general contractor. Bids opened in June 1907, and O.H. Olsen of Stillwater, Minnesota was selected with a winning bid of \$528,552. However, Olsen had omitted two elevators and various electrical wiring and equipment. Adding the \$12,000 to his winning bid, he remained the low bidder at \$540,522 and signed the contract June 28, 1907, agreeing to complete the project within three years by July 1, 1910.

State Engineer, Samuel H. Lea of Pierre was appointed to supervise the construction. He "soon discovered that the grade line for the new building was three feet lower than Nicollet Street on the west side of the grounds"¹¹⁶. This problem would cause runoff problems and aesthetic issues. The commission attempted, unsuccessfully, to negotiate with the city of Pierre to lower the street. Olsen raised the foundation for the entire building by two feet. A feat completed by the end of the 1907 construction season. Although the entire building foundation was complete, further work proved impossible as Olsen was unable to obtain the Sioux quartzite stone from East Sioux Falls he planned to use for the first floor exterior. "Eventually, the superstructure featured a thirty-inch base of Ortonville granite from Minnesota, first-floor exterior walls and the lower

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

¹¹¹ Ibid.

¹¹² Ibid.

¹¹³ Ibid.

¹¹⁴ Ibid.

¹¹⁵ Ibid.

¹¹⁶ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 63.

South Dakota State Capitol Complex
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rotunda of Bedford limestone from Indiana. The only South Dakota stone used in the capitol would be the field boulders in the foundation"¹¹⁷.

An average crew of sixty-five laborers and mechanics "built the structure up to a point level with the peak of the roof, hoisting the heavy blocks of stone into place with a steam-powered crane and three massive derricks"¹¹⁸. They also completed the roof on both wings. The ceremonial laying of a \$475, four-foot-square cornerstone of Ortonville granite carved with "1908" and the Great Seal of South Dakota was completed on June 25, 1908. A cavity within the stone contained "a number of items including the Holy Bible, the building contract, a copy of the constitutional debates, a negative of the architect's drawing of the capitol, photographs, newspapers, and several 1907 coins"¹¹⁹. A masonic ritual was conducted in which the grand master "tested the cornerstone with the square (virtue), the level (equality), and the plumb (rectitude) and consecrated it with vessels of corn (plenty), wine (joy), and oil (peace)"¹²⁰. Speeches were given by Governor Crawford and William Henry Harrison Beadle of Madison. Known as "the man who saved the school lands in South Dakota by establishing the permanent school fund", Harrison stated "The future of South Dakota is in its own hands, with the laying of this cornerstone we introduce a new age. The test is upon us. We must make good"¹²¹. By October 1908, total costs were estimated at \$800,000 for the capitol and landscaping. Of the 85,000 acres of land for sale, 42,000 acres were left unsold. Land sales had brought in \$400,000. The 1909 legislature "responded by raising the cost ceiling from \$600,000 to \$800,000 while still requiring that land sales cover the entire cost"¹²². The additional funds would "complete and equip the capitol, grade and landscape the grounds, install electric fixtures, burrow a 340-foot tunnel from the capitol to the new powerhouse, commission artistic decorations, and replace the cast-iron risers and railings originally planned for the grand staircase and third-floor area overlooking the rotunda with Vermont marble"¹²³.

In 1909, exterior stones and massive columns were transported by rail to Pierre and by wagon to the site. The Fort Pierre Brick Company provided three million bricks which were mortared into place. The commission also awarded a \$40,000 interior-decorating contract to the William G. Andrews Decorative Company of Clinton, Iowa, which "had secured the services of three outstanding American muralists: Edwin Blashfield, Charles Holloway, and Edward Simmons"¹²⁴.

On May 1, 1910, State Employees moved into the new Capitol. Workers continued to put final touches on the building until June 25, 1910. A final \$151,000 was added by the legislature for grading, landscaping, equipment, and outstanding claims against the commission. The total cost of \$951,000 was funded entirely by accumulated sales of public lands. The Capitol was dedicated June 30, 1910.

The unexpected growth of state government caused a space issue within the newly constructed Capitol Building. By 1930, "the size and scope of state government had grown and rental buildings throughout Pierre were filling with state workers and documents"¹²⁵. The capitol itself had become crowded with boxes and records. On December 28, 1930 a fire destroyed the North Dakota capitol. With the possibility of a similar situation happening in South Dakota, the 1931 Legislature approved a 69-foot-by-168-foot annex to be attached to the north side of the Capitol. "The four-story addition was completed in December 1932, at a cost of \$295,857, brought all 624 state employees back into the capitol"¹²⁶.

¹¹⁷ Ibid.

¹¹⁸ Ibid., p. 64.

¹¹⁹ Ibid.

¹²⁰ Ibid.

¹²¹ Ibid.

¹²² Ibid, p. 73.

¹²³ Ibid.

¹²⁴ Ibid.

¹²⁵ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 82.

¹²⁶ Ibid.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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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 # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Name of repository: _____

South Dakota State Capitol Complex
Amendment/Boundary Decrease
Name of Property

Hughes, South Dakota
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Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property 40.0 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>14</u> Zone	<u>392740</u> Easting	<u>4913725</u> Northing	5	<u>14</u> Zone	<u>392981</u> Easting	<u>4913192</u> Northing
2	<u>14</u> Zone	<u>393108</u> Easting	<u>4913454</u> Northing	6	<u>14</u> Zone	<u>392572</u> Easting	<u>4913535</u> Northing
3	<u>14</u> Zone	<u>393223</u> Easting	<u>4913324</u> Northing	7	<u>14</u> Zone	<u>393107</u> Easting	<u>4913325</u> Northing
4	<u>14</u> Zone	<u>393216</u> Easting	<u>4913187</u> Northing				

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

See map referencing UTM's.

Boundary Justification (Explain why the boundaries were selected.)

This is the block historically associated with state government and is unchanged from the 1977 nomination. The boundary surrounds the core of South Dakota Government, the South Dakota State Capitol and includes numerous monuments and memorials, the governor's mansion, and Capitol Lake. Additional State Government buildings can be found outside of the Capitol Complex Boundary but are not included within the *National Register* district.

11. Form Prepared By

name/title Steven J. Blondo, Historian and Paul Porter, Restoration Specialist

organization Blondo Consulting, LLC

date March 25, 2013

street & number 3939 Sand Hill Rd.

telephone 218-485-1174

city or town Kettle River

state MN

zip code 55757

South Dakota State Capitol Complex
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Name of Property

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County and State

e-mail steven@blondoconsulting.com

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

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

Attached as a separate form.

Name of Property: South Dakota State Capitol Complex

City or Vicinity: Pierre

County: Hughes

State: SD

Photographer: CB Nelson

Date Photographed: 5 March 2015

Description of Photograph(s) and number:

1 of 25.

SD_HughesCounty_SouthDakotaStateCapitolComplex_0001	W
SD_HughesCounty_SouthDakotaStateCapitolComplex_0002	NW
SD_HughesCounty_SouthDakotaStateCapitolComplex_0003	N
SD_HughesCounty_SouthDakotaStateCapitolComplex_0004	SE
SD_HughesCounty_SouthDakotaStateCapitolComplex_0005	E
SD_HughesCounty_SouthDakotaStateCapitolComplex_0006	W
SD_HughesCounty_SouthDakotaStateCapitolComplex_0007	NW
SD_HughesCounty_SouthDakotaStateCapitolComplex_0008	W
SD_HughesCounty_SouthDakotaStateCapitolComplex_0009	N
SD_HughesCounty_SouthDakotaStateCapitolComplex_0010	SE
SD_HughesCounty_SouthDakotaStateCapitolComplex_0011	NW
SD_HughesCounty_SouthDakotaStateCapitolComplex_0012	W
SD_HughesCounty_SouthDakotaStateCapitolComplex_0013	SW
SD_HughesCounty_SouthDakotaStateCapitolComplex_0014	S
SD_HughesCounty_SouthDakotaStateCapitolComplex_0015	E

South Dakota State Capitol Complex
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SD_HughesCounty_SouthDakotaStateCapitolComplex_0016	E
SD_HughesCounty_SouthDakotaStateCapitolComplex_0017	W
SD_HughesCounty_SouthDakotaStateCapitolComplex_0018	SW
SD_HughesCounty_SouthDakotaStateCapitolComplex_0019	E
SD_HughesCounty_SouthDakotaStateCapitolComplex_0020	N
SD_HughesCounty_SouthDakotaStateCapitolComplex_0021	N
SD_HughesCounty_SouthDakotaStateCapitolComplex_0022	S
SD_HughesCounty_SouthDakotaStateCapitolComplex_0023	N
SD_HughesCounty_SouthDakotaStateCapitolComplex_0024	N
SD_HughesCounty_SouthDakotaStateCapitolComplex_0025	N

Property Owner:

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

name State of South Dakota

street & number 500 East Capitol

telephone _____

city or town Pierre, South Dakota, 57501

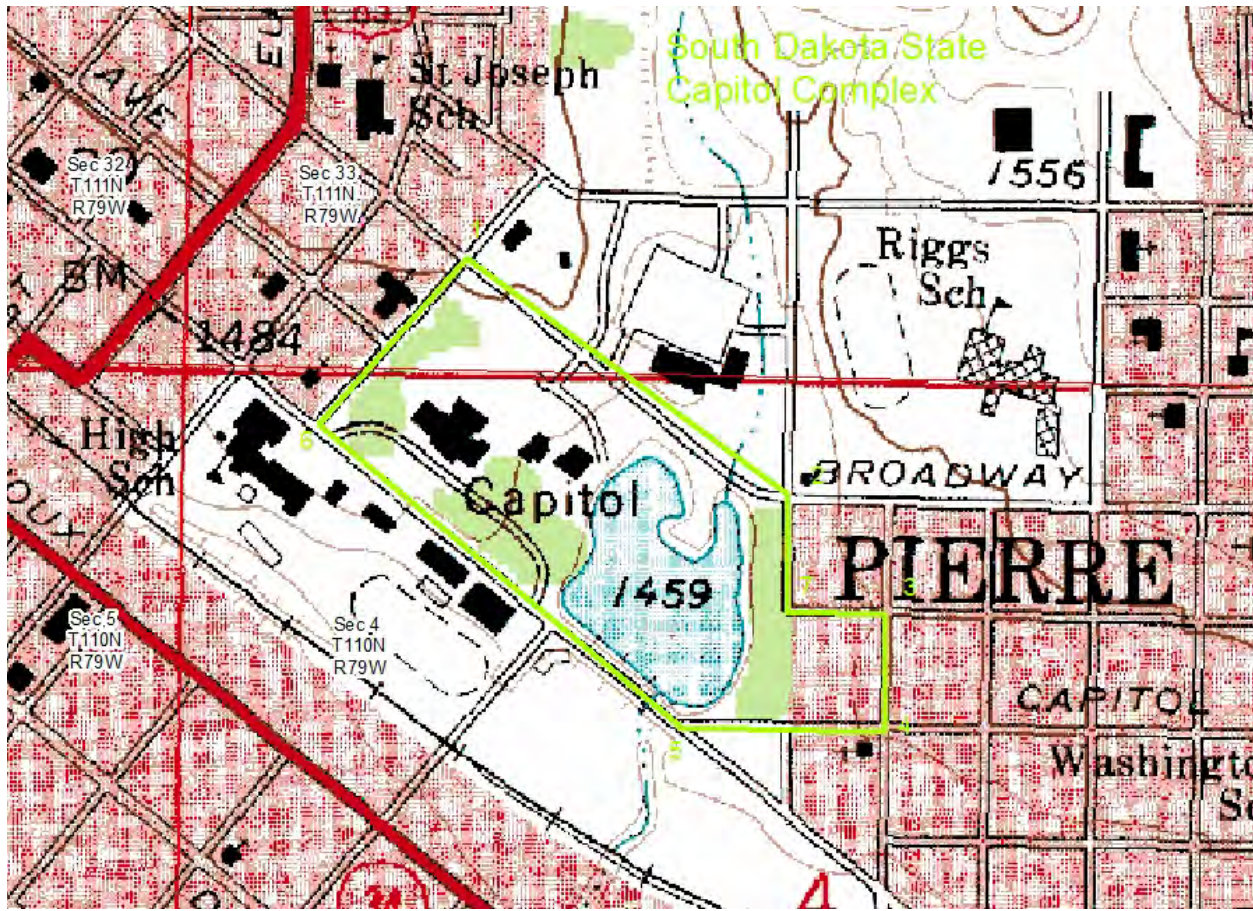
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 10 Page 1

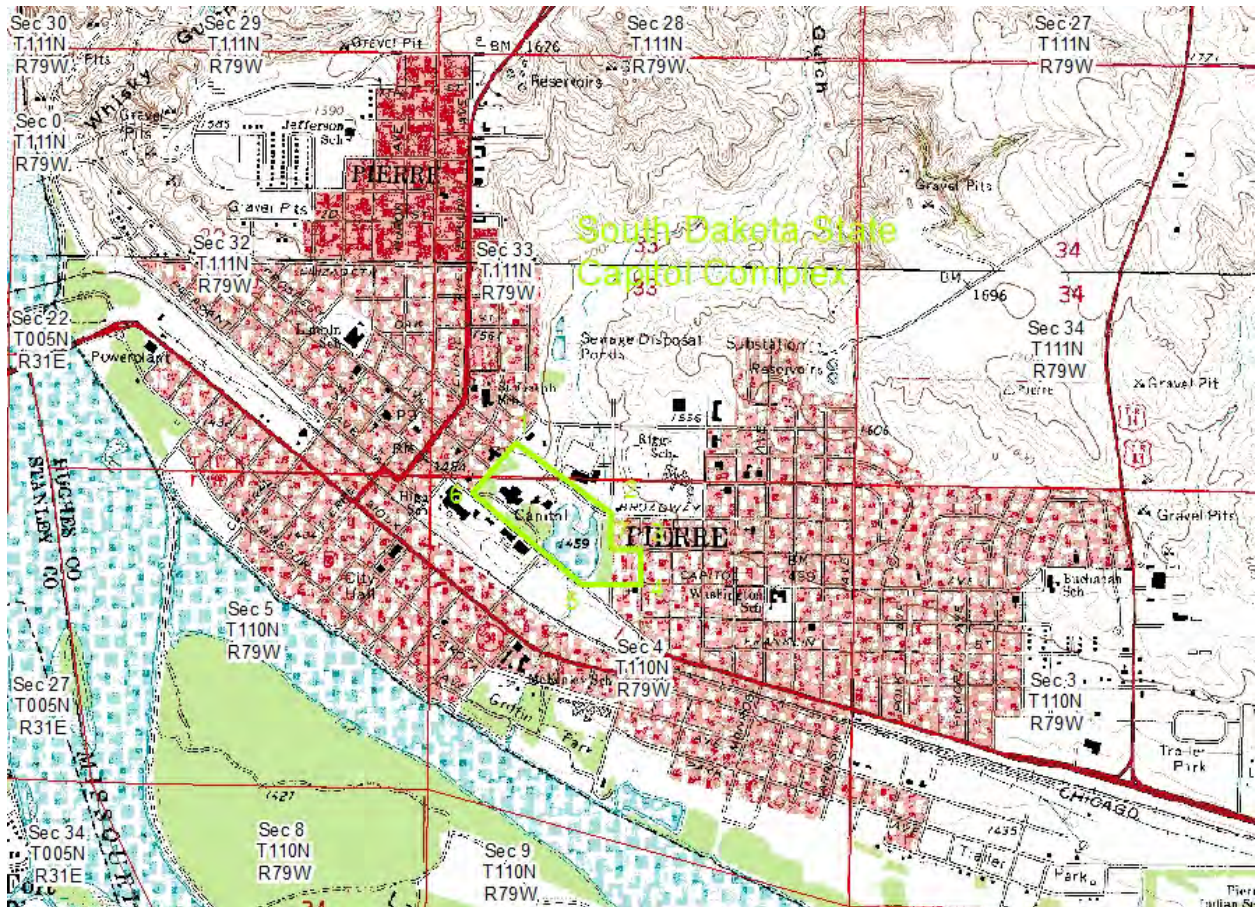


SD_Hughes County_SouthDakotaStateCapitolComplex: NW¼ + NE¼ N ½ S4 T110N R79 W and SW¼ SW¼ S33 T110N R 79W ; 7.5 Minute Quadrangle Map, 1:24,000. Produced in ArcMap 4 March 2015

United States Department of the Interior
National Park Service

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Section number 10 Page 2



SD_Hughes County_SouthDakotaStateCapitolComplex: NW¼ + NE¼ N ½ S4 T110N R79 W and SW¼ SW¼ S33 T110N R 79W ; 7.5 Minute Quadrangle Map, 1:24,000. Produced in ArcMap 4 March 2015.

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 3













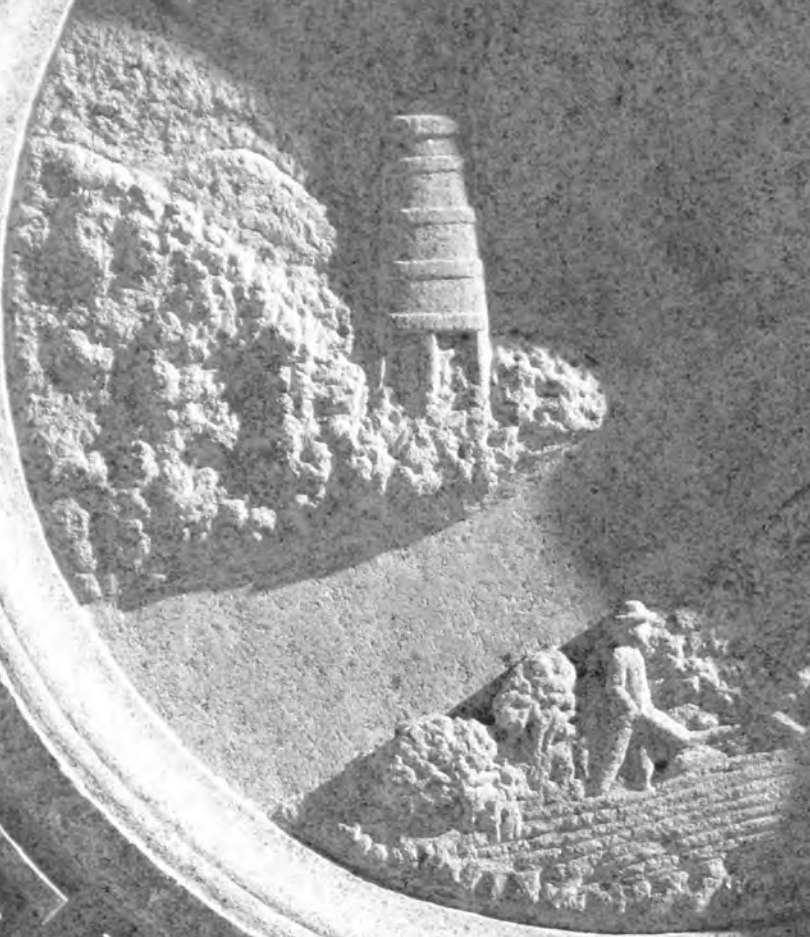






South Dakota
World War II
Warriors
They Fought
For Flag
For Country
For Us

STATE OF SOUTH DAKOTA
★ ★ ★ ★ ★
GREAT SEVENTH
1889







DAVID S. BIRKELAND
FARMER & CRO
FIRST BANK OF SOUTH DAKOTA
His life was a testament to the power of hard work and determination. He was a pioneer in the field of agriculture and a leader in the community. His legacy is a source of inspiration for all who follow in his footsteps.

ROLAND DOLLY
COMMISSIONER
SOUTH DAKOTA DEPARTMENT OF AGRICULTURE
He was a dedicated public servant who worked tirelessly to improve the lives of the people of South Dakota. His commitment to the state and its people is a testament to his character and values.





























National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:	Nomination	
Property Name:	South Dakota State Capitol Complex (Boundary Decrease and Additional Documentation)	
Multiple Name:		
State & County:	SOUTH DAKOTA, Hughes	

Date Received: 3/20/2015 Date of Pending List: Date of 16th Day: 11/3/2015 Date of 45th Day: Date of Weekly List: 6/28/2018

Reference number:	15000203
Nominator:	State

Reason For Review:

☐ Appeal	☐ PDIL	☐ Text/Data Issue
☐ SHPO Request	☐ Landscape	☐ Photo
☐ Waiver	☐ National	☐ Map/Boundary
☐ Resubmission	☐ Mobile Resource	☐ Period
☐ Other	☐ TCP	☐ Less than 50 years
	☐ CLG	

☐ Accept ☐ Return ☐ Reject ☐ Date

Abstract/Summary Comments:	
-------------------------------	--

Recommendation/ Criteria	
-----------------------------	--

Reviewer	<u>Roger Reed</u>	Discipline	<u>Historian</u>
Telephone	<u>(202)354-2278</u>	Date	<u></u>

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



17 March 2013

Keeper of the National Register
National Register of Historic Places
National Parks Service
1201 Eye St NW
8th Floor (MS 2280)
Washington DC 20005

Dear Keeper of the National Register:

Enclosed is an amendment/boundary decrease for the *South Dakota State Capitol Complex* National Register nomination. The original nomination unintentionally included a block of residential/apartment buildings in the 1973 boundary that are outside of the capitol complex. The amendment also updates Sections 7 and 8 of the original nomination.

If you have any questions regarding any of these submittals, please feel free to contact me at 605-773-3103 or at chrisb.nelson@state.sd.us.

Sincerely,

Chris B. Nelson
Historic Preservation Specialist

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name South Dakota State Capitol Complex

other names/site number _____

2. Location

street & number 500 E Capitol Avenue

☐

not for publication

city or town Pierre

☐

vicinity

state South Dakota

code SD

county Hughes

code 065

zip code 57501

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this x 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 x meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national x statewide local

Signature of certifying official/Title

Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 x entered in the National Register

 determined eligible for the National Register

 determined not eligible for the National Register

 removed from the National Register

 other (explain:) _____

Signature of the Keeper

Date of Action

South Dakota State Capitol Complex
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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

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	2	buildings
1	1	sites
0	0	structures
1	0	objects
3	3	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

GOVERNMENT:Capitol:Statehouse,Assembly
building

Current Functions

(Enter categories from instructions.)

GOVERNMENT/Capitol/Statehouse,Assembly
building

7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and 20th Century Revivals: Neo-Classical

Materials

(Enter categories from instructions.)

foundation: STONE/granite

walls: STONE/granite, sandstone, limestone

roof: METAL/copper

other:

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Boundary Decrease: The boundary is being slightly decreased to correct an error in the 1976 nomination that included a block of residential and apartment buildings that are not associated with the significance of the context. The new boundary only includes buildings, features and sites on the 40 acre state capitol grounds. This nomination also updates information from the 1976 nomination.

Summary Paragraph

The South Dakota State Capitol building is a Neo-classical style stone structure with influence of the Italian Renaissance features built in 1905-1910 in Pierre, South Dakota. The original floor plan had five distinct but compatible sections to the building that mirrored one another from the central dome and rotunda. The layout concept of the building was fashioned after the Federal style of architecture developed by Charles Bullfinch that is found in the nation's Capital in Washington, D.C. In 1932, an architecturally compatible north wing was added to the building to consolidate the state workforce into one building. The grounds have numerous old growth trees and there is a main driveway across the south façade that makes an arc from southwest to southeast with the center of the arc in front of the main entrance to the building. At the south end of the property along the sidewalk bordered by the east and west ends of the main driveway is a granite retaining wall that is approximately two-and-a-half feet tall. On the east end of the arc is a memorial to the men killed in a plane crash in 1993. There is a driveway on the east side of the building that runs north/south that has the Hayes Building on the east side and just northeast of the Hayes Building is the Visitors Center that fronts the west side of Capitol Lake. There are modern retaining walls on the east side of the Hayes Building that hold the steep embankment. Adjacent to the Visitors Center on the northeast side are the war memorials that form an arc out over the west bank of Capitol Lake. Capitol Lake has modern wood pylon retaining walls on the south and west banks. On the north side of Capitol Lake is the peninsula with a granite boulder structure. The Governor's Mansion is situated along the east bank of Capitol Lake. Along the north side of the capitol are the parking lots for staff and visitors to the capitol. The inner parking lot makes the same arc as the main driveway in front of the building, while the rear parking lot is rectangular. The west side of the capitol has landscaped grounds with several old growth trees. The property is situated in the center of the city on a hill and is visible in numerous locations around town. The distinctive copper dome with its dark patina is the building's most distinctive feature.

Narrative Description

State Capitol Building Contributing 1905-1910; Addition 1932

SOUTH ELEVATION

The overall dimensions of the capitol building are 297 feet long, 142 feet wide and 165 feet tall (to the top of the 2-foot-diameter ball at the top of the dome).ⁱ On June 28, 1908ⁱⁱ the cornerstone made of Ortonville granite was laid at the southwest corner of the building. On the south side of the cornerstone is the Seal of the State of South Dakota showing "1889," and on the west side of the cornerstone is another circular medallion with the words "South Dakota" and "1908" carved into the stone.

The foundation of the building was built of granite stones found on the prairie. The foundation had to be raised two feet to accommodate for the eastward slope downhill from Nicollete Avenue. The granite stones were then faced with Ortonville granite. This same type of stone was used for the superstructure of the building. On the first floor of the building, it is covered with Marquette Raindrop sandstone from Michigan and the upper two floors are covered with Bedford limestone from Indiana.ⁱⁱⁱ The Marquette Raindrop sandstone has recessed mortar joints that are approximately two inches deep and two inches high on the horizontal mortar joints. The stones are set in rows and the vertical joints are flush with the face of

ⁱ Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p. 77.

ⁱⁱ Ibid., p. 64.

ⁱⁱⁱ Ibid., p. 63.

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the stone. Above the windows the stones are arranged in a flat arch configuration with the end sections containing a compound angle cuts that seamlessly integrate themselves into the adjacent horizontal row of stone. The Bedford limestone has mortar joints that are flush with the stone face, and the stone is cut in rectangular blocks. At the corners of the end wings are Bedford stones that are placed out about six inches and have recessed horizontal joints that match the first floor configuration to simulate quoins on the building.

The window openings on the end wings are a three-bay configuration that are vertically aligned through the floors of the building. The windows on the first floor are double-hung bronze aluminum framed windows. The windows on the second floor center bay are a paired set of triple-hung bronze aluminum framed windows. The flanking bays on the second floor have single triple hung bronze aluminum framed windows. The third floor maintains the three-bay configuration with single double hung bronze aluminum framed windows. On the fourth floor behind the frieze are small rectangular bronze aluminum windows in the three-bay configuration.

The second and fourth sections of the building house the Senate and Governors Office on the west side, and the House and Supreme Court on the east side of the building. The configuration of the Marquette Raindrop sandstone maintains the same configuration as the end wings with the recessed horizontal joints and the flush vertical joints. The same flat arches are over the first floor windows with the same compound cut stone at the ends of the flat arches that blend into the horizontal stone course used. The second and third floors have the Bedford limestone cut in rectangular blocks with flush mortar joints. The windows have Bedford stone casings with raised trim at the outside perimeter on the top and sides. The windows are in a six-bay configuration that are vertically aligned through all the floors of the building. The second floor windows are triple-hung bronze aluminum framed windows. The third floor windows are double-hung bronze aluminum windows. There are no paired window openings in this elevation of the building. The fourth floor has the small rectangular windows placed within the frieze that are also bronze aluminum framed windows.

The center section of the building on the south side contains the main entrance to the capitol. The steps leading up are made of the Marquette Raindrop sandstone and the massive two-foot wide handrails have a stone cap that is beveled to a high point in the center to shed water off the cap stone. At the newel post are matching massive cast iron lamps that have flattened volutes at the base that cover the plinth that point southwest, northwest, northeast and southeast. The torus is a hexagonal shape with a circular cap. The fluted column tapers up to a modified Doric capital with an abacus turned so that the corners point north, south, east and west. Above the abacus is the electric socket that the white glass globe covers.

Ascending the twenty-five stone steps to the entrance, are the four massive columns that support the center pediment of the building. At the base is a massive square block of Bedford limestone sitting on a square slab of Marquette Raindrop sandstone. A small cornice line adorns the top of the base. The plinth rests on top of that with the torus and the fluted columns above. At the top are Corinthian capitals. In the entablature above are the stone letters that spell South Dakota. The "V" in South is the Latin "U" giving credence to the Roman influence in the architecture of the building. Recessed behind the columns are the three paired entrance doors in the Italian Renaissance style. They feature a circular arch with a scrolled volute placed at the center of the top of the arch. The bottom of the arches terminate into Doric capitals set on squared pilasters. The exterior paired doors are covered with dark bronze aluminum and have beveled glass full length panels. Between the door bays are pilasters with large cast iron single lights that are in the shape of Roman torches with round white glass globes at the top. There are two flanking torches set into the center of the side walls of the recessed area under the pediment.

Above the entrance doors are simplified cornice lines that are interrupted by the two pilasters that rise to the underside of the pediment. The windows are double-hung bronze aluminum framed windows. The casing has the same trim detail as the flanking wings of the building with the raised trim around the outside edges of the sides and top. Above the windows on the ceiling of the pediment are three globe lighting fixtures that have metal straps around the globes in an X form. The flanking windows outside of the entrance area on the end bays are double-hung bronze aluminum on the first floor with the flat arches with the compound angle cuts of the Marquette Raindrop sandstone. The second floor windows that are on the same plane as the entrance doors are triple-hung bronze aluminum windows. The stone casing is the same design as the other windows on the building. Over the windows are stone hoods that feature scrolled volutes cascading down and framing the window, with a simplified pediment above the window. The Bedford limestone is also used to create quoins at the corners and matching quoins to the inside. The third floor windows are double-hung bronze aluminum framed windows with the stone casing that has the raised perimeter trim. At the top is a flat projecting lintel. In the frieze above the flanking windows are the same small rectangular windows.

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Above the cornice line with the dentil moldings are paired parapet walls over the flanking bays with paired pilasters with recessed panels framing circular windows with the laurel wreaths that symbolize courage.^{iv} Over the center bays are four square bronze aluminum framed windows. Above the parapet walls is a balustrade that goes around the perimeter of the building. The balusters are vertically aligned over the window bays with the bases placed between the window bays. The gabled roof is covered with a standing seam metal.

In the tympanum above the three square windows above the balustrade, a laurel wreath is centered with acanthus leaf scrolls flanking it. Acanthus leaves symbolize wisdom.^v There are four matching pediments at the base of the dome that face south, west, north and east. Between the pediments are parapet walls that come up to a flat platform that the base of the dome sits on. At the northeast, southeast, southwest and northwest corners of the dome are recessed niches that could accommodate large statues. The bottom of each niche features a balustrade with four balusters, supporting flat pilasters that terminate into squared modified Doric capitals. Over the capitals are Italian Renaissance arches with the scrolled volutes at the top center, that match the design over the entrance doors to the building. To the outside edges of the niches are flat pilasters that terminate into Corinthian capitals. In the rounded sections between the niches are five thin arch top windows divided in four horizontal sections. These appear to be the original wood windows. Six round columns flank the windows in each section and have Corinthian capitals at the top. Above the capitals is a cornice line with dentil moldings that wraps around the perimeter of the dome. Above the cornice line is the dark patina copper dome. There are four large arch topped Italian Renaissance styled oval windows that have large hoods with finials at the top center and the ends that face each cardinal direction of north, south, east and west. Scrolled volutes frame the sides of the window hoods. Above the oval windows are eight circular Italian Renaissance styled windows with hoods that point in each of the eight points of the compass. The hoods have ball shaped finials and C scrolls at the sides of the windows. Above the niches there are curved metal pilasters that are strapped to the dome that frame the large oval windows. Above the eight circular windows are two rows of horizontal straps that intersect the vertical straps. At the top is another circular balustrade with scrolled volutes pointing in all eight points of the compass followed by eight narrow arch topped openings framed by round pilaster columns with Doric capitals. The cornice line is punctuated by the depth of the pilasters. Above that is the last section of the dome that curves up to the two-foot ball at the top that is 165 feet above the ground.^{vi}

EAST AND WEST ELEVATIONS

The east and west end elevations of the building are identical in their configuration. They are seven bays wide with the center three bays projecting out. The Ortonville granite covers the granite boulder foundation and is then capped with the Marquette Raindrop sandstone that has the recessed horizontal joints and the flat arches with the compound angle cuts for the end pieces that blend into the horizontal rows. The central entrance features marble columns with Ionic capitals flanking the paired doors. Large sidelights and a transom frame the paired doors. The surround of the opening has squared pilasters with squared Doric capitals with a simplified cornice above. The flanking windows are double-hung bronze aluminum windows. The center section on the upper floors features flat pilasters at the corners of the projecting bay made of the Bedford limestone. Fluted round pilasters flank the center bay with Corinthian capitals. The windows are the Italian Renaissance arch with the scrolled volute at the top center of the eight segment arch window on the third floor. The second floor window beneath the arch window features a large picture window center with two narrow flanking triple-hung windows. The flanking bay windows on the second floor in the recessed areas are the triple hung bronze aluminum framed windows and the third floor windows above them are the double-hung bronze aluminum framed windows. Between the pilasters are narrow triple-hung and double-hung windows on the second and third floor respectively. In the frieze above the windows are seven small rectangular windows that match the vertical alignment of the bays below. The tympanum of the pediment is a simplified design. There is a bas relief of a medallion with two triangular motifs to the sides that are rounded on their vertical axis to allow room for the circular motif of the center.

NORTH ELEVATION/1932 ADDITION

In examining the photographs and physical evidence of the building, the north entrance to the building was duplicated on the north end of the 1931-1932 addition. The north center bay of the building projected out three bays from the north walls of the flanking legislative wings. The north wall of the original building was treated the same as the south side with the

^{iv} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p. 116.

^v Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p. 116.

^{vi} Ibid., p. 77.

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exception of no Corinthian capitals on the tops of the pilasters on the end wings and the north entrance matched the east and west wing elevations in configuration and finishing techniques and materials. The 1931-1932 addition was 69 feet by 168 feet and rose four stories to match the elevations of the original building.^{vii} The south side of the addition had four bays and was treated the same as the house and senate wings in its finishing materials and techniques. The east and west ends were treated the same as the east and west ends of the original building with the exception of the pilasters that flanked the center window in the center bay. They were flat rather than round and fluted. The other design motif that was carried through from the original north entrance to the three bays of the addition was the rectangular panel between the second and third floors in the center bay that was lined with the egg and dart molding around the perimeter.

INTERIOR/VESTIBULE

Inside the main entrance vestibule on the second floor are three arch topped windows. The center window has a stained glass window that honors the memory of the eight people, including Governor George Mickleson, who were killed in a plane crash in 1993. The window is divided into eight sections that have clear beveled glass that are bordered around the curved top with dark green and blue urn shapes. They are framed in with blue-gray ribbons that form loops in the center and on the ends. Across the bottom are diamond-shaped pieces of stained glass that are in light blues, golds, and greens. In the center of the lower portion of the window is a larger urn shape in a terra cotta color that has two swirls coming up to the top, that echo the designs of the fanlight stained glass window at the west end of the house, and the same motif in the dome. There is a small terra cotta colored finial at the top center of the urn shape and there are four cobalt blue circular jewels that frame the urn. Around the perimeter of the window is golden wheat colored stained glass.

In the vestibule to the right of the three main entrance doors is the entrance to the Supreme Court through a paired arch opening. To the left of the entrance are another set of paired arches and there is an oak security door into the governor's office. The floor of the vestibule is Italian mosaic tile. The center panel is framed by three diamond shapes, the large center diamond has a circle in it. Both lined motifs are framed in black and grey square tiles. The field pattern is a random mosaic of irregular shaped pieces with colors of black, white, grey, gold, green, red, and terra cotta. The field is bordered with a rectangular section that has an alternating pattern of a green tile center square box with four small square boxes on the corners, and an "X" design in green as well. The background tile is the grey squares. On the long side of the rectangular floor design are seven square boxes, and six "X" designs. The second outer perimeter border has rectangles that are framed in the green with white tile centers. In the center of the short sides of those rectangles are green tile pieces. In between the rectangles are four aligned plus motifs (two on each end) that symmetrically frame the green rectangles.

The wall wainscot is white Vermont marble and it extends up to the cornice line that is approximately seven feet off the floor and is even with the tops of the doors. In the right facing arch on the right hand wall where the entrance to the Supreme Court is, there is a mural titled, "Indian Mission." In the foreground is a gravel road and a flat field leading up to four square log structures with low pitched roofs and a small building with a pyramidal roof on it. In the background are hills that may represent the hills of the Missouri River Valley. Below the mural is a large antiqued brass panel that is titled State Capitol Commission, which contains the names of the people involved in building the capitol. The glass arch topped window above the Supreme Court has that title in gold lettering. On the left hand wall facing the governor's office is another mural in the left arch titled "Black Hills" and the scene is of a road going through an area with fir trees with rock formations jutting up out of them in the background. At the center of the top of the arches are volutes with the scroll underneath that repeat the design of the stone on the adjacent exterior doors.

The ceiling is framed with a double cornice that features the egg and dart molding. In the center of the ceiling is the state seal that depicts a farming scene of a farmer plowing the field with a team of horses near the Missouri River with a steamboat going upstream. At the top of the scene is a gold banner with the inscription "Under God the People Rule". The border design in dark blue has the words "South Dakota Great Seal 1889". The ceiling panel is bordered with stencil designs that have a floral motif of the state flower, the pasque, with ribbons in the corners.

INTERIOR/ROTUNDA

Moving towards the rotunda, the entrance is framed with paired columns that have the Scagliola finishing technique. They are steel based columns with a gypsum plaster mix called Keene's Cement that contains marble dust, mineral pigments, milk and yarn. Once the mixture has hardened, the artisans polish it with beeswax to a lustrous sheen to look like polished

^{vii} Ibid., p. 82.

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marble stone. At the time they were produced, they cost \$100 each, as opposed to a \$1,000 price tag for the same columns made of marble.^{viii} The columns have Corinthian capitals. Just below the capitals are brass light rings that have three bulbs projecting out at 90 degree orientation to each other with the last one at a 180 degree orientation to the first one. Behind the columns to the walls are marble pilasters with brass single-light wall sconces and flattened Corinthian capitals above them.

The floor of the rotunda is divided into nine sections. The center section and the flanking sections facing north, south, east and west are subdivided into smaller grids with two-inch square glass prism blocks set into polished concrete. The sections are framed with the mosaic floor tile. The border is the black square tile, with the random field tile of the same variety of colors found in the vestibule. The mosaic tile floors were laid by 66 Italian artisans. There is the legend of the blue tiles, in that each artisan was given a bright blue tile to lay somewhere in the floors of the building as their signature for the work completed. Today only 55 tiles have been accounted for.^{ix} In the angled corners of the rotunda are mosaic floor tiles. The field section of the pattern is completed in the random pattern with the multi colors. That is then framed with the black square tile border. Outside that are green and white scrolls that frame the irregular shape that are aligned to look like the waves of the sea. Three sides of the panel are squared off, and then jut in at 90 degrees about a foot and then are connected by the scroll border design at a 45-degree angle. A small panel of random tile bordered in black with the two ends turned in at a 45-degree angle lay at the foot of the statues in the corners.

In the southwest corner is the statue titled "Integrity" by the sculptor Dale Lamphere^x in the niche with the arch top with a scrolled volute in the center and scrolled volutes under the terminating ends of the arch over the statue. The statue is of a female figure wearing a robe that weeps out from her right shoulder and down around her left leg. Her left foot is slightly forward of the right and she is holding a flag. Her right arm is extended to the upper part of the flag pole while her left hand is on the flag pole at her waist. Her head is turned to the right and she has long hair that is pulled back on her head. Above the statue in the niche for the third floor southwest corner are three flags. From left to right, the black flag represents the west where thunder comes from (in Sioux tribal culture), the blue flag represents the Dakota Territory, and the white flag celebrates the 50th anniversary of Mount Rushmore.^{xii} Above the flags are the four pendentives of the rotunda. In the southwest corner is the mural of "Family" that has the Roman goddess Venus with her son Cupid playfully pulling on her robes. She is dressed in a white robe with her back to the viewer. She is looking down to her left at Cupid who is in a kneeling position at her feet. A red robe flutters by her head and shoulders in the breeze coming from the right. New York artist Edward Simmons painted the four murals in the pendentives.^{xiii} The Great Seal of South Dakota is just below the mural.

In the northwest corner of the rotunda is the niche with the same arch treatment as the southwest corner that has the statue of "Vision" by the same sculptor that features a woman with two children, a boy and a girl. The girl is standing to her right looking up at her and is dressed in a robe with a shoulder wrap and she has her arms about the waist of the woman. The boy is on her left kneeling down and looking at the ground away from her. He is wearing a collared shirt and pants and has a robe wrapped around his shoulders as well. The woman is also wearing a robe and has her right arm on the girl's left shoulder. Her left hand is turned upward and her left arm is bent at 90 degrees with her forearm laying in a horizontal fashion. She also has a flowing robe about her shoulders and has short hair. Above her in the third floor niche are three more flags. In order from left to right are the white flag that represents north where snow comes from (Sioux tribal culture)^{xiv}, the United States flag, and the South Dakota flag.^{xv} In the pendentive above the flags in the northwest corner is the goddess Ceres in the mural "Agriculture"^{xvi} that features her in a seated position facing to her right. She is wearing a white skirt with a gold blouse. Her right arm is laying in her lap and her left arm is extended holding a corn stalk. She has long brown hair pulled back and tied at the base of her neck and the length flowing down her back. The symbol for the United States is just below the mural.

^{viii} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p.112.

^{ix} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p.114.

^x Ibid., p. 110.

^{xi} Ibid., p.106.

^{xii} Ibid., p.109.

^{xiii} Ibid., p.108.

^{xiv} Ibid., p.106.

^{xv} Ibid., p.109.

^{xvi} Ibid., p.108.

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In the northeast corner is the statue of "Courage" by the same sculptor in the niche with the same arch treatment as the previous corners. This figure is of a man who is bare chested and wrapped in a robe that starts at his right shoulder and sweeps down around his back and comes across his torso and legs from left to right and sweeps down to his left foot that is forward of his right foot. He is wearing pants and boots. His right arm is raised high and he has three sheaves of wheat in his right hand. The left hand is holding the robe at his waist. Above the statue in the northeast corner are three flags that symbolize from left to right, red, where the sun comes from (Sioux tribal culture)^{xvii}, the national flag of France and the United Sioux Tribe flag.^{xviii} In the pendentive above is the mural "Livestock" also painted by Edward Simmons^{xix} that features the Phoenician princess Europa and the Roman god Zeus who is in the form of a bull. Princess Europa is dressed in a sleeveless purple robe. Her hands are pulling at the horns of the bull who has his head turned to the right. She has brown hair that is pulled back in a bun. Below the mural is the seal of sovereignty for France. In the southeast corner of the rotunda is the statue of "Wisdom" in the arch topped niche also by sculptor Dale Lamphere. This is a male figure wearing a collared shirt, long pants and boots. He is looking upward with his right arm and hand extended towards heaven with the left hand just above his head. He also has a robe around him draped over his left shoulder and coming around his back and across his torso and legs from right to left and the ends of it are just above his left boot. Above this statue in the third floor niche are two flags and the Warrior Eagle Staff. The flags from left to right are the yellow banner that represents the south and sunshine (Sioux Tribal culture)^{xx} and the flag of Spain. Above the flags is the mural of "Wisdom, Industry and Mining" painted by Edward Simmons^{xxi} and features the Roman goddess Minerva. She is seated and is looking down and to the right. She is wearing a green robe and her left hand is behind her on a rock and her right hand is turned inward and resting on a cloud covering the rock bluff. There are clouds above her head. Her hair is pulled back in a bun and is light brown with golden highlights of the sun reflecting off of it. Below her is the seal of Spain.

Looking above the niches where the statues stand are four Vermont marble balustrades that overlook the rotunda floor. They are bordered along the bottom with a cornice with the same motifs found in the vestibule. Each section of the balustrade that faces north, south, east and west has a center section with 31 balusters flanked by sections of the balustrade that have 8 balusters. Each balustrade curves out in the center and the cornice underneath curves out in correspondence to the floor above. In the center underneath is a large scrolled volute. Framing the top of the balustrades are four arches that have nine lighting fixtures with three clear bulbs on each fixture. Each of the fixtures is set into a recessed panel with flanking recessed panels on the inside and outside facings of the arch. At the top center of each arch is a scrolled volute.

Above is the dome over the rotunda. The word rotunda comes from the Latin word *rotundus* that means large round room.^{xxii} The bottom ring of the rotunda has interwoven ribbons symbolizing eternity. The next level up in the dome has 16 regular alcoves with the state flower of the pasque surrounded by acanthus leaves that symbolize wisdom. Another set of 16 alcoves above the pasque flowers have murals of the tree of life. Standing on the main floor looking up to the eye of the rotunda is 96 feet and 65 feet above that is the globe on the top of the dome that has 40,000 pounds of copper in its construction.^{xxiii} The stained glass windows are also divided into 16 panels in three rows rising to the eye of the rotunda. The bottom section of stained glass has center medallions that echo the design of the Italian Renaissance oval exterior dome windows. The perimeter framing of each panel has dark green and blue rectangles with varying shades of gold in the field glass. Under the center medallions are acanthus leaves weaved into the glass panels. In the next row up of stained glass panels they are divided into three horizontal panels with diamond-shaped pieces of stained glass that serve as a border. The field glass is white and gold and the borders are in dark blue and green rectangles. The uppermost section under the eye have five horizontal panels with the diamond shaped glass dividing each panel. The field glass is also gold and white with a border in the dark green and blue. At the top of the panels are large medallions that are reminiscent of urns with scrolls at the top and a teardrop pendant at the bottom. The eye of the rotunda stained glass is also bordered in the dark green and blue glass, divided into 16 sections with a sunburst pattern in the golds and yellows.

INTERIOR/EAST AND WEST CORRIDORS, SECOND FLOOR

^{xvii} Ibid., p.106.

^{xviii} Ibid., p.109.

^{xix} Ibid., p.108.

^{xx} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p.106.

^{xxi} Ibid., p.108.

^{xxii} Ibid., p.105.

^{xxiii} Ibid., p.105.

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The east and west corridors that house the Supreme Court and the Governor's Office are symmetrical in their layout. Flanking the corridors are scagliola columns with Corinthian capitals with the three light rings. Behind them are matching pilasters with single-light wall sconces. They both feature marble drinking fountains that oppose one another on the northeast and southwest entrances. The drinking fountains are marble niches that have pediment hoods over them flanked by pilasters with recessed center panels. Inside the hood in the tympanum is the Italian Renaissance arch with a shell in the center over a keystone that has a heart superimposed in the center, flanked by acanthus leaves on the sides with pasque flowers.

The floors in the corridors are divided into seven sections of random field tile with six grey rectangular borders separating them. In the west corridor along the perimeter are 43 green rectangles with the tails and the white centers bordering the length of the hall. There are 44 sets of black plus signs dividing them down the corridor. There are green and white tile wrap around corner rectangles at each end of the corridor. Interestingly, the east corridor floor has 47 green rectangles and 46 plus signs down the length of the corridor representing a slightly longer corridor on the east side of the building that would go largely unnoticed if one didn't count the number of rectangles down their lengths. In both corridors are seven symmetrically placed arches on either side with the scrolled volutes at the top and cast iron staircases on the north wall at either end of the building.

Starting in the west corridor on the west end on the north wall are murals depicting different scenes in South Dakota. Immediately to the right of the entrance to the office of the Chief of Staff is the mural "Buffalo Hunt" that depicts two Sioux men on horseback chasing the buffalo and the man on the right side of the mural has pierced the left hind quarter of the buffalo with his spear. The second mural is "Indian Camp" that has two teepees in the foreground. A woman is sitting cross legged in the middle of the first teepee. Firewood lays on the ground outside the teepee and a drying rack of wooden poles has a buffalo hide on it in the center of the mural. In the background is a log structure with a low rise roof and another woman sitting next to the doorway. The third mural is "Prairie Schooner" that has a team of four oxen pulling a covered wagon with two cowboys in the foreground. The fourth mural is called "Breaking the Soil" which depicts a farmer with a team of two oxen pulling the plow as it tills the land for the farmer. A small sod house is in the background. The fifth mural is "Wagon Train" that depicts a team of 20 oxen pulling four covered wagons. A cowboy on horseback is in the foreground. Turning around to face the south wall of the west corridor at the east end is the mural entitled "View Near Rapid City" that shows a rushing river in the canyon. Below the mural is the large bronze plaque dedicated to Elizabeth Hazelton Sherrard the founder of the South Dakota Children's Home. Her name and the dedication are in the upper left hand corner of the plaque and she is seated in the right foreground with vegetables in her lap. At her feet is a toddler who is sitting up and to the right is a baby laying down. The next mural near the opposite end of the corridor is "Rapid Creek" that depicts a similar rushing rapids of a creek. Between the arch murals are stenciled torches with laurel wreaths on acanthus leaves with ribbons at the top and bottom of the torches. There are also seven white Vermont marble pilasters on each side of the corridor with twin light wall sconces. The hallways also have ornate radiators with acanthus leaves and cherubs in the center of the end panels of the tallest radiators that stand about 54 inches tall. The shorter radiators do not have the cherubs in the end panels. The balustrades of the cast iron staircases feature row stacked shell motif panels divided by narrow panels with a vertical row of circular openings dividing them. The underside of the staircase has rectangular panels with acanthus leaf borders. In front of the staircase are two large square marble columns with large volutes on the sides and a twin light wall sconce on the column at the foot of the stairs.

The Governor's office and reception room were restored in 1978^{xxiv} after being modernized in the 1950s. The massive desk, conference table, couch and chairs all date to the 1910 construction date of the building. The wainscot and other woodwork in the room is mahogany and the wainscot is divided into vertical panels. The plaster relief designs on the upper walls are finished in Florentine gold^{xxv}. On the wall adjacent to the governor's desk is the Edwin Blashfield mural "Progress of South Dakota" that was retitled in the 1970s.^{xxvi} The mural features a woman dressed in white with an angel guiding her progress and a soldier and a settler clearing away the impediments to civilization, while a hooded figure (presumably death) and a group of American Indians are being trampled by the soldier and the settler. The painting is flanked by twin light wall sconces on the pilasters.

^{xxiv} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p.118.

^{xxv} Ibid., p.118.

^{xxvi} Ibid., p.101.

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The Supreme Court was restored first in the capitol in 1978^{xxvii} in the east wing features cherry wood wainscot walls, a center ceiling lighting fixture with a center globe flanked by five smaller globes with acanthus leaf finials on the top of the fixture. Twin light wall sconces are on the pilasters in the room. The bench of the Supreme Court has five high backed chairs with the center one slightly higher for the Chief Justice. Behind the bench is the mural painted by Charles Holloway "The Gate of Justice" that depicts the angel of the Spirit of Mercy robed in red looking down at a man kneeling on the ground before her. He is hanging his head in shame as a female figure in the left foreground reaches up with her arms outstretched praying for mercy. The Spirit of Mercy is flanked by two male angels dressed in blue with large swords clasped in their hands pointing at the floor.

The east corridor has the same configuration of seven arches on the north and south walls as the west corridor. The hallway is slightly longer than the west corridor, as noted in the numeric sequence of the tile floor arrangements noted in the east and west corridors. The murals in the arches; starting on the west end of the north wall are: "Placer Mining" that depicts two miners standing on either side of the washing chute panning for precious minerals in the stream. The second mural is titled "Farming" that shows a wheat field in the foreground with a road leading back to corn and soybean fields. The third mural is "Threshing Scene" that shows a wheat field with threshing machines in the background with smoke billowing out of the smokestacks and horse drawn wagons full of wheat. The fourth mural is titled "Sheep Raising" that shows a herd of sheep emerging from a grove of tall trees. At the end of the corridor facing the staircase is the statue of General William H.H. Beadle that has stood in the capitol since 1911. He is in a standing position with a book in his right hand and his left hand on a lectern. Turning to the south wall of the east corridor on the east end is the mural "Cornfield" that depicts harvested cornstalks stacked in the form of teepees. The sixth mural is titled "Orchard" that shows a green grass covered path between lush green fruit trees in symmetrical alignment from the foreground to the background. The seventh mural "Old Log House" depicts a log cabin in a state of ruin, as the roof structure has collapsed and there is no longer a window in the opening and the left end of the wall structure has also collapsed. The eighth mural is "Famous School House" that depicts a gravel road in the foreground leading to a log structure on the right side with a side gabled roof. The ninth mural, titled "Scene on James River" has a herd of cattle grazing on the land while the river flows by in the background.

INTERIOR/GRAND STAIRCASE AND THIRD FLOOR LANDING

The Grand Staircase is flanked by 3 columns on either side with the Stragliola treatment. They have the light rings just under the capitals with the three lights facing in 90 degree sequences from one another. On the newel posts at the foot of the staircase are two brass newel post lamps. The bases are smooth rounded plinth and torus, leading up a smooth round shaft to an Ionic capital at the top with cascading acanthus leaves for finials under the capital. The white glass globe at the top has a bright brass ring around the center of the globe. The white Vermont marble staircase has 61 balusters on each side of the staircase. On the top right of the balustrade leading up the staircase is one baluster, third from the top that was deliberately turned upside down. The placement in the third position symbolizes the Holy Trinity and that only God is perfect and man makes mistakes.^{xxviii} At the top of the staircase on the third floor landing is the mural by Edward Simmons of "The Advent of Commerce" that showed the first trading between the Sioux and the French fur traders. The Sioux man is in the left foreground and is kneeling. His hair is pulled back in a ponytail. He is wearing buckskin trousers and no shirt. In the right foreground is the French fur trader sitting on top of an overturned canoe with the oar in his left hand resting on the ground. His right hand is reaching out in a gesture of friendship while the two angels in the sky behind them fly across. Above the mural is the stained glass vault over the Grand Staircase. It is divided into four sections with a total of fifteen circular rows from front to back. Each of the panels is divided into eight-by-five rectangular pieces of stained glass with a green circular medallion bordered in a gold stained glass ribbon. The bottom row of panels on both sides feature an ear of corn vertically placed in the center sitting on green grass with ribbons woven around vegetables. The top and bottom sides of the panels are placed in diamond-shaped pieces of glass to frame the scene. The upper background of the scene and the rest of the field glass in the arch are in various shades of gold and yellow.

The mosaic tile floor on the third floor landing is configured like the second floor of the capitol. The center tile sections are random pattern irregular shaped tiles in the same multiple colors used on the second floor. The borders have the same grey square field tile with the black square tile borders and the green and white rectangles with the tails on either end. The balcony floor surrounding the grand staircase is divided into three sections of the random tile bordered with the aforementioned pattern arrangements. The balustrade surrounding the Grand Staircase has three sections on each side with the larger center sections containing 23 balusters and 10 on the flanking sides, and at the balustrade overlooking the

^{xxvii} Ibid., p.118.

^{xxviii} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p.118.

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foot of the staircase are three sections of balusters with 31 in the center, and 10 on the flanking sides. Stepping from the west side of the balcony into the west landing hall for the third floor staircase (public viewing gallery access) the floor is treated the same as the balcony areas. The corridors leading to the house and senate chambers are also treated with the same pattern arrangements in the mosaic tile floors. Directly opposing one another across the rotunda are free standing marble pedestal drinking fountains. There are four volutes flanking the basin which has a large plinth at the bottom with an elaborate torus with a carved apophyge at the base of the squared column base. The central entrances to the Senate and House chambers are directly opposite of the drinking fountains.

INTERIOR/SENATE

The Senate, on the west side of the building has the central entrance recessed off the main corridor with side paired door entrances to the Senate lobby that curve around to the sides that follow the layout of the arch topped stained glass ceiling panel in the chamber. Over the central entrance is a four-light acanthus leaf chandelier. The interior walls have tripartite windows looking into the Senate floor that have privacy glass on the windows. There are paired doors with oval windows in the center of the sidewalls so the senate floor can be accessed from either side of the lobby. The center sections tilt in for ventilation to the Senate floor. The carpet on the floor is a reproduction of the original 1910 floral patterned carpet. The lighting fixtures are seven three-light globe fixtures. The senate floor has roll top desks for each of the senators that date to 1910. The front of the senate chamber features a curved railing with a bench with three chairs under the clock that has an ornate plaster surround. There are sixteen scagliola columns that ring the perimeter of the senate floor. They each have light rings with four lights on them just below the Corinthian capitals. The public viewing gallery on the fourth floor overlooks the Senate floor. The seats are wooden with cast iron bases. The coved tray ceiling houses the mural by Charles Holloway of "Allegory of the Louisiana Purchase"^{xxix} that depicts an American Indian woman symbolizing Louisiana. The garment of France has fallen from her shoulders and winged America is placing its flag over her. By her side, France holds a copy of the treaty conveying the vast territory to the republic. On the Missouri River floats the American ship of state and in the background is a ship of a soldier of Spain wearing the emblem of Queen Isabella (a yellow cross on a white field) while the fleur-de-lis is the French symbol.^{xxx} The stained glass ceiling panel has 13 border sections that have diamond ribbons around the perimeter terminating in squared boxes at the corners. In the border sections are scrolled urns with large scrolls that are in terra cotta colors with accents of deep greens. The field glass is in variations of gold tones. The large center panel is framed with a diamond-shaped double border, then a dark green inner border followed by a border of the pasque flower and the center section of the arch is segmented like a fan, and the hanging chandelier comes down from the bottom center of the arch section. Below the arch is a row of diamond-shaped glass followed by a field of gold tone square glass with a circular medallion in the center of the window. The lower quarter of the window is divided by diamond-shaped glass panes. The enormous ceiling chandeliers have a large center globe with a hanging pendant flanked by eight globes around the perimeter. The second chandelier hangs from the lower bracing frame of the stained glass window.

INTERIOR/HOUSE OF REPRESENTATIVES

The House, on the east side of the building has a central entrance directly across from the drinking fountain that has two steps up to the paired doors leading into the house chamber. On the ceiling above the entrance is a four-light acanthus leaf chandelier. The entrances to the House lobby are at either end of the corridor. Above the west end of the house facing the rotunda is the fanlight stained glass window. It is divided into 11 pie-shaped sections. At the top of each section is a terra cotta color stylized urn with two scrolls punctuated with two dark red jewel stones. The field glass is in shades of gold. The bottom center of the fan has acanthus leaf scrolls. The architecture of the room has three arches to the front and rear that traverse the third and fourth floors and the sides have four arches that traverse the third and fourth floors. The House floor has oak roll top desks and a curved railing desk across the front of the chamber. Behind the bench is another ornate plaster surround to the wall clock. The clock above the bench with the eagle painted on the wall that looks to the right is flanked with acanthus leaves, scrolls on the sides, and a shell motif at the top. In the center over the coved tray ceiling is the largest mural in the capitol, "The Peace that Passes Understanding" by Charles Holloway that measures 12 by 20 feet^{xxxi}. The mural depicts the first act of Christian worship by white men in South Dakota. The white men are to the left in the scene with an angel overlooking, while the Sioux Indians are clustered to the right in the mural. The chandelier is a six-sided center globe with a central flat globe below 14 globes around the perimeter. Each arm that has a perimeter globe hanging from it is a volute. Around the brass ring at the top are six shell motifs that are vertically placed and evenly spaced around the brass trim ring at the top of the fixture. Six arms ascend upward to a center oval shaped head with a pendant

^{xxix} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press, p.125.

^{xxx} Ibid., p.121-123.

^{xxxi} Ibid., p.129.

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hanging down from the center. The coved tray ceiling contains more ornate stained glass panels. The stained glass ceiling panels in the House of Representatives consist of six panels set into a coffered ceiling. There are three support bars that traverse the panels from north to south in each section. The panel design features an oval wreath of the pasque flower done in dark green stained glass. Outside the floral wreath are light blue ribbons that playfully weave around the perimeter. In each of the four corners is a sunburst pattern. The center of the sun is a terra cotta circular piece of stained glass, with yellow and gold rays flowing out from the center. There are dark blue pieces of stained glass for the negative spaces between the rays. At the outside edge of the sun are two circular rings of yellow glass. The outside ring is much wider and features green scrolls. Along the sides of the panel are brown colored irregularly shaped stained glass pieces. Inside the wreaths are white, yellow and gold square pieces of stained glass. In counting the number of squares within the oval, at the widest place the squares number 12 by 20 and at the narrowest points on the sides and ends they are 6 across by 8 long. The stencil designs on the coffered ceiling in the House are large squares with a circular medallion that contains acanthus leaves, ribbons and shells. In the corners of the square are inverted squares. There are laurel leaves in the border design with the pasque flower at the top and bottom center and there are four pasque flowers in the circular medallion with acanthus leaves in the outside border of each cove with double scrolls along the face of the ceiling coffers. On the sides of the arches are acanthus leaves with horns of plenty with laurel leaves and ribbons in swags with acanthus leaves.

INTERIOR/FOURTH FLOOR

The fourth floor of the capitol uses the same tile patterns as the second and third floors. The random field tile center sections, are bordered by the green and white rectangles with the plus signs between. The public access staircase to the fourth floor is a cast iron staircase. The balustrade features a square newel post with a recessed panel and the balustrade is oval shapes separated by vertical bars. The ovals have circular motifs at the top, bottom and center of the balustrade.

INTERIOR/1932 ADDITION

The terrazzo floors in the 1932 addition are stylized four leaf clover pattern with reddish brown tile making up the leaves and green stylized diamond shapes make up the center of the plant with the black terrazzo floor to fill the negative space. The stairwells in the addition use white Vermont marble on the wainscot of the walls and grey marble on the steps with polished brass handrails. The hallways use the white Vermont marble wainscot with a raised border along the top and framing the sides of the doors. The doors into the offices are oak three-panel doors with privacy glass in the upper panel and transoms over the doors. The escutcheon plates are stylized versions of the plates used in the main building, but do not have the state seal in the circular section at the top of the plates. The wall and ceiling stencils are also simplified versions of the designs in the main capitol and the cornice line at the ceiling has similar divisions as the cornice in the main capitol, but does not have the egg and dart motifs.

INTERIOR/FIRST FLOOR

The first floor of the capitol has a different tile pattern than the second, third and fourth floors. The border pattern is reddish brown tile in a Greek fretwork pattern that is defined by white tile. The outside edges are trimmed in black and the random field tile sections are bordered with inverted squares at the corners. The thresholds into the offices on the first floor are done in the reddish brown tile leading out to the black border. The baseboards are done in black marble and the wainscot is white Vermont marble. Where the original north entrance was, is a vestibule with paired oak doors, sidelights and transom windows that face the rear of the Grand Staircase. The columns are square on the first floor and have single-light brass wall sconces on them. The capitals are also in the Doric order. The ceiling in the center lobby is the two-inch square glass blocks with a deep coffered ceiling that is concealing the very large and heavy steel beams that support the load of the structure. The marble drinking fountains are a simplified version of the marble drinking fountains on the second floor. Instead of having the large shell motif inside the tympanum making a niche, these drinking fountains (located in the same positions as the second floor) have a flat back wall and a small shell with a heart and acanthus scrolls in the tympanum under the hood. The corridors have twin light wall sconces on the pilasters down the corridor where the portraits of past Supreme Court Justices and Governors hang. The basement of the building is the service area and has no character-defining features. It has modern wall divisions and hollow core panel doors and open ceilings that carry a myriad of piping for the heating and electrical systems in the building.

OTHER CONTRIBUTING RESOURCES

Capitol Lake
c.1910
Contributing

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The five-acre Capitol Lake is situated east of the State Capitol Building on the Capitol Grounds. The lake is home to flocks of geese that enjoy the year round access to the 97 degrees Fahrenheit water. Originally a deep draw located on the southern portion of Hilger's Gulch, the area was once called a "barren waste of eroded gumbo and weeds" by State Engineer Homer M. Derr^{xxxii}. The lake is fed by a 1,620 gallons-per-minute artesian well drilled by in 1910^{xxxiii}. Damgaard continues telling us that "workers built a dam along Capitol Avenue and a small island (which later became a peninsula) in the lake, completing the project in 1913"^{xxxiv}. A new well was drilled in 1944 and the state capped the original in 1958^{xxxv}. "In 1966, the state constructed a retaining basin around the well and a spillway to the lake, both made of Dakota Mahogany granite from Milbank and ignited the gas, creating a Flaming Fountain"^{xxxvi}. In 1970, the fountain was became part of a memorial honoring fallen soldiers. By the early 1980s, as a result of runoff from years of heavy rains, the lake had turned into a weedy swamp. It wasn't until the mid 1980s, under the leadership of Governor Bill Janklow, that the problem was remedied. "As restoration focused on the lake, a special barge 'vacuumed' the sludge out of the water"^{xxxvii}. Workers placed boulders around the shoreline to slow erosion and landscaped the peninsula, while state penitentiary inmates built thousands of feet of new sidewalks around the lake and throughout the statehouse grounds.

Capitol Grounds
c.1910-1932
Contributing

The capitol grounds include features such rock retaining walls, original tree, original patterns of tree-plantings and circulations routes that historically compliment the capitol building. Though some original landscaping has been altered over time, such as with the addition to the capitol building in 1932, the remaining features are still able to convey their historical significance. Also with the exception of the Hayes building, no significant construction has taken place to obstruct or detract from the capitol building. The capitol building and surrounding open space remains very similar to the original plan.

NON-CONTRIBUTING RESOURCES

Hayes Building: Health Administration Building
1964
Non-contributing

This building is just east of the Capitol separated by a driveway on the east side. This building has a T-shaped floor plan and is covered with cream colored brick. The window openings are dark bronze aluminum windows. The main elevation of the building is separated into five bays with a center projecting bay. It is three stories tall and is built into the side of the hill with most of the basement level exposed to the rear. Two stories are visible at the main entrance. The two flanking bays to the central entrance have a bank of four bronze colored aluminum framed windows and they are recessed into the front elevation with brick dividers between the five bays that project out approximately three feet. The main entrance has a center bronze aluminum framed door and sidelights. The windows on the second floor are tripartite. The building has a flat roof. Building is outside of the period of significance, but compatible to the capitol setting.

Visitors Center/Old Powerhouse
c. 1930
Non-contributing

This building is of red brick with arched brick lintels at the window openings with arcaded brick arches at the cornice line and a tall hipped roof. The windows are eight-over-eight aluminum bronze framed windows. On the east side is a circular window that has four-over-three light bronze aluminum framed windows. The south elevation has four window openings

^{xxxii} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press 2008, p. 81-82.

^{xxxiii} Ibid., p. 82.

^{xxxiv} Ibid.

^{xxxv} Ibid.

^{xxxvi} Ibid., p. 84.

^{xxxvii} Ibid., p. 93.

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that have been changed to louvered openings. The large arched windows on the west elevation are separated down the center with a four-over-five arrangement in the bronze aluminum framed windows. The north elevation of the original power house has louvered window openings. Four openings are visible from the northwest corner. The Visitors Center reception lobby was added to the north and east sides of the building. There is a flat patio roof with a cast iron railing with large brick posts with newel post lamps on the corners and dividing the six bays across the east side of the addition. The lamps are positioned at the first, third and sixth posts. Across the north side there are four sections of the cast iron railings with five brick posts with newel post lamps at the first, third and fifth posts. The color of brick on the addition matches the brick color on the powerhouse. The windows facing east are large bronze aluminum framed windows and the double door entrance is at the right corner facing the sixth bay. The building has been substantially altered, but is compatible to the capitol setting.

Lakeside Memorials
Non-contributing site

1. War Memorials and Flaming Fountain

Standing east of the Visitors Center projecting out over Capitol Lake is the promenade that has the Flaming Fountain just west of the statues that form the outer semi-circular ring of the peninsula. The statues are comprised of five men and one woman that represent the various branches of military service and are dedicated to the 86,000 men and women that served in World War II from South Dakota.^{xxxviii} To the west of the statues is the flaming fountain that has the natural gas flame rising out of the center, with water cascading down from the pillared base into a square granite pond. Adjacent to the fountain on either side at the west end are two statues of soldiers representing the memorials for the Korean and Vietnam Wars.

2. Law Enforcement, Firefighters and Emergency Medical Technicians Memorial

On the northwest shore of Capitol Lake along the foot path are nine granite markers that bear the names of the law enforcement officers, firefighters and emergency medical technicians who lost their lives in the line of duty. Behind the markers is an "S" shaped stone retaining wall.

3. Fighting Stallion Memorial

On the southwest bank of Capitol Lake is the Fighting Stallions Memorial dedicated to Governor Mickelson and the seven other victims of a 1993 plane crash that took their lives. The sculpture is of two horses reared up and fighting with each other, one has his legs turned towards the ground as the other horse is dominating him in the struggle.

^{xxxviii} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, SDSHS Press 2008, p. 101.

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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.

Areas of Significance

(Enter categories from instructions.)

Politics/Government

Art and Architecture

Period of Significance

1905-1932

Significant Dates

1905-1910, 1932

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

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

Significant Person

(Complete only if Criterion B is marked above.)

Charles Bell

Cultural Affiliation

Architect/Builder

William G. Andrews (1864-1937) - designer
Charles Emlen Bell (1858-1932) - architect
Edwin Blashfield (1848-1936) - artist
Gutzon Borglum (1867-1941) - artist
Charles Holloway (1859-) - artist
Dale Claude Lamphere - artist
Lee Leuning - artist
O.H. Olsen (1858-1930) - contractor
William Peaco - artist
Gilbert Riswold (1911-) - artist
Edward Simmons (1852-1931) - artist
Sherrie Treeby - artist
Wayne Warvi (1954-2008) - artist
H. Daniel Webster (1880-) - artist
Korczak Ziolkowski (1909-1982) - artist

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Period of Significance (justification)

The period of significance for the South Dakota State Capitol Complex covers a time frame from 1905 through 1932. The Capitol was constructed between 1905 and 1910. By the early 1930s, state government had outgrown the Capitol Building. In 1932, an annex was constructed. The period of significance covers the early period of emergence and growth of the state of South Dakota.

Criteria Considerations (explanation, if necessary)

Returned

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Constructed between 1905 and 1910, the South Dakota State Capitol is the single most important governmental building in the state. The Capitol and associated complex is significant at a state level under Criterion A for its association with patterns of local and statewide development and state government; under Criterion B for its association with architect Charles Bell; and under Criterion C as an exemplary example of Neoclassic Revival architecture. Originally listed on the *National Register of Historic Places* in 1975, this new nomination form updates the original nomination form. The original form was common of the era. The update includes: an expanded architectural description of the capitol, expanded history of the capitol, updated resource count, and updated map.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The South Dakota State Capitol is significant under Criterion A for its association with patterns of local and statewide development and state government. The recent history of the State of Dakota begins with the establishment of Dakota Territory, which was created by the United States Congress on March 2, 1861^{xxxix}. At the time, Dakota Territory consisted of North and South Dakota, Montana, and Wyoming. The Territorial Capitol was established at Yankton despite controversy. In 1883 the town of Pierre was incorporated and the Territorial Capitol was established at Bismarck. Schuler quotes the *History of Hughes County South Dakota* stating "before Pierre was two months old, the town's newspapers were advocating the removal of the Territorial Capital (Yankton) to Pierre"^{xl}. Pierre made multiple bids for Territorial Capitol over the following years as a movement to establish statehood gained momentum.

In 1889, the U.S. Congress passed the Enabling Act which set "in motion a process that formally conferred statehood on North and South Dakota on 2 November 1889"^{xli}. Three of the requirements for statehood included:

(1) division of North and South Dakota; (2) a Constitutional Convention to be held in Sioux Falls on July 4, 1889; (3) An election to approve or disapprove the Constitution to be held October 1, 1889. The U.S. President had to certify the results before a statehood proclamation could be issued^{xlii}.

A State Constitution was drafted in Sioux Falls on July 4, 1889. It described the form of government and also set a number of steps to statehood including an October 1, 1889 election to approve or disapprove the Constitution, elect Congressional Representatives, Governor, State Officers, Supreme, Circuit, and County Judges, and a Legislature, and select the location of the temporary Capitol of South Dakota.

Pierre won the October 1, 1889 election for location of temporary capitol. Pierre immediately began to raise money to construct a temporary Capitol. On January 1, 1890, a wooden structure was completed on the southwest corner of the current Capitol lawn. Pierre won the November 1890 election over Huron to become the permanent seat of government for the new state. Despite multiple attempts to relocate the state capitol, the current Capitol was constructed between 1905-1910. A.B. Storms, president of the State College of Agriculture and Mechanics Arts at Ames, Iowa, in the June 30, 1910 Capitol Dedication speech stated "As a church building expresses the estimate of religion in a community, and its houses the esteem of its home life, so a capitol building is an expression of conscious statehood"^{xliii}. The 1931 annex to the capitol, a result of the fast paced growth of state government, contributes to the significance of the complex.

The State Capitol is also significant under Criterion A for its impact on the history of art in the state. There are a number of other artists, designers, and sculptors associated with the Capitol. Many are regionally and nationally well

^{xxxix} Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 1.

^{xl} Ibid.

^{xli} Miller, John E., "More Than Statehood on Their Minds: South Dakota Joins the Union, 1889." *Great Plains Quarterly*, Paper 394, 1990, p. 206.

^{xlii} Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 2.

^{xliii} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 77.

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known. The work at the Capitol exemplifies their artistic styles. Below is short biographical information about each and descriptions of their work at the Capitol.

DESIGNERS AND ARTISTS

Dale Claude Lamphere

Dale Claude Lamphere of the Lamphere Studio in Sturgis created four bronze statues found in the Capitol rotunda. Lamphere has been working in metal arts for over 40 years. In 1989, he set four allegorical bronzes, *Wisdom*, *Vision*, *Integrity*, and *Courage* into niches in the rotunda of the capitol. The four statues were commissioned by the South Dakota Centennial Commission to "commemorate the South Dakota Centennial, and designed to embody four aspects that all South Dakotans share"^{xliv}. *Wisdom* portrays a male figure looking and reaching heavenward and surrounded by a swirling cloth. *Vision* consists of a motherly figure looking over her two children. Movement is expressed in the piece by a flowing cloth surrounding and encompassing the figures. *Integrity* shows a female figure looking forward and carrying a flag. In *Courage*, a bare chested male figure raises his right hand, in which he grasps a handful of wheat. In his left hand he holds a flowing cloth.

Three concepts common in Lamphere's work are mass, light, and shadow. *Wisdom*, *Vision*, *Courage*, and *Integrity* reflect these concepts. The chosen media creates a mass unique to bronze sculpture. The location of the finished pieces within small niches in the rotunda create a play of light and shadow.

Korczak Ziolkowski

Born in 1909 in Hartford, Connecticut, Ziolkowski was a self-taught Polish American sculptor. In 1947, he began his most well-known piece, carving a mountain in the South Dakota Black Hills into a memorial of Lakota leader Chief Crazy Horse. He died in 1982 leaving completion of the monument to his wife, Ruth and members of his family. His 1935 mahogany sculpture *The Fighting Stallions* was a favorite of Governor George S. Mickelson. After a 1993 plane crash claimed the lives of Governor Mickelson, state pilots Ron Becker and Dave Hansen, fellow state employees Roland Dolly and Ron Reed, and business leaders Angus Anson, David Birkeland and Roger Hainje of Sioux Falls, the state legislature appropriated \$250,000 "for a memorial to the eight men"^{xlv}. Ruth Ziolkowski and her family commissioned a large-scale bronze replica of the sculpture for the monument. The memorial was erected in 1994 on a base of "over ninety tons of Dakota Mahogany granite from Milbank"^{xlvi}.

Wayne Warvi

Rapid City artist, Wayne Warvi was born in 1954. He completed a stained glass window commemorating the 1993 plane crash which killed Governor Mickelson and others. The window was commissioned by the South Dakota State Capitol Club and placed above the front doors of the capitol in 1994. He died in 2008.

Edwin H. Blashfield

Born in New York in 1848, Blashfield studied art in Europe. His success as one of the most notable muralists of his time is apparent in works completed at the Library of Congress, Minnesota State Capitol, and various courthouses, and other commercial and governmental buildings^{xlvii}. He died in 1936. Blashfield's mural, *Progress of South Dakota* (or *The Spirit of the West*) completed in 1910 on the west wall of the governor's reception room. The painting features a "beautiful and wholesome young woman resolutely striding forward, with a hovering angel guiding her progress and a soldier and settler clearing away the artist's idea of the impediments to civilization - a hooded figure variously identified as outlawry or death and a group of American Indians"^{xlviii}. Although the subject of the painting (an allegorical representation of manifest destiny) was conventional at the time, it has sparred much controversy over the years. The painting was renamed by the

^{xliv} Bureau of Administration, "A Photographic Tour of the South Dakota State Capitol Building" website, 2013.

^{xlv} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 97.

^{xlvi} Ibid., p. 97.

^{xlvii} Smithsonian American Art Museum and the Renwick Gallery, "Edwin Howland Blashfield/American Art" Collections website, 2013.

^{xlviii} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 99.

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Kneip Administration in the 1970s, *Only by Remembering Our Mistakes Can We Learn* and covered by a panel by Governor Janklow in 1998. The painting remains on the wall but has been covered out of public view until it can be safely removed at a later date.

Lee Leuning and Sherrie Treeby

Aberdeen artists, Lee Leuning and Sherrie Treeby formed the art studio, Bad River Artworks, after collaborating on projects while attending Northern State University. In 2001, the studio created a series of six bronze figures to commemorate World War II. Additional memorial bronzes commemorating the Korean and Vietnam Wars were completed in 2004 and 2006.

Edward Simmons

New York artist, Edward Simmons completed four murals located in the capitol rotunda's pendentives: *Agriculture; Livestock; Wisdom, Industry, and Mining; and Family (or Motherhood)*. Each mural represents one of South Dakota's major interests. Another Simmons painting, *The Advent of Commerce (or The Beginning of Commerce)* is located in a lunette above the grand staircase. Simmons was born in 1852 in Massachusetts and graduated from Harvard in 1874. His cousin, Ralph Waldo Emerson wrote him a recommendation letter that helped him get a teaching position at Strawberry Valley School in San Francisco in 1875. He studied in Paris in 1878. He married Vesta Schallenger in 1883 and continued to live in England for five more years. He returned stateside and designed stained glass windows at the Memorial Hall at Harvard University. The windows were produced by Tiffany Glass & Decorating Company. His opportunity to turn to mural work came in 1892 when he was hired by Francis Davis Millet to create murals for the Chicago 1893 World's Columbian Exposition^{xlix}. Over the next few years he had a significant increase in mural commissions and in 1898 became "a member of the 'The Ten' and joined the ranks of Childe Hassam, J. Alden Weir, John H. Twachtman, Robert Reid, Willard Metcalf, Frank W. Benson, Edmund C. Tarbell, Thomas W. Dewing, and Joseph DeCamp"^l. "The Ten" was a group of artists whose work became emblematic of conservative taste and tradition, with a distinct Impressionist style^{li}. Between 1900 and 1920, Simmons painted murals at the South Dakota State Capitol, Mercer County Courthouse, Polk County Courthouse, the Waldorf-Astoria, and the Minnesota State Capitol. "His murals were praised for their technique and balance of form and color"^{lii}. He died in 1931 in Baltimore.

William Peaco

William Peaco completed eighteen lunette panel paintings on the second floor of the Capitol: *Indian Camp, Orchard, Threshing Scene, Breaking the Soil, Prairie Schooner, Farming, Corn Field, Placer Mining, Famous School House, View Near Rapid City, Buffalo Hunt, Black Hills, Sheep Raising, Rapid Creek, Old Log House, Wagon Train, and, Scene on the James River*. He was employed by the Andress Decorating Company and completed a number of paintings in county courthouses and state capitols.

H. Daniel Webster

Henry Daniel Webster was born in 1880 and spent most of his childhood on a farm near Rowena, South Dakota^{liii}. After attending art school in Philadelphia, he became a nationally acclaimed sculptor. He completed a life sized bronze statue of General William Harrison Beadle. Beadle had led the movement to save school lands in South Dakota. "Children across the state collected pennies to pay for the statue and Webster contributed his time and artistic talent"^{liv}. In 1937 a bronze replica became the first statue of a South Dakotan in the national Statuary Hall at the Nation's Capital in Washington, D.C.^{lv}.

Mrs. H. Daniel Webster

^{xlix} Questroyal Fine Art, LLC, *Edward Emerson Simmons Biography*-Questroyal Fine Art, LLC website, 2013.

^l Ibid.

^{li} Ibid.

^{lii} Ibid.

^{liii} Groundspeak, Inc., *Sculptor H. Daniel Webster-South Dakota Historical Markers* on Waymarking.com website, 2013.

^{liv} Ibid.

^{lv} Groundspeak, Inc., *Sculptor H. Daniel Webster-South Dakota Historical Markers* on Waymarking.com website, 2013.

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Henry Daniel Webster's wife completed a bust of A. B. Kittridge. Kittridge was a United States Senator from South Dakota between 1901 and 1909. The bust is located in a capitol rotunda niche on the second floor.

Gilbert Riswold

Gilbert Riswold was born in 1911 and grew up near Baltic, South Dakota. After attending art school at the Chicago Art Institute, he emerged as one of the nation's leading sculptors^{lvi}. Riswold completed a bronze hallway plaque celebrating Elizabeth Hazelton Sherrard. Sherrard founded the South Dakota Children's Home in Sioux Falls.

Charles Holloway

Charles Holloway was born in 1859 in Philadelphia. After spending his early life in St. Louis, he became known as an artist and teacher. After studying in Paris with Carl Gutherz, he returned to the United States and became part of the "Chicago School" of muralists^{lvii}. He completed *The Gate of Justice* in courtroom and *Allegory of the Louisiana Purchase* in Senate chambers and *The Peace That Passes Understanding* in House chambers.

Gutzon Borglum

Born in 1867 in Idaho, Gutzon Borglum sculpted busts of Peter Norbeck and Doane Robinson for the state capitol. After studying in Paris, he returned to the United States in 1901. "Back in this country, Borglum led a life marked by artistic success, public service, and occasional controversy" (National Park Service n.d.). His most famous works, mountain sculptures, include Stone Mountain in Georgia (started in 1923) and Mount Rushmore (started in 1924). After Borglum's death in 1941, completion of the Rushmore project fell to his son Lincoln.

The South Dakota State Capitol is significant under Criterion C as a representative example of Neoclassical Revival architectural style, and Criterion B for its association with architect Charles Bell.

"Neoclassical Revival is an architectural style which became popular in America after the World's Columbian Expedition held in Chicago. The exposition mandated a classical theme, which influenced many of the well-known architects participating. The press gave wide coverage to the exposition, which spread the Neoclassical Revival style across the country. It soon became one of the latest fashions and a popular style^{lviii}. The Neoclassical Revival buildings at the exposition of monumental scale inspired several public and private buildings from about 1900-1950^{lix}.

Public buildings such as courthouses, schools, post offices, and libraries were often constructed in the Neoclassical style. There are four buildings and one house in Pierre of Neoclassical architecture. The most impressive building is the State Capitol completed in 1910. Ortonville Granite, Marquette Raindrop Sandstone, and Bedford Limestone were used in its construction. Another public building is the sandstone Soldiers and Sailors War Memorial Building which was completed in 1932 and located directly across the street from the Capitol. The Pierre Masonic Lodge is a privately owned building built in 1928 in the Neoclassical Revival style. A fine domestic example is the Karcher-Sahr House located at 222 East Prospect Avenue. All four of these properties are listed on the National Register^{lx}.

The Neoclassical Revival is characterized by a facade that is "dominated by full height porch with roof supported by classical columns; columns typically have Ionic or Corinthian capitals; facade features symmetrically balanced windows

^{lvi} South Dakota Free Library Commission, "A Few Facts About the Library and Theatre", found in South Dakota Library Bulletin, Volume 13, Number 4, Pierre, South Dakota, December 1927, Pages 66-67.

^{lvii} Doxsee, Donald D., The Allen County Courthouse Preservation Trust Presents A Walking Tour of the Allen County Courthouse, Allen County, Fort Wayne, Indiana, 2005.

^{lviii} McAlester, Virginia and Lee, "A Field Guide to American Houses" New York: Alfred A. Knopf, 2000, p. 344-346.

^{lix} Ibid., p. 346.

^{lx} SHPO Notes on Federal Post Office Building in Pierre, unpublished, n.d.

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and center door"^{lxi}. Neoclassical/Classical Revival was a dominant style of architecture throughout the first half of the 20th century, when the State Capitol was constructed.

"The public has a taste for Classical Revival buildings constructed in white, light gray, and pale beige materials from 1905 to 1930. Sandstone, limestone, and marble were used in South Dakota to construct Neoclassical buildings during those years. Small amounts of these stones were quarried in the Black Hills, but most were imported from other states. The soft, light-colored limestone from Bedford, Indiana, was especially popular^{lxii}.

ARCHITECTS AND DESIGNERS

Schuler in his 1985 guide states, "The Capitol building is an example of art. Its design and arrangement of stone provides a quiet lasting authority. The building is predominated from all directions in Pierre"^{lxiii}. The use of a variety of materials and architect Bell's "modified-ionic" design establish an artistic quality within the building itself but an abundance of art can be found throughout the building. The following architect, designer, and artist descriptions offer short biographies and discussions of their work with the Capitol.

Charles Bell (1858-1932)

Charles Emlen Bell is the architect who designed the capitol. He was born on March 31, 1858 to Chalkley and Mary Bell in McLean County, Illinois. According to Alan K. Lathrop, Bell married Nellie Wickham in 1880 and moved to Council Bluffs, Iowa in 1884^{lxiv}. He began his career in architecture after assisting in the construction of the Council Bluffs Post Office. He established a private practice as an architect and later partnered with J.W. Allen (1887-1888), and George A. Berlinghoff (1889-1891)^{lxv}. Partnering with John Hackett Kent in 1895, they lost a competition to design the Idaho Capitol building but won the competition to design the Montana State Capitol^{lxvi}. The Montana State Capitol formed the basis for the South Dakota State Capitol design. Lathrop continues "at some point, Bell and Kent dissolved their partnership and Bell moved to Minneapolis, where he became a partner of Menno Detweiler in 1904"^{lxvii}. This partnership became very successful in bids to design many courthouses throughout the Upper Midwest. After Detweiler's death in 1907, Bell practiced alone until 1908 when he joined the firm of Tyrie and Chapman, with whom he practiced until 1913^{lxviii}. He practiced alone except for brief partnerships with Percy Bentley (1916-1917) and C. LeRoy Kimperts (1920). On May 10, 1932, Bell died in Minneapolis.

In addition to designing the South Dakota Capitol, Charles Emlen Bell also designed a number of other state capitols and county courthouses. He was born on March 31, 1858 to Chalkley and Mary Bell in McLean County, Illinois. According to Alan K. Lathrop, Bell married Nellie Wickham in 1880 and moved to Council Bluffs, Iowa in 1884^{lxix}. He began his career in architecture after assisting in the construction of the Council Bluffs Post Office. He established a private practice as an architect and later partnered with J.W. Allen (1887-1888), and George A. Berlinghoff (1889-1891)^{lxx}. Partnering with John Hackett Kent in 1895, they lost a competition to design the Idaho Capitol building but won the competition to design the Montana State Capitol^{lxxi}. The Montana State Capitol formed the basis for the South Dakota State Capitol design. Lathrop continues "at some point, Bell and Kent dissolved their partnership and Bell moved to Minneapolis, where he became a partner of Menno Detweiler in 1904"^{lxxii}. This partnership became very successful in bids to design many courthouses throughout the Upper Midwest. After Detweiler's death in 1907, Bell practiced alone until 1908 when he joined the firm of

^{lxi} Rogers, Stephen and Lynda B. Schwan, *Architectural History in South Dakota*, Pierre: State Historic Preservation Office, 2000, p. 9.

^{lxii} SHPO Notes on Federal Post Office Building in Pierre, unpublished, n.d.

^{lxiii} Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 50.

^{lxiv} Lathrop, Alan K., *Minnesota Architects: A Biographical Dictionary*, Minneapolis: University of Minnesota Press, 2010, p. 16.

^{lxv} Ibid.

^{lxvi} Ibid.

^{lxvii} Ibid.

^{lxviii} Ibid.

^{lxix} Ibid.

^{lxx} Ibid.

^{lxxi} Ibid.

^{lxxii} Lathrop, Alan K., *Minnesota Architects: A Biographical Dictionary*, Minneapolis: University of Minnesota Press, 2010, p. 16.

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Tyrie and Chapman, with whom he practiced until 1913^{lxxiii}. He practiced alone except for brief partnerships with Percy Bentley (1916-1917) and C. LeRoy Kinports (1920). On May 10, 1932, Bell died in Minneapolis. His work includes: Deer Lodge County Courthouse, Anaconda, Montana (1897) (Bell & Kent); Montana State Capitol, Helena, Montana (1898) (Bell & Kent); Flathead County Courthouse, Kalispell, Montana (1899) (Bell & Kent); Grant County Courthouse, Elbow Lake, Minnesota (1904-1905) (Bell & Detweiler); Benton County Courthouse, Vinton, Iowa (1904-1905) (Bell & Detweiler); Lawrence County Courthouse, Deadwood, South Dakota (1905-1907) (Bell & Detweiler); Martin County Courthouse, Fairmont, Minnesota (1907) (Bell & Detweiler); Marshall County Courthouse, Britton, South Dakota (1907) (Bell & Detweiler); South Dakota State Capitol, Pierre, South Dakota (1907) (Bell & Detweiler); Koochiching County Courthouse, International Falls (1908) (Bell & Detweiler); and the Brin Glass Company, 600-604 Washington Avenue N., Minneapolis (1919) (Bell). The South Dakota Capitol is a great example of his architectural design work.

Koch Hazard Architects - Sioux Falls

Koch Hazard Architects of Sioux Falls oversaw much of the Capitol restoration from 1975 to 1989^{lxxiv}. The firm was established in 1961, and as of 2013, consisted of 25 architects, planners, and interior designers. Working with Roby, Quintal & Everson of Mitchell (mechanical and electrical engineers); Kelley Construction of Pierre (general contractors); Youngberg & Sons of Pierre (interior decoration); Syverson Tile & Stone of Sioux Falls (marble and terrazo); Tobin's Country Carpets of Pierre (carpeting); and Magee Plumbing & Heating of Pierre (mechanical) assisted in the restoration.

O.H. Olsen - Stillwater, MN

The original capitol contractor, O.H. Olsen was born February 4, 1858 in Gran Hadeland, Oslo, Norway. "He came to the United States at the age of twenty-two and started as a bricklayer and mason in Stillwater, Minnesota"^{lxxv}. After attending night school for engineering, Olsen started O.H. Olsen and Company with Nels N. Johnson. His reputation as a first class builder and contractor, and experience with construction of the Minnesota State Penitentiary in Stillwater, resulted in several other building projects in North Dakota, Iowa, and Wisconsin. He submitted a bid to complete the South Dakota State Capitol and spent three years overseeing the project. He retired in 1918 and died in 1930. His brothers and sons continue the tradition he started by running his company today.

William G. Andrews

The William G. Andrews Decorative Company of Clinton, Iowa was contracted on August 26, 1909 to complete interior decorating, mural paintings, and art glass for \$40,000. According to Schuler, Andrews had "fortified himself by securing propositions from Edward Simmons to supply five pictures, Charles Holloway three pictures, and Edwin Blashfield one picture as a part of the modest but effective plan of decoration"^{lxxvi}. William G. Andrews was born January 18, 1864 in Clinton, Iowa to E.H. and Martha Andrews. He married Sarah Delia Williams on May 11, 1886. His obituary states that he "was in the decorating business 50 years and had decorated public buildings, theatres, court houses, and churches in nearly every state in the union"^{lxxvii}. He died in 1937 in Clinton and is buried in the Springvale cemetery. Schuler quotes the April 1911 issue of the *Western Architect* "William G. Andrews of Clinton, Iowa, is the artist to whom great credit is due for the success achieved of giving to the interior of the building, decorative features so harmonious with the entire arrangement, that the building will live as a monument to Art, a public building, admittedly one of the finest in the west"^{lxxviii}.

Drake Marble and Tile Co. of St. Paul, MN

Established in 1905, the Drake Marble and Tile Company "created tools and machines to assist in creating custom-made tiles and stones for churches, buildings, and for state Capitol and James J. Hill House renovations"^{lxxix lxxx}. Mosaic floors in

^{lxxiii} Ibid.

^{lxxiv} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 97.

^{lxxv} Ibid., p. 64.

^{lxxvi} Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 53.

^{lxxvii} Clinton Herald Newspaper, *William G. Andrews Obituary*, Clinton, Iowa, November 3, 1937, Page 5.

^{lxxviii} Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 53.

^{lxxix} Drake Bank History, "Drake Bank History" website, 2013.

^{lxxx} Jossi, Frank, "Building Blocks-Drake Building" found in Finance and Commerce website, 2012.

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the Capitol were installed between May 1, 1909 and March 1, 1910. In 1996, the company was sold to Twin Cities Tile and Marble of St. Paul.

Legend has it that the floor tiles were laid by 66 Italian workers who each left a signature blue tile. Over the years, 57 of these tiles have been identified. It is unknown if there were less than 66 workers, or if there are 9 tiles to be discovered^{lxxxii}.

Henry Marble Company of Chicago, IL

The Henry Marble Company was established sometime between 1906^{lxxxii}. The company was still in operation in 1914 when they advertised in *The American Contractor* as offering "scagliola, marbles, and mosaics" from an office and factory were located at 3203-3214 Shields Avenue, Chicago^{lxxxiii}. The Henry Marble Company was contracted to complete scagliola columns through the rotunda and in the legislative chambers. The art of scagliola is an artistic process which mimics marble at a fraction of the cost. It has been suggested that if Capitol columns had been constructed of marble, costs of \$1,000 per column could be expected. Scagliola columns, on the other hand, reduced costs to \$100 per column^{lxxxiv}. Tulilo Duvia, who grew up in the marble quarries of Italy, supervised creation of the columns which were "created from a plaster, and covered by marble dust, ink, and yarn" before being dried and polished^{lxxxv}.

Developmental history/additional historic context information (if appropriate)

Capitol Building (1905-1910, 1932)

Scott Gerloff in the 1975 *National Register of Historic Places* Inventory Nomination form calls the South Dakota Capitol "the single most important governmental building in South Dakota"^{lxxxvi}. Since its construction, the building has served as the symbol of state government. The building serves as a reminder of the contributions of various governors, legislators, and judges who have served the state over the years. The Capitol's location with the community of Pierre is important as it represents a central, somewhat neutral location within a state culturally and politically divided east and west.

The history of the state Capitol begins with the selection of the city of Pierre. Dakota Territory was created by the U.S. Congress in 1861. Dr. William Jayne, President Lincoln's family doctor was appointed as first territorial Governor. He set up a temporary Capital in Yankton, South Dakota. A bill to move to locate the Capital was introduced by the first Legislative Session in March 1862^{lxxxvii}. It, like another bill in 1867, didn't pass. The city of Pierre was incorporated in 1883 and was "involved in the Capital controversy from its very beginning"^{lxxxviii}. Schuler continues "In fact the *History of Hughes County, South Dakota* said 'Before Pierre was two months old, the town's newspapers were advocating the removal of the Territorial Capital (Yankton) to Pierre'^{lxxxix}. Pierre made its first bid for Capital in 1883, the same year that the Territorial Legislature "passed a law creating a Capital Commission charged with locating a new Territorial Capital"^{xc}. Pierre's proposed capital site "Capitol Hill" was "a lovely and imposing spot, commanding a view of scenery at once rugged and picturesque, or calm and restful, as one's eyes may happen to wander, and affording a location for a building that could be seen for miles around"^{xci}. However, Pierre was unsuccessful, but the Commission did move the Capital from Yankton to Bismarck. In 1885, responding to people in the southern part of the territory, The Territorial Legislature at Bismarck passed House Bill No. 7 moving the Capital to Pierre. However, Territorial Governor Pierce questioned the legality and vetoed the

^{lxxxii} Bureau of Administration, "A Photographic Tour of the South Dakota State Capitol Building" website, 2013.

^{lxxxiii} Author unknown, "The Polk County Courthouse" in the *Midwestern*, Des Moines: Greater Des Moines Publishing Company, 1906, Pages 56-57.

^{lxxxiiii} Author unknown, *The American Contractor*, Volume XXXV, No. 18, Chicago and New York, Saturday, May 2, 1914.

^{lxxxv} Bureau of Administration, "A Photographic Tour of the South Dakota State Capitol Building" website, 2013.

^{lxxxvi} Ibid.

^{lxxxvii} Gerloff, Scott, *National Register of Historic Places Inventory, Nomination Form "South Dakota State Capitol and Governor's Residence"*, May 1975.

^{lxxxviii} Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 1.

^{lxxxviii} Ibid.

^{lxxxix} Ibid.

^{xc} Ibid.

^{xci} Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 1.

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bill^{xcii}. Schuler tells us "Pierre got another chance at the Capital location in 1885 when sentiment for statehood was so strong that the 1885 Territorial Legislature at Bismarck passed a law calling for a Constitutional Convention for the territory south of the 46th parallel"^{xciii}. Huron won the 1885 election and served as temporary Capital until 1889 and Pierre won the October 1 election to become the first state Capitol^{xciv}. "Following this victory, the cheering and demonstrations in Pierre had barely subsided when plans began to raise money to construct a temporary Capitol in Pierre and donate it to the new State of South Dakota"^{xcv}.

The newly elected state Legislature met at the temporary Capital, using Pierre's Congregational Church (Senate), and the old Hughes County Courthouse (House). Oaths of office were administered and Governor Mellette made his inauguration speech. "The same week of oath ceremonies and Legislative meeting, the Capitol Building Company was formed for the purpose of building a temporary Capitol. The Company planned to raise money from the citizens of Pierre and donate the Capitol to the State"^{xcvi}. The decision was made that \$10,000 would suffice to construct a temporary Capitol. Schuler notes that a press release of the period stated "The Northwestern Railway Company has long had an offer to the city to give all the necessary grounds on Capitol Hill outright, should the State Capital come to Pierre, for a site, and the Company has accepted the offer and the building will go up there"^{xcvii}. Plans were drawn up for a \$15,000 building. As it was constructed, the cost of the building continued to increase to \$20,000 by the time it was completed in November 1889, just in time to celebrate South Dakota's new statehood^{xcviii}. A wood frame building, "the temporary Capitol building was located on the southwest corner of the Capitol grounds as we know them today"^{xcix}. The Capitol grounds were at the same location in 1889 as they are today^c.

Continued disputes with other cities across the state led to another election in 1890, in which the Capitol was again awarded to Pierre. This selection of Pierre as the permanent Capital caused Governor Mellette on December 31, 1890 to write to Marvin Hughitt, President of the Chicago Northwestern Railway Company and "asked for the deed to the 20 acre tract known as Block 21, Fourth Railway Addition to the city of Pierre"^{ci}. An addition to the original Statehouse was authorized and constructed for \$7,000 in 1891. "The Capitol fight kept simmering in the Legislature in Pierre"^{cii}. Bills passed in 1895 and 1897 were defeated by Pierre supporters. In 1901, introduction of House Joint Resolution No. 15, passed the House but was defeated by the Senate. In 1903, Senate Joint Resolution No. 1 was introduced asking for a statewide vote on the Capitol Question. Passing the House and the Senate, Pierre supporters geared up for the fourth statewide election on the Capitol location^{ciii}.

The Chicago Northwestern Railway Company favored Pierre but the Milwaukee Road Railroad favored Mitchell. Both offered free transportation to their favored cities to help support each one's campaign bid. Schuler writes "John Elmer Dalton in his *A History of the Location of the State Capital in South Dakota* wrote that, 'It is not possible to ascertain the cost of the campaign to either Pierre or Mitchell, but it is certain that the totals never reached the prodigious sums involved in the Huron-Pierre Campaign of 1890'^{civ}. Schuler quoting the *South Dakota Historical Collections* Volume V, 1910 states "When Pierre's victory in the campaign of 1904 was announced, there was almost universal demand that further attempts at Capitol removal be forestalled by the erection of a substantial state building that would forever establish the permanent seat of government. Indeed the very night of the election, Mr. Harry Bras, Chairman of the Mitchell Commission, sent his congratulations to the Pierre Capital Commission and declared for the immediate erection of a million dollar building"^{cv}.

^{xcii} Ibid., p. 2.

^{xciii} Ibid.

^{xciv} Ibid., p. 2-3.

^{xcv} Ibid., p. 3.

^{xcvi} Ibid.

^{xcvii} Ibid.

^{xcviii} Ibid., p. 5-6.

^{xcix} Ibid., p. 4.

^c Ibid., p. 8.

^{ci} Ibid., p. 13.

^{cii} Ibid., p. 13.

^{ciii} Ibid., p. 14.

^{civ} Ibid., p. 15.

^{cv} Schuler, Harold H., *The South Dakota Capitol in Pierre*. Pierre: State Publishing Co., 1985, p. 14.

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Damgaard tells us "for the first time in a quarter-century, when the South Dakota State Legislature convened in January 1905, the location of the state capital was not an issue"^{cv}. The same year, John Sutherland was elected to the state house, where he introduced a bill to provide for \$1 million to construct a capitol by the sale of 85,000 acres of land that Congress had set aside in the 1889 Enabling Act^{cvi}. According to his bill, the state treasury would fund the construction, and then be reimbursed as the lands were sold. However, Sutherland's bill was controversial as many legislators believed construction costs would outpace the income from land sales. In answer to these concerns, Sutherland passed a modified version of his bill which set up a "pragmatic pay-as-you-go plan"^{cvi}. The measure also created a State Capitol Commission to supervise the construction of the building, directed the state to hire an architect and adopt construction plans, authorized raising up to \$150,000 by selling lands set aside by the Enabling Act (did not appropriate any general funds for the building), ordered construction of just the east wing to be designed for the Supreme Court^{cix}. While Sutherland's bill was working its way through the legislature, the most recent volume of *The Montana Historical Collections* arrived in the South Dakota State Library. The librarian took the book, which featured the newly constructed Montana Capitol, to Governor Samuel Elrod. "Impressed, Elrod telegraphed Montana governor Joseph Toole to ask if he was pleased with the firm that had designed the building. The response was encouraging"^{cx}. According to the story, St. Paul architect Charles E. Bell was soon in Pierre with a set of plans.

On May 11, 2005, the state signed a contract with Bell's architectural firm, Bell and Detweiler to design the \$150,000 Supreme Court building, part of the larger \$500,000 Capitol building. "The original Montana plans were adopted, saving the young state thousands of dollars, and then adapted to meet the needs of South Dakota"^{cx}. The building would be "forty-one feet longer; the dome would be larger and higher; the area off the rotunda called the vault would be altered; and the room designs would be modified to accommodate a greater number of statewide elected officials"^{cxii}. To this day, the two State Capitols remain "fraternal twins".

The State Capitol Commission advertised for bids on the foundation of the east wing in August 1905. The contract was awarded to C. Lepper of Minneapolis for \$6,056. Work began on September 19 after a ground-breaking ceremony and was completed using local granite boulders by the end of the year.

In January 1906, the commission sought bids for the main building of the Capitol east wing. "Operating on a limited budget and seeking to get the most for their money, the commission had set up a low-bid process with no advantage for instate builders or materials"^{cxiii}. Despite this, many South Dakota citizens were in favor of using local materials. The same day bids were to open on the project, the State Supreme Court halted the proceeding "following a complaint from the Sioux Falls Board of Trade, which acted in support of local quartzite quarries"^{cxiv}. The matter was settled on May 9, 1906 in *Davenport v. Elrod*, with a ruling in favor of the commission. However, the commission determined it best to avoid future problems and urged legislation in 1907 to settle the matter. The 1907 legislature passed a bill "providing that all materials to be used in the construction of the capitol 'shall be procured in the state of South Dakota. . .at a cost not exceeding five per cent more than the lowest amount for which material equally good could be procured elsewhere'"^{cxv}. They also directed the commission to proceed with construction of the entire building at a cost not to exceed \$600,000, to be financed by the sale of lands. If sales were slow, the legislature had appropriated \$200,000 to cover expenses.

In February 1907, the State Capitol Commission authorized Bell and Detweiler to seek a general contractor. Bids opened in June 1907, and O.H. Olsen of Stillwater, Minnesota was selected with a winning bid of \$528,552. However, Olsen had omitted two elevators and various electrical wiring and equipment. Adding the \$12,000 to his winning bid, he remained the low bidder at \$540,522 and signed the contract June 28, 1907, agreeing to complete the project within three years by July 1, 1910.

^{cv} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 57.

^{cvi} Ibid.

^{cvi} Ibid., p. 59.

^{cix} Ibid.

^{cx} Ibid.

^{cx} Ibid., p. 61.

^{cxii} Ibid.

^{cxiii} Ibid.

^{cxiv} Ibid.

^{cxv} Ibid.

South Dakota State Capitol Complex
Amendment/Boundary Decrease
Name of Property

Hughes, South Dakota
County and State

State Engineer, Samuel H. Lea of Pierre was appointed to supervise the construction. He "soon discovered that the grade line for the new building was three feet lower than Nicollet Street on the west side of the grounds"^{cxvi}. This problem would cause runoff problems and aesthetic issues. The commission attempted, unsuccessfully, to negotiate with the city of Pierre to lower the street. Olsen raised the foundation for the entire building by two feet. A feat completed by the end of the 1907 construction season. Although the entire building foundation was complete, further work proved impossible as Olsen was unable to obtain the Sioux quartzite stone from East Sioux Falls he planned to use for the first floor exterior. "Eventually, the superstructure featured a thirty-inch base of Ortonville granite from Minnesota, first-floor exterior walls and the lower rotunda of Bedford limestone from Indiana. The only South Dakota stone used in the capitol would be the field boulders in the foundation"^{cxvii}.

An average crew of sixty-five laborers and mechanics "built the structure up to a point level with the peak of the roof, hoisting the heavy blocks of stone into place with a steam-powered crane and three massive derricks"^{cxviii}. They also completed the roof on both wings. The ceremonial laying of a \$475, four-foot-square cornerstone of Ortonville granite carved with "1908" and the Great Seal of South Dakota was completed on June 25, 1908. A cavity within the stone contained "a number of items including the Holy Bible, the building contract, a copy of the constitutional debates, a negative of the architect's drawing of the capitol, photographs, newspapers, and several 1907 coins"^{cxix}. A masonic ritual was conducted in which the grand master "tested the cornerstone with the square (virtue), the level (equality), and the plumb (rectitude) and consecrated it with vessels of corn (plenty), wine (joy), and oil (peace)"^{cxx}. Speeches were given by Governor Crawford and William Henry Harrison Beadle of Madison. Known as "the man who saved the school lands in South Dakota by establishing the permanent school fund", Harrison stated "The future of South Dakota is in its own hands, with the laying of this cornerstone we introduce a new age. The test is upon us. We must make good"^{xxxi}. By October 1908, total costs were estimated at \$800,000 for the capitol and landscaping. Of the 85,000 acres of land for sale, 42,000 acres were left unsold. Land sales had brought in \$400,000. The 1909 legislature "responded by raising the cost ceiling from \$600,000 to \$800,000 while still requiring that land sales cover the entire cost"^{xxxi}. The additional funds would "complete and equip the capitol, grade and landscape the grounds, install electric fixtures, burrow a 340-foot tunnel from the capitol to the new powerhouse, commission artistic decorations, and replace the cast-iron risers and railings originally planned for the grand staircase and third-floor area overlooking the rotunda with Vermont marble"^{xxxii}.

In 1909, exterior stones and massive columns were transported by rail to Pierre and by wagon to the site. The Fort Pierre Brick Company provided three million bricks which were mortared into place. The commission also awarded a \$40,000 interior-decorating contract to the William G. Andrews Decorative Company of Clinton, Iowa, which "had secured the services of three outstanding American muralists: Edwin Blashfield, Charles Holloway, and Edward Simmons"^{xxxiii}.

On May 1, 1910, State Employees moved into the new Capitol. Workers continued to put final touches on the building until June 25, 1910. A final \$151,000 was added by the legislature for grading, landscaping, equipment, and outstanding claims against the commission. The total cost of \$951,000 was funded entirely by accumulated sales of public lands. The Capitol was dedicated June 30, 1910.

The unexpected growth of state government caused a space issue within the newly constructed Capitol Building. By 1930, "the size and scope of state government had grown and rental buildings throughout Pierre were filling with state workers and documents"^{xxxv}. The capitol itself had become crowded with boxes and records. On December 28, 1930 a fire destroyed the North Dakota capitol. With the possibility of a similar situation happening in South Dakota, the 1931

^{cxvi} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 63.

^{cxvii} Ibid.

^{cxviii} Ibid., p. 64.

^{cxix} Ibid.

^{cxx} Ibid.

^{xxxi} Ibid.

^{xxxii} Ibid, p. 73.

^{xxxiii} Ibid.

^{xxxiv} Ibid.

^{xxxv} Damgaard, Marshall, *The South Dakota State Capitol: The First Century*, Pierre: South Dakota State Historical Society Press, 2008, p. 82.

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Legislature approved a 69-foot-by-168-foot annex to be attached to the north side of the Capitol. "The four-story addition was completed in December 1932, at a cost of \$295,857, brought all 624 state employees back into the capitol"^{cxxvi}.

9. Major Bibliographical References

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^{cxxvi} Ibid.

South Dakota State Capitol Complex
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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

Primary location of additional data:

☒ State Historic Preservation Office

☐ Other State agency

☒ Federal agency

☐ Local government

South Dakota State Capitol Complex
Amendment/Boundary Decrease

Hughes, South Dakota

Name of Property

County and State

☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey #
☐ recorded by Historic American Engineering Record #
☐ recorded by Historic American Landscape Survey #

☐ University
☐ Other
Name of repository:

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property 40.0 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	14T Zone	392740 Easting	4913725 Northing	5	14T Zone	392981 Easting	4913192 Northing
2	14T Zone	393108 Easting	4913454 Northing	6	14T Zone	392572 Easting	4913535 Northing
3	14T Zone	393223 Easting	4913324 Northing	7	14T Zone	393107 Easting	4913325 Northing
4	14T Zone	393216 Easting	4913187 Northing				

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

See map referencing UTM's.

Boundary Justification (Explain why the boundaries were selected.)

This is the block historically associated with state government and is unchanged from the 1977 nomination. The boundary surrounds the core of South Dakota Government, the South Dakota State Capitol and includes numerous monuments and memorials, the governor's mansion, and Capitol Lake. Additional State Government buildings can be found outside of the Capitol Complex Boundary but are not included within the *National Register* district.

11. Form Prepared By

name/title Steven J. Blondo, Historian and Paul Porter, Restoration Specialist

organization Blondo Consulting, LLC

date March 25, 2013

South Dakota State Capitol Complex
Amendment/Boundary Decrease

Hughes, South Dakota

Name of Property

County and State

street & number 3939 Sand Hill Rd.

telephone 218-485-1174

city or town Kettle River

state MN

zip code 55757

e-mail steven@blondoconsulting.com

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

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

Attached as a separate form.

Name of Property: South Dakota State Capitol Complex

City or Vicinity: Pierre

County: Hughes

State: SD

Photographer: CB Nelson

Date Photographed: 5 March 2015

Description of Photograph(s) and number:

1 of 25.

SD_HughesCounty_SouthDakotaStateCapitolComplex_0001	W
SD_HughesCounty_SouthDakotaStateCapitolComplex_0002	NW
SD_HughesCounty_SouthDakotaStateCapitolComplex_0003	N
SD_HughesCounty_SouthDakotaStateCapitolComplex_0004	SE
SD_HughesCounty_SouthDakotaStateCapitolComplex_0005	E
SD_HughesCounty_SouthDakotaStateCapitolComplex_0006	W
SD_HughesCounty_SouthDakotaStateCapitolComplex_0007	NW
SD_HughesCounty_SouthDakotaStateCapitolComplex_0008	W
SD_HughesCounty_SouthDakotaStateCapitolComplex_0009	N
SD_HughesCounty_SouthDakotaStateCapitolComplex_0010	SE
SD_HughesCounty_SouthDakotaStateCapitolComplex_0011	NW

South Dakota State Capitol Complex
Amendment/Boundary Decrease
Name of Property

Hughes, South Dakota
County and State

SD_HughesCounty_SouthDakotaStateCapitolComplex_0012	W
SD_HughesCounty_SouthDakotaStateCapitolComplex_0013	SW
SD_HughesCounty_SouthDakotaStateCapitolComplex_0014	S
SD_HughesCounty_SouthDakotaStateCapitolComplex_0015	E
SD_HughesCounty_SouthDakotaStateCapitolComplex_0016	E
SD_HughesCounty_SouthDakotaStateCapitolComplex_0017	W
SD_HughesCounty_SouthDakotaStateCapitolComplex_0018	SW
SD_HughesCounty_SouthDakotaStateCapitolComplex_0019	E
SD_HughesCounty_SouthDakotaStateCapitolComplex_0020	N
SD_HughesCounty_SouthDakotaStateCapitolComplex_0021	N
SD_HughesCounty_SouthDakotaStateCapitolComplex_0022	S
SD_HughesCounty_SouthDakotaStateCapitolComplex_0023	N
SD_HughesCounty_SouthDakotaStateCapitolComplex_0024	N
SD_HughesCounty_SouthDakotaStateCapitolComplex_0025	N

Property Owner:

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

name State of South Dakota
street & number 500 East Capitol telephone _____
city or town Pierre, South Dakota, 57501

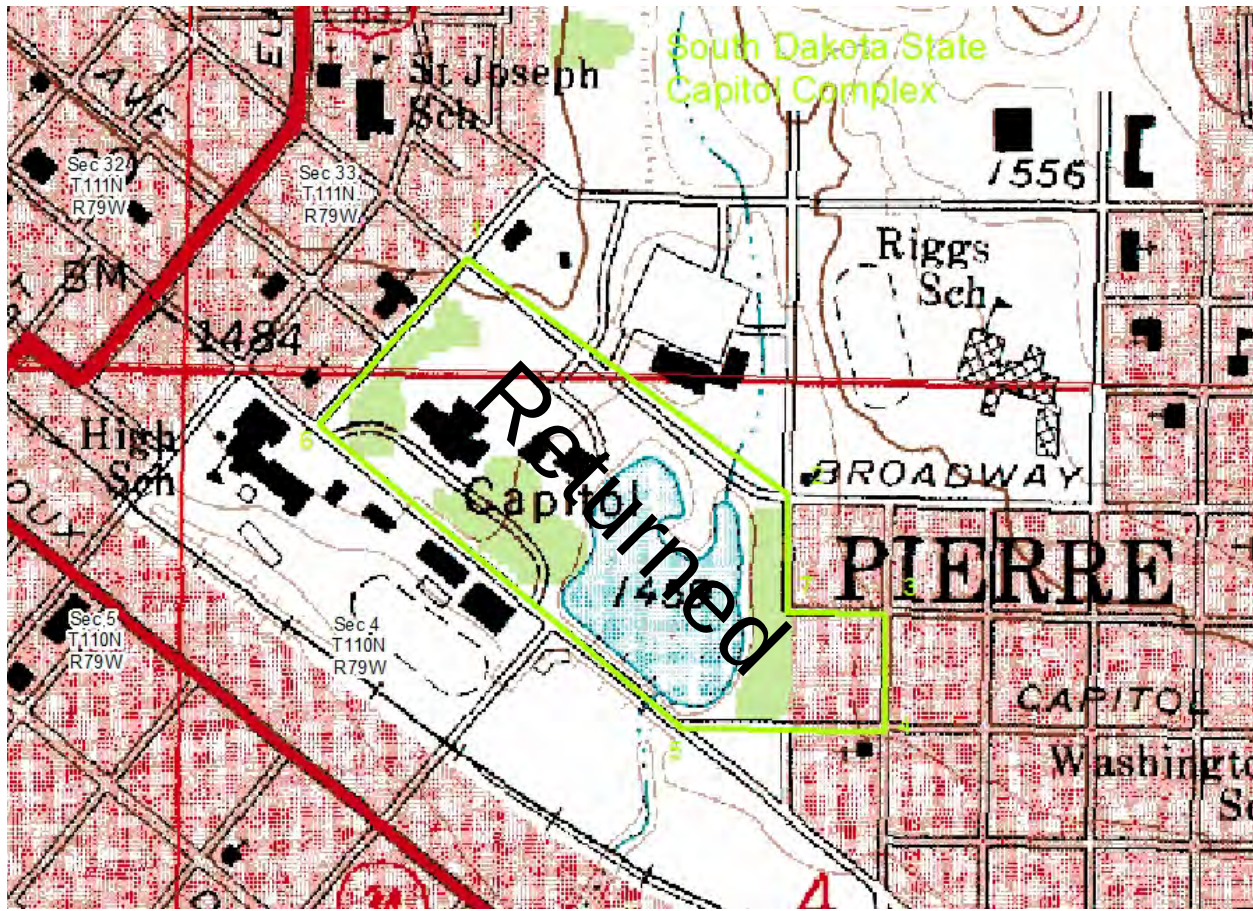
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 10 Page 1

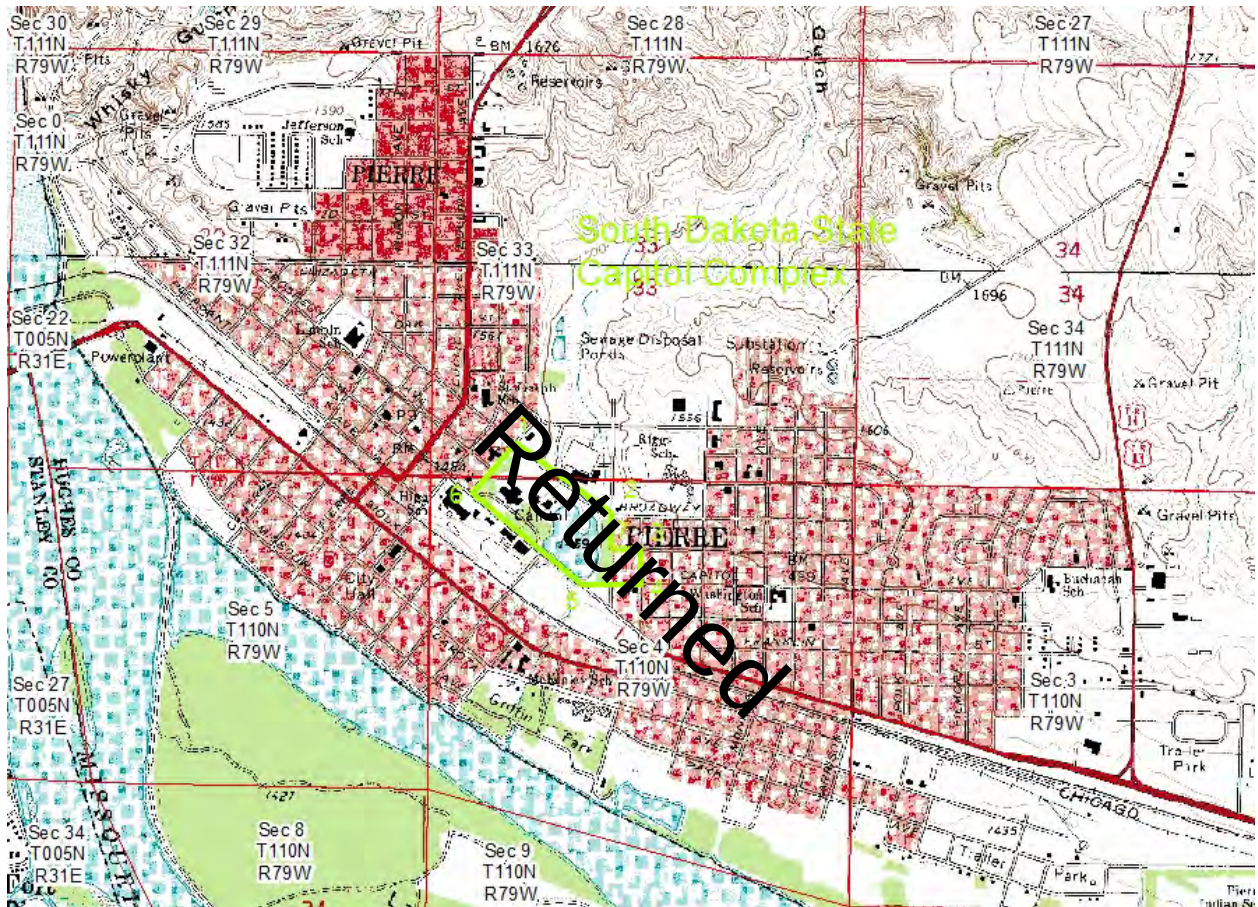


SD_Hughes County_SouthDakotaStateCapitolComplex: NW¼ + NE¼ N ½ S4 T110N R79 W and SW¼ SW¼ S33 T110N R 79W ; 7.5 Minute Quadrangle Map, 1:24,000. Produced in ArcMap 4 March 2015

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 10 Page 2



SD_Hughes County_SouthDakotaStateCapitolComplex: NW¼ + NE¼ N ½ S4 T110N R79 W and SW¼ SW¼ S33 T110N R 79W ; 7.5 Minute Quadrangle Map, 1:24,000. Produced in ArcMap 4 March 2015.

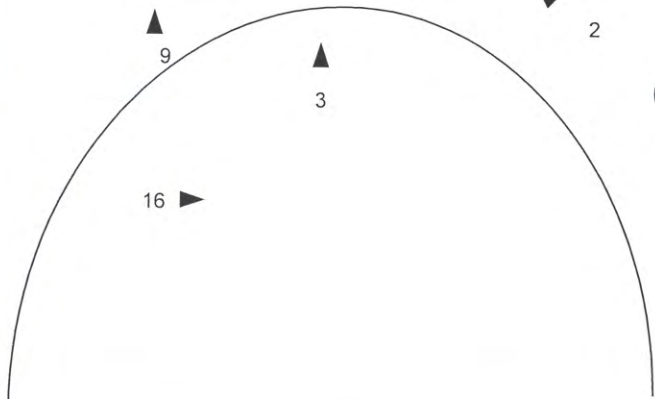
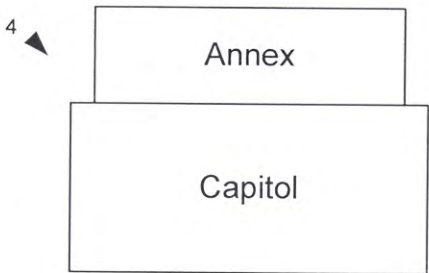
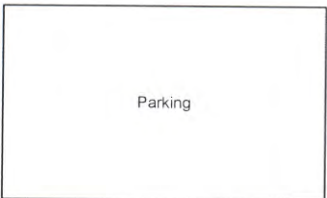
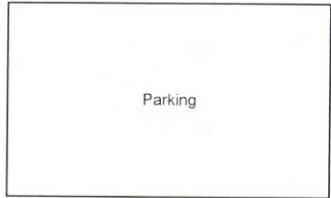
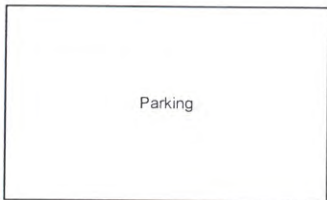
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National Park Service

**National Register of Historic Places
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Section number 10

Page 3

Returned



Memorial

Visitor Center

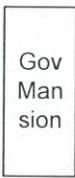
Health Building

Memorial



South Dakota State Capitol Complex

Photos keyed by numbers



Returned

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Evaluation/Return Sheet**

Property Name: South Dakota Capitol Complex (Boundary Decrease)
Reference Number: 15000203

Reason for Return:

1. The first page lacks a signature by the SHPO.
2. The nomination should indicate additional documentation, as well as boundary decrease.
3. The new boundary justification (section 9) indicates that the governor's mansion is included in the nomination, and it is shown on the sketch map. There is no information in the description or statement of significance about the governor's mansion.
4. The disc with the text for the nomination has footnotes in roman numerals (as well as a different font).
5. The revised nomination includes a justification for Criterion B for the architect, Charles Bell. Criterion B is not used for the work of a significant architect. For an architect, Criterion B would be used for his home or office, not a major design.
6. On page 25, second paragraph, there is a typo. The year 2015 should (presumably) be 1905.



Roger G. Reed, Historian
National Register of Historic Places
202-354-2278
Roger_Reed@nps.gov

6/4/15



14 September 2015

Keeper of the National Register
National Register of Historic Places
National Parks Service
1201 Eye St NW
8th Floor (MS 2280)
Washington DC 20005

Nat. Register of Historic Places
National Park Service

Dear Keeper of the National Register:

Enclosed are two National Register of Historic Places nominations approved by the South Dakota State Historical Society Board of Trustees and State Historic Preservation Officer Jay D. Vogt. The nominations enclosed are for the *John and Elsie McMillan House* and the *South Dakota State Capital Complex (Boundary Decrease/Additional Documentation)*.

If you have any questions regarding any of these submittals, please feel free to contact me at 605-773-3103 or at chrisb.nelson@state.sd.us.

Sincerely,

Chris B. Nelson
Historic Preservation Specialist