

P 770302341

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY	
RECEIVED	AUG 9 1977
DATE ENTERED	AUG 31 1978

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

**

Pioneer Woman Statue
AND/OR COMMON

LOCATION

STREET & NUMBER

Monument Circle

__ NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

Ponca City

__ VICINITY OF

No. 6

STATE

CODE

COUNTY

CODE

Oklahoma

40

Kay

071

CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input checked="" type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input checked="" type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> OTHER Memorial

OWNER OF PROPERTY

NAME

The State of Oklahoma

STREET & NUMBER

State Capitol

CITY, TOWN

Oklahoma City

__ VICINITY OF

STATE

Oklahoma

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Office of the County Clerk

STREET & NUMBER

Kay County Courthouse

CITY, TOWN

Newkirk

STATE

Oklahoma

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Special Pioneer Statue Survey

DATE

1976

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Oklahoma Historical Society

CITY, TOWN

Oklahoma City

STATE

Oklahoma

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The bronze cast of the heroic Pioneer Woman stands 17 feet high, weighs 12,000 pounds. It is mounted on a pyramid base, bringing its total height to 40 feet. Most of the stones used for its pedestal weigh more than four tons. The state has wisely kept the statue's setting austere - a flat expanse of lawn - so as not to diminish the dramatic impact of the figure itself from any point on the encircling road and sidewalk.

* * *

Bryant Baker died in 1970 at the age of 88. Yet, while working on the Pioneer Woman Statue -- which he considered his greatest work -- he worried that influenza, murder, theft, or fire might keep him from finishing it. These anxieties in the third year of the project "took a good slice out of my life," he wrote in papers found in his New York City studio after his death. "I am thankful to Divine Providence for having given me so fine an opportunity to leave my mark in this world."

The London-born sculptor came to the United States in 1916, became a citizen in 1923. One of twelve invited by Marland in 1926 to submit a design model for the statue competition, he received \$100,000 for the winning entry. Each of the other eleven sculptors received \$10,000. The entire project cost Marland \$300,000.

* * *

In various notes Baker has described his statue like this: "The bundle on her arm represents both the burden of life and all her worldly goods for what does she know of riches if to be rich is to have money, lands and houses? Yet, she is the possessor of what real wealth that survives pain, sorrow and disaster - the inexhaustible wealth of a magnificent soul."

And again: "I consider the face on my Pioneer Woman an abstract quality of beauty and yearning rather than any particular type. A young pioneering mother would have a spiritual yearning to find peace and a better place for her progeny. . . . I feel sure there is a lot of my own mood and feeling in this statue, strangely translated into a woman and her little boy. (I can even picture the boy to my own life at that age.) Over and above this I have always thought of the Pioneer Woman as the equivalent of Joan of Arc of France . . . the patron saint of America . . . she had to have great courage and fortitude. She had to accept more than her share of the dangers and the toil, the childbearing, and yet to comfort and give courage in loneliness to her men to build a new home and a suspecting form, etc., out of a wilderness beset with all kinds of dangers. It required faith, strength and courage and that is what the statue conveys, I hope."

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input checked="" type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1930 to date

BUILDER/ARCHITECT Bryant Baker

STATEMENT OF SIGNIFICANCE

In the opening and development of the American West, Oilman E. W. Marland believed that women toiled shoulder-to-shoulder with their husbands. To commemorate this vital role was his express purpose in authorizing erection of the now familiar Pioneer Woman statue at Ponca City in 1930. He expressed his thoughts this way:

We have erected monuments to our war heroes, to the hardy pioneers who wrested from the wilderness, from the plains and from the desert this nation of ours, but have we preserved the memory of the women, the blue-eyed Saxon maid and her dark-eyed Latin sister, who married their men and set out with them on their conquest of the west, faced with them the months of arduous toil and terrible dangers?

All nations, all races, all creeds, gave their best and bravest women, who became the unknown soldiers in the great battle for civilization and homesteads. They won. Theirs' was a lonely victory, with no eyes to witness the gallant charge on the enemy. With this monument, I hope to preserve for the children of our children the story of our mothers' fight and toil and courage.

As for Sculptor Bryant Baker, he expressed his feelings as to what he was trying to say like this:

I wanted to depict Courage and Faith as my Pioneer Woman stepped out without fear, doubt or uncertainty - a moving force like the great nation itself.

With the determination to win, there is a tenderness and love expressed by the mother both leading and protecting her son - the enthusiastic little fellow in the home-made clothes. She envisions a future of hope and success for him. Does she not represent radiant woman throughout the centuries, making her priceless contribution to the ages, the man of tomorrow?

The project itself is another, and fascinating story. Marland -- who became Oklahoma's 10th governor in 1934 -- announced his project in 1926. He asked 12 of the world's leading sculptors to submit models of their conception of how the pioneer woman did or should appear. The sculptors were, in addition to Baker, Mahonri Young, Jo Davidson, John Gregory, Wheeler Williams, Maurice Sterne, A. Stirling Calder, Mario Korbel, Arthur Lee, F. Lynn Jenkins, H. A. MacNeil, and James E. Fraser. Their models were then put on exhibition in a dozen cities around the country. In addition to Oklahoma City and Ponca City (where the tour ended), they were New York, Boston, Philadelphia, Pittsburgh, Detroit, Chicago, Minneapolis, St. Paul, Dallas, and

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Coffey, Ivy, "A Mark Left on the World," Oklahoma's Orbit, Oklahoma City, April 4, 1971

Miscellaneous papers and unpublished materials in the Oklahoma Historical Society (Oklahoma City) and the Ponca City Cultural Center (Ponca City).

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than 1 acre

UTM REFERENCES

A

1	4
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6	7	2	8	0	1
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4	0	6	4	2	4	9
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ZONE EASTING NORTHING

B

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ZONE EASTING NORTHING

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Kent Ruth, Deputy

ORGANIZATION

Oklahoma Historical Society

DATE

July 1976

STREET & NUMBER

TELEPHONE

Historical Building

405/884-5456

CITY OR TOWN

STATE

Oklahoma City

Oklahoma

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Harry L. Byrd

TITLE

DATE

Aug. 5, '77

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

KEEPER OF THE NATIONAL REGISTER

ATTEST: *Wathorne Cole*

DATE

8/31/78

KEEPER OF THE NATIONAL REGISTER

DATE

6.7.78

UNITED STATES DEPARTMENT OF THE INTERIOR
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CONTINUATION SHEET

ITEM NUMBER 8

PAGE 1

Pioneer Woman Statue

Fort Worth. Viewers were urged to express their preference. On the six-month tour over 750,000 did so and the Baker group was the popular choice by a large margin. Marland therefore named it the winner though, ironically, he himself preferred the entry (which he admits having inspired) of Oklahoma's Jo Davidson.

The statue was erected at the entrance to the Marland estate. He could stand at the south gallery windows of his magnificent "Villa" (now in the National Register) and look down on the entrance road, lined with pedestals on which the twelve statue models had been mounted. (They have since been moved to the Woolaroc Museum outside Bartlesville.) Marland presented the Pioneer Woman Statue to the State of Oklahoma. The land surrounding it is a state park and now includes a small museum. The monument was unveiled April 22, 1930, on the 41st anniversary of "The Run" that opened Old Oklahoma to settlement. The elaborate dedicatory ceremony attracted over 40,000 persons from around the state and nation. Principal speaker was Oklahoma's own Will Rogers, who paid tribute to the pioneers of all time and place, but especially to those who endured countless hardships to build a new civilization on the raw, windswept plains. In a speech broadcast from the White House, President Herbert Hoover praised the statue and the contribution of the pioneers in building America. Another speech from Washington was broadcast by Oklahoma-born Patrick J. Hurley, then serving as Secretary of War and later U. S. Ambassador to China.

A contemporary writer described the Pioneer Woman like this: "Under 30 and fair to look upon, she is walking with a long stride and resolute carriage. Under one arm is a Bible, and with the other hand she leads a small boy mightily interested in the panorama of life unfolding before him, both vibrant with life, real." The statue today is almost as familiar and as closely associated with Oklahoma as the famed Capitol lawn oilwells.

After Bryant Baker died in 1970, the City of Ponca City purchased the contents of his New York studio. That studio - painstakingly reproduced and containing the works, letters, pictures, and other memorabilia placed as they were found in New York - is now a feature of the Ponca City Cultural Center. This gracious two-story home was, fittingly enough, the first "mansion" Marland built after striking it rich in the oilfields. National Register status for it is, as of the moment of writing, still pending.