

United States Department of the Interior
National Park Service

RECEIVED

JUN 13 1988

National Register of Historic Places
Registration Form

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Oregon State Capitol
other names/site number N/A

2. Location

street & number Capitol Mall N/A not for publication
city, town Salem N/A vicinity
state Oregon code OR county Marion code 047 zip code 97310

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u> </u> buildings
<input checked="" type="checkbox"/> public-State	<input type="checkbox"/> site	<u>2</u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u>3</u>	<u> </u> objects
		<u>6</u>	<u>0</u> Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this 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 meets does not meet the National Register criteria. See continuation sheet.

[Signature] May 26, 1988
Signature of certifying official Date
State Historic Preservation Officer
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register. Entered in the National Register 6-29-88
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Current Functions (enter categories from instructions)

Government; capitol

Government; capitol

7. Description

Architectural Classification
(enter categories from instructions)

Materials (enter categories from instructions)

Modernistic, or Stripped Classical

foundation Granite

walls Marble

roof Asphalt (built-up)

other Steel (window casements)

Bronze (trim and ornament)

Describe present and historic physical appearance.

PHYSICAL DESCRIPTION OF THE OREGON STATE CAPITOL: ORIGINAL AND PRESENT CONDITION

EXTERIOR ELEVATIONS

North Elevation

East and West Elevations - original construction

South Elevation - original construction

1975-1977 Expansion

CHARACTERISTIC FEATURES OF THE INTERIOR: SPATIAL ORGANIZATION AND FINISH WORK

Interior - general

Lobby, or Rotunda

Senate and House Chambers

Governor's Office

DEPARTMENTAL AND SERVICE AREAS

Ground Floor

First Floor

Third Floor

Fourth Floor

CHRONOLOGY OF ALTERATIONS

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

PHYSICAL DESCRIPTION OF THE OREGON STATE CAPITOL: ORIGINAL & PRESENT CONDITION

The Oregon State Capitol, constructed between December 4, 1936, and June 18, 1938, was designed by the New York architectural firm of Trowbridge and Livingston, in association with Francis Keally. Oregon Associate Architects were the firm of Whitehouse and Church, Portland, with Earl P. Newberry serving as their resident representative at the site. Ross B. Hammond was the general contractor. Erected in the Modernistic style, the Capitol Building was sensitively enlarged in 1977 in a compatible manner by the Portland firm of Wolf, Zimmer, Gunsul, Frasca. Cleaned in 1986 and meticulously maintained, the Capitol retains its original function and is in excellent condition.

With its primary longitudinal axis oriented from east to west, the Capitol entrance faces north to the Mall, whose Beaux Arts style organization features two adjacent (perpendicular) blocks of tree-ringed parks and gardens, bordered by arterial streets and flanked by five formally disposed state office buildings occupying separate blocks. Of these, the Oregon State Library, Public Service Building, and Department of Transportation, were designed to be stylistically compatible with the Capitol Building. To the east and west of the Capitol are two parks. The first, Willson Park, is situated to the west and served historically as the focal point for the entrance to the original Capitol building, whose entrance faced west on an axis toward the Marion County Courthouse. This park was re-designed by Lloyd Bond and Associates in 1965, following its transfer to State ownership by the City of Salem. The Columbus Day hurricane of 1962 had eliminated most of the early plantings of evergreen trees. Capitol grounds on the east, generally known as East Park, extend from the Capitol to the Justice Department complex on the east side of Waverly Street. The latter complex is composed of the Supreme Court Building and old State Office Building, both designed by William C. Knighton. The east-west alley way between these buildings is on axis with the central concourse of East Capitol Park, thus providing a corridor which visually links the old State Agriculture Building, located on the east side of 12th Street, to the Capitol grounds.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 2

East Park is distinguished by the presence of intact aspects of an early landscape design, which include trees, shrubs, and some of the sidewalks. The cast bronze statue, "The Circuit Rider" by A. Phimister Proctor, located on a perpendicular axis from the east facade, was moved to the site after the completion of the new building. Also evident are remnants of the classical fluted columns from the old Statehouse portico, which have been arranged as an historical exhibit.

To the south, the Capitol is bordered by State Street and the campus of Willamette University.

As originally constructed the Capitol presented a truncated T-shaped plan, with the southern wing having the shortest dimension. Approximately 394 feet on its longitudinal axis (east/west), the building's four-story main volumes and horizontality are broken up by a vigorous use of setbacks and reveals which complement the verticality of the massive rotunda, whose height at the top of the statue is approximately 168 feet from the ground.

Erected on a reinforced concrete foundation, the original interior structural system is a combination of reinforced concrete, steel framing, and hollow clay tile. Exteriors are clad in four to twelve inch widths of Vermont (Danby) marble above a granite base which slopes to reveal a full ground story at the south. Wall height to the lower parapet of the main building from the north elevation is just under 53 feet. Penthouses over the Senate and House chambers add an additional 7 feet to the height of the wings. The exterior marble slab facing is of varying widths, in courses of unequal height. The east and west wings are just under 92 feet wide, while the original south wing is 120 feet wide on it's face. The entire original building width approached 162 feet.

The surfaces of the various Capitol roof projections are predominantly flat and were originally covered with quarry tile. This material was removed in 1979, and replaced with a conventional built-up bitumen roof.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 3

EXTERIOR ELEVATIONS

North Elevation - original construction

The main facade is bilaterally symmetrical and organized into three volumes. Two of these, the east and west wings, are identical stylistically and translate internally to the House and Senate chambers above the first floor. The central volume, whose dignity, ceremonial importance, and interior functions are expressed externally by the minimal use of wall penetrations, clearly denotes its primary purpose by the use of flanking pavilions and setbacks.

The pavilions are canted toward the entry wall and serve as a literal and visual funnel, leading the eye toward the central door and window assembly, which extends 35 feet above the pavement to the incised or "countersunk" inscription, "STATE OF OREGON" below which appears, inclined about 2'2" from the face, a bas-relief of an eagle, wings outspread and clutching symbols of war and peace in its claws over a sunburst field. This motif, taken from the Oregon State seal, replaced the originally specified bas-relief of the State seal bordered at the sides by a bundled reed motif which resembled a Roman fasces. The reed motif, composed of a series of vertical co-joined half rounds, is consistently used throughout the building in other decorative elements.

Below the bas-relief, fixed tripartite windows separated by engaged, reeded pilasters, twelve inches wide and bordered by a paneled jamb, appear over the three sets of revolving glass and bronze doors. Mullions, 2 3/4" in width, are organized into vertical and horizontal pairs. Separating the windows from the doors below are bronze panels which are embellished with cast bronze bas-reliefs. From the left facing the entrance they are: (1) juxtaposed sheep, horse and steer; (2) the three-masted schooner Columbia; and (3) juxtaposed stag, buffalo and doe. As originally specified, they were to have been, in the same order, (1) wheat sheaves (2) a beaver and (3) a conifer.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 4

The revolving doors, on a 3'8" radius, are confined in a bronze casing with a marble floor, and are secured at night by curved pairs of sliding bronze doors which are divided into three equal square panels with a reeded border, embellished at each corner with five point bronze stars. On either side of the entrance are incised inscriptions which read:

To the east:

A FREE STATE
FORMED AND MAINTAINED
BY THE VOLUNTARY UNION
OF THE WHOLE PEOPLE
JOINED TOGETHER
UNDER THE SAME BODY OF LAWS
FOR THE COMMON WELFARE
AND THE SHARING OF BENEFITS
JUSTLY APPORTIONED

To the west:

THE MIND OF MAN
KNOWS NO EMPLOYMENT
MORE WORTHY OF ITS POWERS
THAN THE QUEST OF RIGHTEOUSNESS
IN HUMAN AFFAIRS
NO GOAL OF ITS LABOURS
THAT IS SUPERIOR TO
THE DISCOVERY OF THE GOOD
IN THE GUIDANCE OF LIFE

On the north elevation of the pavilions, a consistent design module for window treatment, used throughout the building exterior, is established. All windows are organized vertically in the bays, and are centered, thus emphasizing the massiveness of the individual volumes. Windows on the first floor are single, unadorned, and linked visually but not literally with their upper floor counterparts. These, and all other non-customized windows are steel multi-paned casement, with fixed upper and lower lights, and are generally set into a ten-inch reveal. They are of a consistent width generally, but vary in height.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 5

As expressed in the pavilions, the window bay for the second through the fourth floor is recessed on the north elevation. Marble panels at the top, four feet high, are embellished with bas-reliefs. On the east pavilion, an otter is represented, while its counterpart on the west pavilion is a beaver. These, and the other marble bas reliefs on the exterior were designed by Ulric H. Ellerhausen, who also created the Oregon Pioneer statue situated at the top of the dome and the bronze State seal floor medallion in the rotunda.

Below the bas-relief panels appear two windows separated by a reeded marble spandrel panel. Single casement windows appear at the first floor on the non-entrance sides of the pavilions and setbacks as they recede 14'6" toward the Senate and House wings. At that wall plane, the single casement window is again found centered in the first floor bays. Above the first floor at the five bays serving the Senate and House chambers, the window configuration is highly textured, being recessed in a series of vertical setbacks to a maximum of 3'10" from the wall plane at the parapet.

At the second floor of each bay appears a series of marble panels inset 2'2" from the main wall. Centered in each bay is a pierced marble grill 4'10" x 2'4", in an intersecting diagonal design which is enlarged and repeated on the exterior face of the dome between the buttresses.

The windows above are 17 feet high and stylistically similar to those above the entrance, with the exception of an additional square panel created by the intersection of the horizontal and vertical paired mullions at the edge of the frame. Centered in each square is an eight point bronze star-like motif. These windows also feature operable side casements which open into the interior. Separating each window grouping are pilasters, presenting a 2'6" wide face which is inclined on either side towards the window plane, where each is 3'6" wide. This trapezoidal feature is repeated on the interior, as well. The appearance of the setback penthouses, whose horizontal dimensions slightly exceed the width of the recessed House and Senate window bays, provide a satisfactory visual cap or terminus to the vertical movement expressed by the House and Senate window bays.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 6

The slightly set-back end bays on the east and west corners are unadorned with the exception of the cornerstone block, located at the corner of the first floor of the east wing. There, the centered date "1937" has been incised in the block.

The dominant feature of all Capitol elevations is the cylindrical dome. It rises above the roof on a series of four set-back marble-faced reinforced concrete and brick pedestals. The first, essentially a greek cross shape, rises eight feet from the parapet to the second, which is a chamfered square nine feet high. There follows a six foot octagonal platform which is located beneath a four foot high round base. From these foundations, the main buttressed portion of the tower rises approximately 43 feet to the parapet, which is recessed and adds an additional six feet in height. The reeded marble pedestal for the Oregon Pioneer statue extends upward for another 18 feet.

The exterior of the steel-framed drum is approximately 5'3" from the interior dome. The intervening interior space consists of steel platforms, stairs and catwalks which are designed to assist in the maintenance of the dome.

The exterior buttresses are battered, that is, they incline in from the face as their height increases. Pierced marble screens appear between each buttress. Their design mirrors that of the screens used in the east and west wings. They are fitted on the interior as casements to allow for air circulation into the dome.

East and West Elevations - original construction

The secondary elevations to the east and west are practically identical. Physically, the only difference between the two occurs above the centered entrances, where marble bas-reliefs are found. On the east, the motif is one of three bundled sheaths of grain; on the west, one of three Chinook salmon oriented toward the north.

A set of wide granite stairs leads to the recessed entrance and vestibule. A handicapped access ramp on the east elevation is adjacent to the wall and attached at the north face of the stair. The entry doors are a combination of glass and bronze and are protected at night by bronze pocket doors which are similar to

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 7

those found at the main entrance but featuring four panels instead of three. Directly above the entrance, and flanking it to either side are vertical window groupings similar to those found on the north elevation.

Identical width steel framed casement windows of varying heights are organized into five bays. On the second and third floors, they are grouped, highlighted by a double height recessed jamb and reeded marble spandrel panel. Fourth floor windows are markedly shorter in height than those found on the lower floors. The two end bays, set back from the primary wall plane, feature narrower casements whose heights corresponds to the other windows on each floor, but which are otherwise unadorned. Identical paneled bronze secondary exit doors appear at the southeast corner on the east elevation and southwest corner on the west elevation.

South Elevation - original construction

This elevation is composed of the south facades of the east and west wings, plus the south projecting wing.

Stylistically, the design of the south elevation of the east and west wings is identical to that found on the north elevation of these volumes, with the exception of the ground story, where the granite-covered base is exposed as an additional story due to the change in slope. Window openings on the ground floor conform to the established formula, appearing singly in vertical groupings.

The south wing side walls, stepping toward the main south elevation, conform to dimensions developed on the north elevation. Above the ground floor, window groupings are identical to those found on the east and west entrance elevations.

Historically, there was no central entrance on the south elevation of the south wing. Rather, two side entrances leading from the ground floor were developed. Double bronze and glass doors opened from the interior into an attached exterior vestibule constructed of bronze, copper and glass and featuring

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 8

multi-paned lights above a paneled bronze base. Double exit doors, facing south, opened to a bronze and copper marquise, supported by bronze columns which extended past the plane of the south elevation to the sidewalk and elliptical entry drive. When the Capitol was expanded, the exits were retained, although the leading edge of the marquise was cropped to the new south elevation wall plane. Also, the copper coffers from the ceiling of the marquise were removed and replaced with plexiglass bubble skylights.

The south elevation of the south wing was composed of nine bays featuring the window grouping developed on the east and west entrance elevations. These elements are still intact above the first floor.

1975-1977 Expansion

The expansion of the Capitol occurred in the late 1970s, a project designed by the Portland architectural firm of Wolf, Zimmer, Gunsul, Frasca (now Zimmer, Gunsul, Frasca Partnership), in consultation with noted Northwest architect Pietro Belluschi.

Complementing the original building in terms of mass, scale, design and materials, the new additions have a strong visual but minimal physical impact on the existing Capitol, as they are connected to the building at only three points. Two of these are rectangular corridor connections, approximately 10 x 11 feet in dimension, which link the four-story legislative office wings to the Capitol at the first window bay on the southwest and southeast corner of the south elevation of the east and west wings. To accommodate the corridors very little significant fabric or interior spaces were altered. The cleverly set-back connections at once subordinate the new wings to the original massing while emphasizing the extreme design-sensitivity employed by the architects to insure that the additions were compatible with the original construction when seen from the most significant view corridors: north, east and west.

To accommodate the additions, the major alteration and demolition to the Capitol occurred at the ground and first floor elevations of the south wing. On the ground story, corresponding to the new

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 9

parking garage level, the exterior windows were removed and the interior openings covered with drywall. The center bay became a loading entrance, accessed from the garage. On the first floor, the south front and side walls were removed entirely, as was all remaining interior fabric in that wing. Structural columns were kept and incorporated into the new interior design.

Programmatically, the four-story blocks accommodate House and Senate offices and are connected by a one-story hearing room and circulation gallery. A parking structure containing storage, maintenance and mechanical rooms, is located under the new additions on the ground floor and is accessed on the south by ramps located at the east and west ends. The whole is approximately 615 feet long and 90 feet wide at the ends of the wings.

Constructed of reinforced concrete and steel frame, the additions are faced on the exterior with the same white Vermont marble found on the original building, and is cut and applied to the exterior face in modules that are very similar to the original. The wall height of each four-story wing is just under 65 feet to the parapet, to which is added an additional 11'7" for the mechanical penthouses.

Pedestrian entrance to the Capitol from the south is gained through three sets of stairs, one located on the north/south axis and the others at either end of the slightly projecting central mass. Marble-faced planters rise above the sidewalk to the first floor sill height, and extend practically the entire width of the additions.

Windows in the addition complement the original. Grouped in horizontal bands on the first floor between structural columns on the upper floors they follow the concept of the stacked vertical bay developed in the original building. Normally 7'1/2" high by 5'4" wide, the single windows contain vertical, double light casements, framed by a recessed jamb motif similar to the one found in the original building. The reveal is similar to the original. All windows and door frames in the new additions are in bronze anodized aluminum. Glass is insulated and tinted.

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

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 10

Located at the perimeter wall of the one-story hearing room area at the parapet is an aluminum and plexiglass railing. This feature provides one of the few indications from the street that the roof of the annex is functional for other than mechanical use. Designed to provide an exterior garden terrace for the State functions, the entire roof of the annex is either paved or landscaped with raised planters. The center window of the three providing light to the Governor's ceremonial office has been removed and a door installed. Other means of egress to the terrace are provided at the second level side elevations of the legislative office wings.

Two other ground story interior courtyard gardens were created when the additions were constructed. They have roughly rectangular dimensions of approximately 46' x 85', and are not visible from the exterior.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 11

CHARACTERISTIC FEATURES OF THE INTERIOR:
SPATIAL ORGANIZATION & FINISH WORK

Interior - General

The interior of the Capitol reflects the spatial and decorative characteristics of the Modernistic style. While consciously turning away from the Classical wall textures and motifs historically associated with seats of government, the architects nonetheless retained the programmatic and spatial "bones" that underlie the best of the nation's larger public buildings.

Disposition of gubernatorial, legislative and state office functions evolved around the rotunda's massive volume, which extends approximately 106 feet from the floor to the roof of the interior dome. Circulation is most complex on the first floor. The major north/south axis begins at the entrance and passes through the rotunda to the former south wing space and new legislative wings. As originally proposed, the north/south axis would have led directly to the building's largest hearing room. However, as constructed, the north/south movement was arrested by a corridor wall, as the south wing's functional requirements changed after the competition to be more office-oriented than legislative or ceremonial.

Encircling the rotunda on the first floor is a lobby corridor which serves the east, west and south wings. On the upper floors, the north arm of this corridor is absent, thus forming a U-shaped configuration generally. On the first floors, the east/west corridors bisect each wing and intersect the rotunda corridor on the perpendicular.

The other major circulation pattern occurs from the rotunda to the second floor where the Capitol's major public spaces are found. Two 25-foot wide stairs rise from the rotunda floor on the east/west axis to the commodious second floor legislative vestibules, which then lead to the Governor's balcony and office entrance centered on the south wall of the corridor.

Finishes are simple in keeping with the Modernistic style. Floors in the public spaces, with the exception of the marble

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 12

entrance vestibule and rotunda, are grid pattern terrazzo of various square or rectangular dimensions bordered by bronze or "bronzalum" strips. Interior office floors were originally covered in linoleum tile but now are generally carpeted. Corridors and secondary public stairway walls are paneled in unadorned one-inch thick polished Montana travertine in a rose/tan color above a 7" black Vermont marble base. The 52" high panels are butt-jointed and uncapped. Marble frames for doors, re-lites, and directories are six inches wide and flush with the corridor panels. Remaining wall surfaces are plastered and lack cornice moldings except on the second floor, where the travertine covers the entire wall and is separated from the ceiling by a modest cove molding.

Finished ceiling heights vary from eight feet on the fourth floor to 10'3" around the rotunda corridor. The essentially flat suspended plaster ceiling surfaces in the corridors is enlivened by two shallow superimposed borders at the perimeter. Many of these ceilings were demolished and reconstructed during the HVAC installation in 1948 and 1968.

Doors accessing corridors date from various periods in the building's history. Those from the original period are generally 3' x 7'. They were designed with center panels, of wood, or obscure or safety glass, and could have had a flat or louvered panel at the bottom. All possessed bronze hardware which featured knobs with the Oregon State seal. It is unknown how many of the original knobs are extant, as many doors now feature replicas of the original design.

Original ceiling fixtures in the corridors and public spaces were designed by the architects. They are generally composed of cast bronze and white opaque glass, some of which is molded. In the corridors, fixtures are drum shaped and bear little ornamentation. Others feature a square profile, with bronze side panels ornamented with five point stars. The most elaborate are the pendant shallow bowl fixtures in chrome and glass found in the Governor's office suite.

The massive rotunda structure houses many of the buildings service functions. These include public restrooms and secondary public stairs. Many of the former are in original condition,

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 13

featuring rich black and white marble partitions and black and white tile walls and floors. The public stairs, comprised of a bronze closed string structure, with 11" treads and 5 1/2" risers in marble, are embellished with cast bronze rails and newel posts and decorated with vertical and horizontal bronze straps 1/2" x 1 3/4" and 1/2" x 3/4" in dimension. On the wall at the landing between each floor are found twin cylindrical opaque glass and bronze wall sconces.

Two public elevators are located on the south wing corridor walls. Bull-nose marble jambs lead to bronze doors with single cast bronze bas-reliefs of an eagle in flight on a slightly recessed octagonal ground. The refinished 8-foot high cabs are paneled in walnut and feature bronze grills and hardware and feature single dome shaped opaque glass and bronze ceiling fixtures. Smaller, similarly designed non-public elevators appear adjacent to the House and Senate chambers, and feature exterior bronze bas-relief panels with a conifer design.

Other original details worthy of note are the number of directories, marble-framed and bordered with a reeded bronze design; bronze and glass mail chutes and large bronze wall-mounted collection boxes; the original bronze dedicatory plaques, one 3' x 3'4" on which appears the names of the various individuals, regulatory bodies and committees who participated in the project. It is currently located on the first floor, near the Secretary of State's office in the rotunda corridor. The other dedicatory plaque, 3' x 10 5/8", was once placed above its companion, and acknowledged Works Progress Administration participation in the project. Numerous other plaques, not original to the building, are displayed on the ground floor. Also noteworthy are the different bronze radiator panels found throughout the building.

Lobby or Rotunda

The entrance vestibule from the north providing access to the side corridors and rotunda is a triple-height space whose walls are sheathed in the same Montana travertine found throughout the building. Two bordered marble rectangles on the floor adjacent to the revolving entrance doors and currently covered most of

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 14

the year by mats, lead to the rotunda space which is just under 55 feet from wall to wall, at the base. Centered on each wall are similar recessed openings whose ceilings extend to the base of the fourth floor level. Two of these encase the stairs to the Senate and House chambers and are lit from above by large covered skylight openings in a grid pattern of bronze and opaque glass. The third appears over the entrance to the Governor's office suite, and similar to the entrance vestibule, is paneled totally in travertine which wraps around the edge of the frame on the rotunda side in the form of a bull-nose molding.

The rotunda floor is bordered by a wide band of black Vermont marble which contains two decorative bands. One, 17" wide, is essentially a chevron pattern of alternating black and light-grey marble. The other 9 1/2" wide, is composed of alternating black and grey bands in a diagonal pattern. Dominating the majority of the floor surface is a basket pattern of Napoleon grey Missouri marble in a four-foot square module. At the very center is the cast bronze bas-relief medallion of the Oregon State seal bordered by a wide black marble border in which a dash motif banded of grey marble is inset. Bronze compass points also appear in the black border. As originally specified in the working drawings, the central medallion was to have been a bas-relief of the three-masted schooner Columbia.

Walls at the corners are coved on a six-foot radial from the wall. The rusticated, 13-foot high travertine-covered lower wall surface or dado is flush with an 18" black marble baseboard below. The rusticated bands, featuring a 3 1/2" reveal, are not continuous. Rather, they are framed by the previously mentioned bull-nosed moldings at the north and south portals, and by flush vertical marble corner pieces 7 1/2" wide on each face on the east and west. Centered above the south portal on the first floor is an incised inscription which reads:

IN THE SOULS OF ITS CITIZENS WILL BE
FOUND THE LIKENESS OF THE STATE WHICH
IF THEY BE UNJUST AND TYRANNICAL
THEN WILL IT REFLECT THEIR VICIES BUT
IF THEY BE LOVERS OF RIGHTEOUSNESS
CONFIDENT IN THEIR LIBERTIES SO WILL
IT BE CLEAN IN JUSTICE BOLD IN FREEDOM

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 15

Directly abutting the marble wainscot and extending to what is essentially the ceiling of the second floor are a series of attached canvas mural panels by Frank Schwarz and Barry Faulkner depicting significant Oregon historical events as well as contemporary representations of the state's industry and resources. The rotunda murals are identified by stencil inscriptions on the marble below. Each is bordered at the top by a painted band motif. From the top of this band to the base of the dome, the wall surface is unadorned with the exception of a series of eight trompe l'oeil octagonal medallions depicting subjects taken from the eight objects found in the Oregon State seal.

The terraced stairs leading to the Senate and House chambers are marble, bordered by 3-foot wide sloping black marble platforms. Treads are 14 1/2" wide to a bull-nose edge and have risers 3" high. There are no railings, although a series of proposed designs for a system was developed by major Capitol renovation architects Carkin & Sherman, between 1968 (original plans) and 1975 (revised plans).

A large rectangular opening situated beneath small murals of the provisional and territorial government seals and corresponding to the width of the stairs, leads to the Senate and House vestibules and chambers. On the sides of the stair walls are rectangular openings 14'1 x 8'h x 18"w which allow light from the skylights to penetrate the large vestibule area, while also providing spectators a view into the rotunda.

The juxtaposition of the essentially square rotunda with the cylindrical form of the upper dome is affected rapidly through a series of curved and geometric moldings sloped toward the dome's inner walls, which are forty feet in diameter. These traditional moldings are painted, and include a mural band which depicts alternating eagle and torch motifs. The wall surface of the dome above these bands is unadorned with the exception of a series of narrow rectangular openings which are framed with operable bronze and opaque glass tripartite windows finished in a grid pattern. The ceiling of the dome is painted in a stylized eight point star and features a linked chain and centered medallion of five point stars.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 16

A massive round bronze chandelier, proposed in the 1960s and comprised of cylindrical fixtures at the perimeter, was never constructed. It was proposed because strips of incandescent bulbs, located behind the twenty windows in the lantern, were ineffective in bringing additional light into the rotunda. The problem was solved when the incandescent bulbs were replaced with fluorescent fixtures.

Senate and House Chambers

Above the first floor, the entire east and west wings are devoted to the Senate and House chambers. Spatial characteristics and functional disposition of public and private rooms are practically identical. Each chamber is a triple height space, unencumbered by structural columns. Each features wood paneled wall surfaces: golden oak in the House, walnut in the Senate. Wall heights are 30 feet above a marble base approximately 21 1/2" high to the painted frieze 4 1/2" beneath the lowest border of the suspended plaster ceiling. Names of Oregonians and others prominent in the history and development of the state are depicted between painted trompe l'oeil medallions expressing attributes of Oregon history and commerce.

There are no chandeliers. Apart from the wealth of natural light streaming in from the five massive exterior windows, original lighting takes the form of the bronze and opaque glass square ceiling fixtures recessed in the spectator balcony soffits. A system of 4 and 6-inch aperture recessed spots for the main ceiling was designed in 1964 by Francis Keally in association with Joseph R. Loring and Associates and Svend W. Bruun, all of New York.

Speaker and clerk's rostrums are practically identical in both chambers. They are located on the center axis and situated on two marble encased platforms set into substantial niches. In the House, the recess resembles the canted north entrance elevation. In the Senate the walls are curved. Dominating each niche are the monumental wall murals depicting: Senate - the 1843 Champoege meeting; House - the 1859 admission of Oregon to the Union.

In the Senate, the first platform is 1'2" off the floor and the second another 2'4" from the first. In the House, the first base

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 17

is 1'9" from the floor, and the second 2'11" above it. Both lower platforms have an elliptical design which is mirrored in the curved fronts of the clerk's desk. The speaker's desk behind is rectangular and features a raised center podium and set-backs. Both sets of desks are decorated to complement the predominant decorative wall motifs. In the Senate, these appear as a series of horizontal bands, separated by a double bull-nose or horizontal reed molding four inches in width. The first, or base panel closest to the floor, is 50" high. All others are 43" high. In the House, the motif is one of a grid. The height of the base panel is the same as in the Senate. Dimensions on the upper wall panels are 38 3/4"w x 43"h. These panels are separated by a 3" border composed of a 1 1/2" wide strip flanked by 3/4" reveals.

Wood for legislator's desks and seating also matches the wall paneling. Dispersed in an elliptical pattern on either side of the central axis, the custom crafted desks are 2'6 1/2" high, 4'3" wide and feature a 10" high bookcase on the front face. The desks also display a perimeter top bumper, three top drawers and two unequal-width side drawers. Alterations from their original appearance include the addition of microphone assemblies, an automatic voting apparatus, and a series of applied inscribed copper plates on the side panel which denotes the names of each legislator occupying the desk.

The other notable feature in each chamber is the carpeting, recently replaced but in an identical design to the original. In the Senate the pattern in one of thickly bordered alternating wheat sheaves and Chinook salmon motifs. In the House, the Douglas fir pattern (Oregon's state tree) is set on a diagonal grid, also generously bordered.

On the second floor, direct access to each chamber is through double three panel wooden doors centered on the east/west axis. At the sides, door jambs are of bull-nosed and reeded marble, and are surmounted by a flat marble panel incised with the name of each legislative body. Secondary circulation to the chambers and legislative offices beyond are through similar openings into two shallow vestibules at the extreme north and south ends of the second floor lobby. These lead to the single height galleries, approximately nine feet wide, which flank the main chamber, and

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 18

extend the length of the space. An enclosed wooden paneled partition approximately 10 1/2" wide and three feet from the floor, separates the gallery from the main chamber and is found between 3' x 18" piers which provide the structural support for the spectator and circulation balcony above. In the House, below the soffit of the rectangular openings created between the gallery and chambers on both sides, hang three electronic vote tabulation boards, paneled in golden oak to be compatible with the surrounding woodwork. No such feature exists in the Senate although mechanical provision for "electric voting" for both chambers had been made when the building was constructed.

Additional bleacher-style spectator seating is located at the rear or main corridor sides of each chamber on the third floor, and is accessed through two large paneled, windowless vestibules located at the extreme north and south ends of the third floor corridors. Spectator spaces feature the original molded plywood and cast iron seating. Cast bronze safety rails are either one or two feet in height.

To the east and west of the legislative chambers are the seldom-seen old legislative office complexes which extend from floors two through four. Directly abutting the rostrum walls are toilets and other service facilities. These rooms are generally separated by a full width corridor adjacent to a series of rooms overlooking the west and east parks. Originally, these rooms were designated almost exclusively as Committee Rooms and as offices for the Speaker of the House and Senate President. Often remodeled to accommodate the changing functional requirements of an expanding legislature, the rooms still recall the major original spatial configurations, if not their finishes.

Governor's Office

Occupying the entire second floor of the south wing, the Governor's private offices have changed little from their original configuration. The suite is entered on the north/south axis through a set of essentially unadorned double doors in walnut. These lead to the Governor's Reception area, a large rectangular space sheathed in unadorned 10'3" high walnut panels in varying widths alternating with 9" wide fluted vertical boards above a six-inch marble base. The plaster ceiling, raised above

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 19

a walnut-encased soffit, is similar to those found in the corridor, being basically flat with two shallow superimposed borders at the perimeter. Originally covered in linoleum, with a conifer-patterned area rug, the floor today is entirely carpeted. Sofas and chairs are original to the room, as is the fine circular table donated to the State by the architects. It features a five column base, signature reeded border, and an inlaid design of the former Statehouse on top, created from forty different types of wood. Also original are the four pendant saucer fixtures in glass and chrome. Changes to this space include the addition of a picture rail, and the sealing off of the rectangular wall opening to the west which was formerly used by the receptionist. Doors to the corridors beyond are flush with the wall paneling.

The Governor's Ceremonial office is found directly south of the Reception room through another set of double doors. The space is essentially square and walls are covered in grid patterned walnut panels 26" x 30" in dimension above a six-inch black marble baseboard. Two single paneled doors are set in the east and west walls, leading to other offices in the suite. Those on the east originally led directly to the Governor's Conference room, formerly known as the Board of Control meeting room. The size of the conference room has been reduced to accommodate two additional office spaces. There is a modest molding at the juncture of the ceiling and wall plane. The ceiling is identical in design to that found in the Reception room. Light fixtures are similar also. The linoleum floor was originally covered by a custom-designed carpet. Centered on the east wall is a marble fireplace flush with the wall and framed in 2 1/2" wide bronze in a reed pattern. A painted map of the State of Oregon, commissioned at the same time the other Capitol murals were planned, appears in a panel over the fireplace.

Adjacent to the Ceremonial Office to the west, and overlooking the south elevation, are the Governor's private offices. Composed of a series of three narrow rectangular rooms, two are paneled in walnut with horizontal reveals. The Governor's Office, located at the southwest corner features walls and ceilings paneled in Oregon myrtlewood. The walls have the same horizontal emphasis expressed in the adjacent offices. The ceiling is in a grid pattern.

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

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 20

The former Board of Control meeting room, now serving the Governor, occupies the southeast corner. It is paneled in natural finish knotty pine bordered by narrow horizontal bands. The west wall, moved to the east the width of a bay, has been paneled to match the original, although the quality of the wood and its finish are not equal to the original. Also noteworthy in this room are the original maple furnishings, including the massive conference table with curved end and spindle-back Windsor-style armchairs. The remaining staff offices, located to the north of the wing and accessed through the Governor's Reception room, have been remodeled numerous times.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 21

DEPARTMENTAL AND SERVICE AREAS

Ground Floor - The formal character of the upper floors is lacking on the ground floor. Of the numerous rooms originally partitioned for various departments, only the hearing room below the rotunda, the coffee shop, and some mechanical rooms remain in their original positions. Other spaces in the wings, given over originally to department storage and Motor Vehicle use have been altered many times. The west wing, having formerly been remodeled to accommodate legislation offices, now houses Facilities Services and some Treasury Department offices. The south wing, where license plates were made originally, now functions as the mail and bill room and copy center. The east wing, originally denoted "Motor Vehicle Workroom" now houses media rooms and some Secretary of State's functions. Toward the north, the general storage area now houses Emergency Services.

First Floor

West Wing - (North elevation) - This series of offices originally housed the State Treasurer, Treasury Department, Bookkeeping and Inheritance Tax functions. The spaces, remodeled several times, still serve the Treasury Department.

West Wing - (South elevation) - Original functions of these spaces included the cigar stand, Press Room and offices for the Land Board. Currently, the completely remodeled spaces serve the Governor's staff.

East Wing - (North elevation) - Originally occupied by the Secretary of State, the suite continues to serve in that capacity. Major alterations have occurred but some original spaces and finishes are intact.

East Wing - (South elevation) - Originally divided into two large spaces for Elections and Motor Vehicles, today the area is partitioned into Legislative Revenue office, the Joint Committee on Trade and Economic Development, and a large hearing room. These spaces have been completely remodeled.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 22

South Wing

Originally occupied by various offices of the Board of Control, today the spaces function as a lobby, display space, visitor information services, gift shop and transition space into the new legislative wings. All original fabric, including exterior walls, was demolished.

Legislative Wings

Flanking the north/south axis are two sets of three large hearing rooms which, combined with circulation and service functions, take up the entire space. The corridors are paneled in golden oak with black marble bases. Floors are terrazzo. Ceilings are of acoustical tile generally and attached bench seating is adjacent to the interior courtyards.

The legislative office section of this floor is divided into perimeter offices and hearing rooms around a central service core. The office layout on the upper floors of the legislative wings for both House and Senate follow basically the same layout.

Third Floor

South Wing - As originally configured, a large centered committee room was designated for Ways & Means and sited directly above the Governor's Ceremonial office. Similar large committee rooms abutted the south corridor, and looked out to the east and west. Several small offices occupied the southeast and southwest corners. Currently housing the Legislative Administration Committee, major original spaces are intact, although finishes have been altered.

North Wing - Corresponding to the width of the exterior pavilions, two double height committee rooms with paneled wainscot, 15' ceilings and illuminated by skylights are located to the north. The one to the east was remodeled in 1986 and the one to the west is currently undergoing similar alterations, both being designed by Settecase, Smith and Doss.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 23

Fourth Floor

The only major developed space on the fourth floor apart from the legislative rooms in the wings appears to the south. As originally laid out, the room configuration is very similar to that found on the floor below, and was originally ceded to the Oregon State Police. Currently, the space has been partitioned and remodeled but unchanged spatially.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 24

CHRONOLOGY OF ALTERATIONS

1. Expansion of Ventilating System
J. Donald Kroeher, Portland, consulting engineer
Plans dated: 9-27-48

Required installation of new ductwork, intake grills, changes in corridor height on the third floor to 9 feet, and 8 feet on the fourth, plus additional soffits.
2. Creation of Visitor Information Center
Ralph Appleman, Portland, architect
Plans dated: 6-6-60

Sponsored by the State of Oregon and West Coast Lumberman's Association, the center was located on the north/south axis directly adjacent to the rotunda on the first floor, and occupied spaces formerly used by the Board of Control. The wood paneled space featured a wood mural on the west wall, acoustical tile ceilings, recessed lighting, and built-in seating.
3. Alteration to House Committee Rooms and Lounge (west wing)
In-house project, Department of Finance and Administration
E. F. Gilstrap, architect
Plans dated: 8-5-60

On the second floor in the legislative office wings the Speaker's suite was subdivided, as was the large room to the south. On the third floor of the same wing, the former House Committee Room suite was altered into one large space serving as the House Lounge. A kitchen was installed at the north end.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 25

4. House and Senate Chamber Relighting

Francis Keally, architect
Joseph R. Loring & Assoc., consulting engineers
Svend W. Bruun, consulting illuminating engineer,
all of New York
Plans dated: 9-2-64 (revised)

Recessed spot lighting was installed in the ceiling of the House and Senate Chambers.

5. Installation of Air Conditioning

Carlin & Sherman, Salem, architects
Plans dated: 7-17-68

This major alteration required removal of some existing ductwork, partitions, and suspended plaster ceilings. Chases were installed around perimeter structural columns and behind the rotunda walls. Some marble and wood trim removed but reused. The system is essentially unseen. Radiators were removed and replaced with fan/coil units. Plaster ceilings were replaced.

As part of the same project the garden maintenance building on the East Park grounds was expanded to the south.

6. Alterations to the Secretary of the State's Office (east wing)

Stuart B. Mockford, Oregon City, architect
Plans dated: 8-23-68

Designed to alter the Elections Division in the Secretary of State's Office, north elevation, east wing, the plans called for removal of existing partitions, addition of new partitions, and alteration of wall finishes.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 26

7. Rotunda Stair Balustrade
Carlin & Sherman, Salem, architects
Plans dated: 10-7-68, revised July 1975
This unrealized proposal involved design development for hand rails to be installed on the rotunda stairs. At least six baluster designs were proposed.
- Also included in the submission was a scheme to install ashtrays and curved benches in the rotunda.
8. Alteration to the Ground Floor Coffee Shop
Stuart B. Mockford, Oregon City, architect
Plans dated: 12-3-68 9 (revised)
- Essentially a remodeling project.
9. Ground Floor Alteration (west wing)
Carlin & Sherman, Salem, architects
Plans dated: 6-20-70 (revised)
- The original configuration of the west wing was impacted by this project, whose purpose was to provide additional legislative offices. Most existing partitions were demolished and a system of perimeter offices around a center core of double row offices was established. At this time the Blue Room banquet room was created close to the coffee shop.
- In the east wing, south side, a media center was created, while to the north, existing partitions were demolished to accommodate mail and supply rooms, plus bill storage.
10. Major Interior Alterations
Carlin & Sherman, Salem, architects
Morrison Funatake & Assoc., mechanical engineers
Klawe Mehlig & Assoc., electrical engineers
Plans dated: 11-30-71
- This project significantly altered a number of departmental spaces in the Capitol. On the south elevation of the west wing (first floor) the original

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 27

vault was removed and all partitions demolished. New bathrooms, and perimeter offices with central service core were installed. A new reception desk, new ceilings, and floor and wall coverings were provided.

On the first floor of the south wing, prior to its incorporation into the new additions, all partitions were demolished, and similar small perimeter offices with a core of double rank windowless partitions were constructed. Original vaults were removed and new ceilings, floor coverings, trim and wall surfaces provided.

On the south elevation, east wing, the Legislative Revenue offices were created. One large hearing room remains spatially, but all finishes have been replaced, including ceilings, floor coverings, trim and wall surfaces.

On the third floor, the previously-altered House Lounge was partitioned.

On the fourth floor, the House Lounge was relocated from the third floor, including the kitchen. The corridor and interior partitions were demolished.

At the same time, the fourth floor Senate Office wing configuration was altered, and the corridor partially eliminated.

In the south wing, spaces remained but all partitions were demolished and finishes removed. New ceilings, floor and wall coverings and trim were added.

11. Legislative Assembly Media Project
Carkin & Sherman, Salem, architects
Plans dated: 12-3-74

This project altered Room 315 to accommodate TV monitors and other electrical needs to serve the media. 1' x 4' fluorescent panels were installed on the ceiling.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 28

12. Remodel of Rooms 221, 211A, 212 and Reception

Second floor, west wing, House offices
Carkin & Sherman, Salem, architects
Plans dated: 12-16-74

Alterations to Speaker's offices. Corridor eliminated as walls expanded to the east. Wainscot in offices removed and replaced with new. Suspended ceilings, new floor coverings, wall surfaces and trim added.

13. Additions of South Elevation Legislative Wings

Wolf Zimmer Gunsul Frasca with Pietro Belluschi
Plans dated: 10-8-75

Previously discussed in the text.

14. Second Floor Terrace, New Addition

Mitchel Associates, Portland. Landscape architects
Plans dated: 7-8-76

Paving and planting scheduled for the outdoor terrace.

15. Ground Floor - Emergency Services

Lawrence H. Hite, Portland, architect
Plans dated: 8-19-76

Addition of corridors, partitions, and other finishes to area north of mechanical rooms in the former storage area.

16. Post-addition Capitol Remodel

Zimmer Gunsul Frasca Partnership, Portland, architects
Plans dated: 11-8-77

Remodel of Treasurer's offices on first floor, including new partitions, ceilings and finishes. Remodel of ground floor south wing. Removal of partitions, construction of ramp to new parking garage. Alterations designed to accommodate mail and bill rooms and copy center. New ceilings, floor and wall surfaces provided.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 29

17. Capitol Re-roofing
Zimmer Gunsul Frasca Partnership, Portland, architects
Plans dated: 2-15-79
- All of the original quarry tile roofing was removed and a new built-up bitumen roof was laid. Also, flashing was replaced around the parapet and dome.
18. Governor's Staff Offices Remodeled
The Amundson Associates, Springfield, architects
Plans dated: 5-12-80
- Minor changes to the south elevation offices, west wing, formerly altered by Carkin & Sherman. On the second floor Governor's suite, the former receptionist office to the west from the Governor's Reception room extensively altered. New partitions, light fixtures and finishes were added.
19. Fire Alarms System Installation
Peterson Associates, engineers
Plans dated: 7-14-80
- Provided new fire alarm system throughout the Capitol.
20. Mineral Display Cabinet Installation
Settecase, Smith & Doss, Salem, architects
Plans dated: 6-14-82
- On the first floor on the east wall of the Governor's Staff wing, a former rectangular opening, originally servicing the Cigar Shop, was infilled with a tempered glass and anodized aluminum display case 10' 1/4" wide, projecting 11 1/2" from the wall on the corridor side.
21. Ground Floor Alterations
Zimmer Gunsul Frasca Partnership, Portland, architects
Plans dated: 11-8-77
- In the east wing, the former Legislative office's were changed to accommodate Facilities Services. The central office pod was eliminated and the space

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 30

enclosed. Other perimeter offices serve Facilities & Security staff.

In the west wing, the former supply room was altered to serve expansion of the Secretary of State's offices.

22. Exterior Cleaning
Samuels & Clay, Coos Bay, architects
Plans dated: April 1986

This project provided for the cleaning of all exterior marble surfaces on the original Capitol Building.

23. Alterations to Hearing Room 343
Settecase, Smith & Doss, Salem, architects
Plans dated: 5-9-86

Floors were carpeted, wall surface finishes changed, a new picture rail was added. Perimeter suspended ceilings added. Dominant centered skylight opening partially obscured by series of hung fabric panels.

24. Alterations to Hearing Room 357
Settecase, Smith & Doss, Salem, architects
Plans dated: 1-5-88

In progress, but similar to alterations to Hearing Room 343.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Period of Significance

Significant Dates

Architecture
Art
Community Planning and Development

1935-1938

1938

Cultural Affiliation

N/A

Significant Person

Francis Keally

Architect/Builder

Trowbridge & Livingston with Francis Keally
Whitehouse & Church, Oregon Associates

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

APPLICATION OF THE CRITERIA FOR EVALUATION

ANTECEDENT OREGON STATEHOUSES: THEIR SETTING AND ARCHITECTURAL TRADITION

LAYING THE GROUNDWORK FOR A NEW CAPITOL: SELECTING A SITE AND SETTING FORTH THE SCOPE OF DEVELOPMENT

SELECTING A CAPITOL ARCHITECT: THE NATIONAL COMPETITION

THE NEW CAPITOL COMPLETED: DISTINGUISHING FEATURES OF ITS DESIGN AND DECORATION

SUMMATION

LANDSCAPE DEVELOPMENT: PREPARATION FOR EXPANDING THE CAPITOL MALL

FRANCIS KEALLY, F.A.I.A. (1889-1978)

END NOTES

LIST OF COMMITTEES, ADVISORS, ARCHITECTS, ARTISTS, AND CONTRACTORS ASSOCIATED WITH THE OREGON STATE CAPITOL RECONSTRUCTION PROJECT

LIST OF ILLUSTRATIONS

NOTES ON THE SCULPTORS AND MURALISTS

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:
See discussion of major records groups under List of Sources.

10. Geographical Data

Acreege of property 14.49 Salem West, Oregon 1:24000

UTM References

A

1	0
4	9
7	9
6	0

4	9	7	6	0	4	0
---	---	---	---	---	---	---

Zone Easting Northing

C

1	0
4	9
7	4
4	0

4	9	7	5	9	6	0
---	---	---	---	---	---	---

B

1	0
4	9
7	8
6	0

4	9	7	5	8	0	0
---	---	---	---	---	---	---

Zone Easting Northing

D

1	0
4	9
7	5
2	0

4	9	7	6	2	0	0
---	---	---	---	---	---	---

See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification The nominated area of 14½ acres encompasses the Oregon State Capitol, its park grounds on the east and west and its north plaza, or sunken terrace, which was the original unit of the lengthy formal approach around which the Capitol building group later developed according to plan. The nominated area, all developed by October 1938, encompasses the traditional site of Oregon capitols since the Territorial period. It also contains commemorative works of art and landscape characteristics which contribute to the significance of the property. The area encompasses the last portion See continuation sheet of the historic public square at the center of the town plat to remain in open space. See more detail under Section 8.

11. Form Prepared By

name/title Elisabeth Walton Potter (Sections 8, 9 and 10) & James M. Hamrick (Section 7)

organization Oregon State Historic Preservation Office date April 12, 1988

street & number 525 Trade Street SE telephone 503/378-5001

city or town Salem state Oregon zip code 97310

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 1

APPLICATION OF THE CRITERIA FOR EVALUATION

The Oregon State Capitol in Salem is a landmark of Modernistic design based on Classical architecture. Constructed with assistance of the Federal Emergency Administration of Public Works (P.W.A.) at the height of the Depression, it was completed in 1938 as a replacement for the old Statehouse, which had been destroyed by fire in 1935. The Capitol was the central and original feature of a government building group which developed, according to plan, around the mall which formed a lengthy formal approach from the north. Constructed of reinforced concrete, the building is distinguished by angular, unadorned exterior elevations and a massive, ribbed lantern--all sheathed in brilliant white Vermont marble. The new "Stripped Classical" Capitol was strikingly modern at the time of its dedication. It won acclaim for the architect, Francis Keally, who was associated with the New York firm of Trowbridge and Livingston for purposes of the national design competition. The simple elegance of its design and its superior finish work continue to draw admiration in the present day.

While the Capitol is a component of a larger designed landscape, almost all development on the mall followed at a later date. Only the State Library, funded as part of the Capitol Reconstruction Project, was erected concurrently. The Library Building was not complete and opened for use, however, until 1939. The historic period of significance chosen for the nomination, therefore, spans the four years which encompassed the Capitol's planning, design and construction. For the same reason, the area proposed for nomination is confined to the Capitol Building, its immediate grounds on the east and west containing certain commemorative statuary contributing to the significance of the property, and the north plaza, which extends from the Capitol steps across Court Street to include East and West Summer Streets for the length of one block and the sunken terrace between the two rights of way. The north plaza was the key element of the revolutionary north-facing axial plan of the new Capitol. It was an integral part of the accepted design and was brought to completion as the new building was dedicated. The total extent of the nominated area is approximately fourteen and a half acres.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 2

Under the category of architecture, the Oregon State Capitol meets National Register evaluation criterion C as the foremost example of Modernistic architecture in the state. More important, it was a building nationally recognized as one of the modern American capitols which departed from stale historicism while at the same time integrating a traditional plan with functional design. Artists of national reputation collaborated in the winning design and were employed at the recommendation of the architects to produce the sculptural relief and paintings of a taut and finely wrought decorative program. Thus, the Capitol meets criterion C secondarily for the high artistic values represented in the work of Ulric Ellerhusen, Leo Friedlander, Barry Faulkner, and Frank Schwarz.

The nominated property also meets evaluation criterion A as the foremost community planning and architectural development project carried out under State and Federal auspices in Oregon during the Great Depression. The State Capitol Reconstruction Project, like so many P.W.A. projects of its day, arose in an atmosphere of emergency and evolved as a confident vision of the future. It is doubtful that a project of such scope, involving the acquisition of entire blocks of land, demolition of some of the city's substantial residences and the rearrangement of streets, could have been undertaken with the State's resources alone. Yet, from the outset, the project was faultlessly shaped by the State Board of Control acting in cooperation with the Legislature and the State Planning Board. Long-range needs for administrative office space were assessed in all the branches and departments of State government. Planners and citizen advisors engaged in a momentary debate over selection of a site. Principles for design of a capitol group were laid down with benefit of counsel from leading figures in business and the professions, including most particularly, Portland architect Jamieson Parker, Chairman of the State Planning Board's public works committee, and Seattle architect, Carl F. Gould, F.A.I.A., who served as technical advisor through the phase of design competition. The Portland firm of Whitehouse and Church was selected as the Capitol architects' local associate.

For the duration of the project, the State Capitol Reconstruction Commission performed steadily its duties of general coordination, establishing the jury of award, overseeing land

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 3

purchase and controversial condemnation proceedings, and letting contracts for all manner of work ranging from excavation for the foundation to the supply of interior furnishings. The success of the Oregon State Capitol in artistic terms owed materially to the will of this appointed body to uphold the proposed scheme in every particular.

The immense and multifarious effort poured into rebuilding the Capitol in the years 1935 to 1938 produced not only a modern statehouse of monumental rank, it provided a physical plant for governing and lawmaking which proved to be enduringly serviceable. This nomination, based on the premise of high architectural and artistic values, does not imply the legislation wrought within the chambers and committee rooms from 1939 onward is less important than the act of creating the setting. Actions of executive and legislative branches of government while housed in the new Capitol were commenced less than 50 years ago, however, and, under National Register guidelines, may be evaluated in a separate context at a future date.

Since its completion, the Capitol has been maintained, generally, with due appreciation of its character-defining features by the Oregon Legislative Assembly through the Legislative Administration Committee. The most conspicuous indication of the Legislature's respect for the continuum of statehouse development at the head of Willson Park was the expansion project undertaken in the period 1975-1977. It added needed office space and hearing rooms to the Capitol's south elevation. Block-like wings of comparable scale, compatibly styled and sheathed in matching Vermont marble, were designed by Wolff, Zimmer, Gunsul, Frasca Partnership of Portland to be fundamentally subordinate and distinguishable as additions by their set-back from the main volume. The essential integrity of the Capitol design is undiminished by the south wings. Francis Keally periodically conferred on matters pertaining to later mall development until his death in 1978.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 4

**ANTECEDENT OREGON STATEHOUSES:
THEIR SETTING AND ARCHITECTURAL TRADITION**

To appreciate fully the stripped-down modernism of Oregon's Capitol of 1938, it is useful to picture the building's antecedents which had been erected at the head of Willson Avenue in the center of Salem in 1853-1854 and, later, in the period 1873-1876. It will be seen that, for all its cleanness of line, the modern Capitol was not an entirely radical replacement. It was crowned by a drum-like lantern, a Modernistic version of the lanterns and domes which had graced American capitols since the 19th Century.

The capital city of Oregon is situated predominantly on the east bank of the Willamette River in a broad and fertile alluvial plain bracketed by the Cascade Range on the east and the Coast Range on the west. Snow-capped peaks of the Cascades are a distant backdrop to timbered areas which, here and there, border Salem at closer range. The outlying countryside is generally level, particularly to the north and east, and is ideal for cultivation and settlement, both of which developed steadily from the time the town was founded by disbanded Methodist missionaries in the 1840s.

The original plat of Salem was laid out in 1846 by William H. Willson, a former lay member of the Methodist Mission. It was a grid pattern in which east-west streets extended at a right angle to the river. The core grid, therefore, is skewed slightly to the southwest from true north because the Willamette completes a gentle curve from east to north near the outfall of Mill Creek, a stream which had attracted the missionaries to the location in 1840.

Distinctive characteristics of Willson's plat were its broad avenues 99 feet in width and generous blocks approximately 300 feet square. At the heart of the plat was the larger of two public squares, a continuous open space three blocks long early known as Willson Avenue. Around it, the important institutions of the town were situated, including the Methodist Church and the Methodists' Oregon Institute, which became Willamette University. Government buildings which initially stood at east and west ends

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 5

of Willson Avenue eventually would proliferate and evolve to fill all but one block of the central public space set aside by the platter.

In the days before flood control on the Willamette, town promoters were pleased to point out that the gradual grade from the eastern outskirts westerly toward the river made for good drainage.¹ In the east-west axial arrangement of government buildings on Willson Avenue, the subtle slope of the land meant that the Territorial and State capitols at the head of the park, or "avenue" were slightly elevated above the site of the Marion County Courthouse at the west, or lower end. Yet, even after 1876, when the State Capitol dominated other government buildings in mass as well as siting, the Capitol was supported by clock tower, cupola, belfry and spire. The arrangement of these prominent religious, educational and public buildings was symbolic, perhaps, of the necessary interactions of a close-knit society taking root on the frontier.

From the time Oregon was declared a Territory of the United States in 1848, controversy surrounded the subject of locating the seat of government at Salem. Vying for status with the Methodist townsite was Oregon City, which had been the seat of the Provisional Government. Even after Congress confirmed Salem as Territorial capital in 1852, there was an attempt to relocate the government to Corvallis.

While designation of the capital was disputed by supporters of the contending Willamette Valley settlements, the Territorial Legislature met in Salem, generally, from 1850 onward. In 1853 the Territory entered into agreements with local contractors to erect a permanent statehouse, which was to be situated on Block 84 of Willson's plat at the head of the long central square, or "avenue." The partially completed building was occupied briefly by the Legislative Assembly in December, 1854. But the following year, the legislators removed to Corvallis. Once it was learned the Federal government would not authorize expenditure of monies appropriated for construction of public buildings at any place but the Territorial capital designated by Congress, the legislature returned to Salem and reconvened in the statehouse.² On the night of December 29, 1855, after having been in use scarcely a month, all told, the frame building burned to ruins.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 6

A formal inquiry into the cause of the fire failed to prove what was suspected: the statehouse, together with the Territorial library and furniture, was thought to have been destroyed in an act of arson.

Oregon's first permanent statehouse had been a two-story, temple-fronted building in the prevailing architectural style of the day: the Greek Revival. Rectangular in plan, it was oriented longitudinally, with its pedimented portico facing west onto the open space of Willson Avenue. While no documentary view was made of the building while it stood, the legislative record gives a clear enough description of its general character. Its gable roof was to have³ been surmounted by a lantern, or cupola, which was never built.

As initially planned, the statehouse was to have been constructed of smooth-dressed ashlar, and its porch in the Ionic order was to have been formed of columns and antae, or pilasters at the ends of the main walls. A stone foundation, in fact, had been laid for the building by Charles Bennett in 1853.⁴ A. W. Ferguson, one of the statehouse commissioners superintending construction, submitted his bill for drafting plans, specifications and detailed drawings in the Ionic order in December, 1853. Abruptly, in an apparent effort to stay within the limits of the aggregate appropriation of \$50,000, the Legislative Assembly passed a resolution changing the material of construction to wood and the style of the Classical columns to the more simply rendered Doric order. Accordingly, Ferguson drafted new plans, drawings and specifications "in the Grecian Doric order of architecture," and they were carried out in all but certain of the finishing details by principal contractor William H. Rector.⁵ Though exceedingly short lived, the Territorial building had nonetheless commenced a Classical tradition for Oregon statehouses.

For the next 20 years, which included the transition to Statehood in 1859, the Oregon Legislature convened in rented rooms in commercial buildings near the Salem riverfront. The primary locations were the Nesmith Building and the Holman Building located at the southwest and northwest corners, respectively, of the intersection of Commercial and Ferry streets. Neither building stands today.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 7

In 1872, the State Legislature appropriated funds to erect a new statehouse on the traditional site at the head of Willson Avenue. Construction was commenced in 1873 and was substantially complete by 1876. The second statehouse, too, was Classically inspired, but it reflected a widely revived interest in monumental architecture of the Italian Renaissance. Not only did it employ the Roman Corinthian order and arched openings, it was far more massive. To contain all the departments of government as well as the legislature and officers of state, the building was three stories in height and had a cruciform plan, the long axis of which extended north to south the length of 264 feet. Minor arms, or projecting entrance sections were centered on east and west facades. Walls were constructed of brick above the ashlar ground story of native Oregon sandstone from the Umpqua region. Upper stories were trimmed with limestone and ultimately were given a stone grey finish overall. The low, double-pitched roof had a modillioned cornice, raked at north and south gable ends.

Formally organized exterior elevations of the Statehouse were treated with the depth of surface ornament and pronounced horizontal and vertical divisions between stories and structural bays which so characterized the High Victorian Italianate style. Above the rusticated ground story, continuous strip pilasters rose to the cornice, where they were terminated by Corinthian capitals. Imitating palace architecture of the Italian Renaissance, third story windows having segmental arch heads and hooded lintels with triangular pediments varied in detail from those of the main story over which they were superposed.

When the Salem City Council authorized vacation of Summer Street at the west front of the statehouse in 1880, the 99-foot right of way became part of the capitol grounds in accordance with the Legislature's request. In 1887-1888, when the grand staircases and pedimented porticoes supported by colossal Corinthian columns were added to east and west entrances, the strong axial approach to the west front was further enhanced. It was not until 1893, however, that the new statehouse was crowned with the dome called for in the original design by the Portland firm of Krumbein and Gilbert.⁶ Including additional appropriations for the final improvements, the new statehouse was thus complete at a total cost close to the original estimate of \$550,000.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 8

Resting on an arcaded drum and surmounted by an outlook, or observation cupola, the copper-clad dome echoed, as did those of so many statehouses across the country, the dome which Thomas U. Walter added to the nation's Capitol in the 1850s. The design of such domes, of course, ultimately was derived from Renaissance archetypes. There being no other superstructure like it in Oregon, the statehouse dome became a symbol of state government. Functionally, however, its purpose was to admit light to the rotunda, or central circulation space at the crossing of opposing axes of the building. Owing to the structural support system required for its addition, the dome was at once the feature which most distinguished the statehouse and the principal means by which the building happened to be destroyed beyond recall after nearly 60 years of service.

On April 25, 1935, a fire started in the basement of the east wing and quickly spread to piles of old records in wooden storage boxes. As the strong updraft in the hollow columns enclosing the dome's eight supporting steel lattice girders pulled the flames through the rotunda to upper stories, the core of the building was rapidly engulfed in flames. The dome inverted and collapsed into its well. Despite the efforts of the Salem Fire Department, the building could not be saved. Volunteers succeeded in removing a miscellany of furniture and records.

Oregon's early capitols followed conventional patterns for the statehouses of their day. In the original capitol of the 1850s, a simple, rectangular temple form, the upper and lower bodies of the legislature were housed in chambers on separate floors. In the statehouse of the Victorian era the House and Senate occupied chambers on opposite ends of the main story, which was the second level, or premier étage. Through its form and decorative program, the capitol of Justus Krumbein and W. G. Gilbert vaunted the State, not by allusion to Oregon attributes, but by recalling the legislative heritage of the Roman Republic and the splendor of the Renaissance. Externally, there was but one heraldic emblem to proclaim the building's particular location. On the ceremonial west front, in the pediment of the portico, was displayed the seal of the State of Oregon.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 9**LAYING THE GROUNDWORK FOR A NEW CAPITOL:
SELECTING A SITE AND SETTING FORTH THE SCOPE OF DEVELOPMENT**

Because of provident action taken early in the administration of Governor Charles H. Martin, the process of planning for future development of a capitol in Salem already had begun when the old Statehouse burned on the night of April 25, 1935. Two days after the fire, representatives of the State Planning Board which had been created by legislative act but three months before were "summoned into conference" with the State Board of Control to consider disposition of the foundation and lower walls of the ruined building. The newly-formed board also was asked at that time to accelerate its schedule and recommend a program for development of a new capitol building, or buildings, within six months. The State Board of Control was, in effect, the government's executive committee, made up of the Governor, Secretary of State and State Treasurer. The nine-member State Planning Board was headed by Ormond R. Bean. Portland architect Jamieson Parker, who was promoted from Associate to State Director of the Federal Housing Administration in the ensuing six month period, held a key position on the board as chairman of the public works committee. Parker's committee, with the help of an employed consultant, took the lead in preparing the general plan for rebuilding which was presented in a final report to the Governor and the Legislature the following October.

Initially, there had been regret at the loss of the history and tradition represented by the Statehouse of 1876, particularly among the citizenry of Salem whose community was directly affected. The population of the capital city was approximately 26,000 in 1935. It soon dawned on State officials and community leaders that "out of the ashes of the old there might arise something better and finer."⁸ Because there had been talk of rebuilding the capitol in Portland, the state's metropolis, or even in Bend, in central Oregon, few issues pertaining to capitol reconstruction stirred debate so much as the selection of a building site.

The fundamental conclusion of the State Planning Board was that a site of adequate size must be secured to provide both accessibility and the flexibility for expansion. To meet the

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 10

needs of the future, the Planning Board envisioned a formal building group with an open vista, or ceremonial approach in the spirit of the City Beautiful Movement so effectively launched in America by the World's Columbian Exposition in Chicago in 1893. This was the kind of development which had been grandly planned for the Washington State Capitol and partially carried out between 1912 and 1928. It was well recognized by the Planning Board that Oregonians were, at heart, traditionalists. What the Board sensibly recommended was a fireproof building in keeping with the state's character, "neither ultra-conservative nor ultra-modern." The Oregon State Supreme Court Building of 1913 and the State Office Building of 1930, along with the original Agriculture Building (1929) stood immediately east of the Statehouse grounds on the west and east sides, respectively, of 12th Street, the thoroughfare which also served as the main line corridor of the Southern Pacific Railroad. This group of government buildings, however, was acknowledged as more of an "accumulation" than the result of coordinated planning.¹⁰ Nevertheless, it was the investment in this real property, together with the State institutions in the outlying area, which convinced planners the capitol should remain in Salem.

Several proposed locations for siting the capitol were considered, including Bush's Pasture, a trust-held wooded estate near the central business district, and Candalaria Heights, an undeveloped hillside tract overlooking the city on the south outskirts of town. The Planning Board fixed on the 18-acre campus of Willamette University neighboring the Statehouse grounds on the south side of State Street as the most fitting site. A scheme was advanced for acquisition of the property with assistance of the Public Works Administration and calling for the cooperation of the City in relocating the university campus. Perspective renderings of a domed capitol building looking much like the West Virginia Capitol, recently completed in the image of the United States Capitol, were produced by F. G. Hutchinson, Oregon State Highway Department draftsman, to show how the Candalaria site and the Willamette University site could be developed. The latter drawing illustrated a revolutionary concept of the Planing Board, that of turning the new capitol at a 90 degree angle from the direction of the Marion County Courthouse and the United States Post Office to face north. The Post office had been inserted at the west end of Willson Park in

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 11

1902. In the manner of Cass Gilbert's design for the 1932 West Virginia State Capitol, subordinate buildings were arranged in mirror image fashion on opposite sides of an open forecourt at the capitol front. Further, in Hutchinson's sketch to show the vision of the State Planning Board, the forecourt extended across State Street, making of the old Statehouse site a sunken terrace with a rectangular reflecting pool at its center, the long axis of which was aligned with the capitol portico. Although the Willamette University campus would not be acquired in the end, the Planning Board's preferred scheme among several development options was a prefigurement of the north axial plan which ultimately was adopted.

Early in the planning process, a State Capitol Committee was formed of eight Salem citizens, including the mayor, editors of the town's two newspapers, leaders of the Chamber of Commerce, and others. This group volunteered its services to Governor Martin as promoter of an adequate capitol site. Figures had been gathered for the State Planning Board on the square footage of state capitols and their building sites throughout the country, and they were used to show that Oregon's traditional site was among the most cramped at five acres. The site of the old Statehouse measured 330 by approximately 660 feet. Addition of the adjoining Willson Park, which had been tentatively offered by the City of Salem, would increase only the long dimension of the parcel, and the result would be a site too long and narrow for suitable development of even one building. Booklets were printed and distributed "to arouse public sentiment in a larger site." The traditional site was regarded so restricted, in fact, that to provide adequate floor space in a single building, Oregonians would be forced to accustom themselves to a "skyscraper" capitol of the type lately built in Nebraska, Louisiana and North Dakota.¹¹ The promotion was effective. When members of the 38th Oregon Legislative Assembly returned to Salem for the special session called by the Governor in October, there was ample support for the appropriation of funds to acquire additional land in the vicinity of the traditional site.

The Legislature also had been encouraged to consider other factors in drafting the enabling legislation for Capitol Reconstruction. Resolutions and memorials read early in November revealed an overwhelming sentiment for a building symbolic of the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 12

state, one which was "representative of Oregon materials and industry," one which would give local artists, designers and craftsmen an opportunity to express "their knowledge and appreciation of the Oregon country." Specific references in these memorials to "carved wood murals" and portrayal of Oregon's "ancient past, its discovery and conquest, and the epic of its pioneer history" are indicative of the sponsorship of such disparate groups as the Willamette Valley Lumbermen's Association, art associations, pioneer societies, and the Daughters of the American Revolution. For fear of conflicting with the P.W.A. regulations for contract bidding, the Legislature did not pass the memorials. The message was clear, however. The state would have a "distinctively Oregon capitol."

Among the many sound recommendations for development of a suitable capitol presented by the State Planning Board and its consultant were those pertaining to selection of the architect. The Board recommended a competition among registered Oregon architects based on the system for architectural competitions developed by the American Institute of Architects. The scope of the architectural competition would later be broadened by the commission which was created in accordance with the Planning Board's recommendations to guide the development process and administer funds.

In the midst of the planning process it had been necessary to submit a grant request to the Public Works Administration, whose policy it was to allow outright grants of 45 percent of the cost of eligible projects. The Governor had been counseled by the Planning Board to make application based on the estimated cost of \$3,500,000 for a capitol building. The board pointed out that the total amount to be financed by the State would be about half the average of expenditures "for all other state capitol developments in the past 25 years, including the capitols of Idaho, Utah, Washington, Nebraska, Louisiana, West Virginia, and North Dakota." The board also recommended the State make application for a second Federal grant to cover 45 percent of the cost of acquiring additional land, specifically the Willamette University grounds.¹²

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 13

The enabling legislation which created the nine-member State Capitol Reconstruction Commission appropriated \$1,375,000 from general fund monies and provided authority to acquire land and pursue construction of a state capitol and library building. It was passed by the Senate and House on November 8 and 9, respectively, and subsequently was signed into law. The State Planning Board had laid solid groundwork in the crucial aspects of the project: site selection and general development, financing, and the manner of obtaining the best design. The new commission, its members variously appointed by executive and legislative branches as prescribed by law, held its first meeting early in December 1935 and wasted no time in carrying out its charge.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 14

SELECTING A CAPITOL ARCHITECT: THE NATIONAL COMPETITION

The State Capitol Reconstruction Commission was active for a period of slightly over three years. Essentially a lay board, the group was headed by J. A. McLean of Eugene and met much of the time in Portland for convenience in transacting business with the Public Works Administration. As the occasion required, meetings were convened in Salem. The nine members (three each appointed by the Governor, president of the Senate and speaker of the House) represented all parts of the state and included one woman, Helen Burrell Voorhies, until her retirement due to ill health. W. H. Treece was appointed in April 1937 to fulfill her unexpired term. Dr. H. H. Olinger of Salem, who represented the interests of the capital city, was elected vice-chairman of the Commission. Among the other Commission members were T. H. Banfield, prominent Portland contractor, and Robert W. Sawyer, editor and publisher of The Bend Bulletin, who served as chairman of the committee on decorative work.

The Commission was fortunate in its choice of an architectural advisor. When the group voted to announce nationwide its competition to select an architect, the Oregon Chapter of the American Institute of Architects was invited to recommend names of professionals qualified to advise in the technical matters of such an undertaking. In keeping with the practice of the Institute, none of those named by the Chapter was a resident of Oregon. The Commission chose Carl F. Gould of Seattle, founder of the University of Washington department of architecture and newly elected member of the A.I.A. College of Fellows. A Harvard University graduate who had been trained at the Ecole des Beaux Arts in Paris, Gould nourished a special interest in city planning since the time he was associated with D. H. Burnham and Company of Chicago in the preparation of municipal plans for San Francisco. He and his longtime partner, Charles H. Bebb, were consulting architects for the State Capitol Group in Olympia which had been constructed from designs by the New York firm of Wilder and White over the period 1912-1928. His contract with the Oregon State Capitol Reconstruction Commission was executed on January 2, 1936.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 15

Gould's primary responsibility as professional advisor was to write the program for the competition. This he did in accordance with duties prescribed by the A.I.A.'s Committee on Competitions. The Institute's circular of advice was aimed at fairness to competitors as well as standardization in the conduct of all aspects of competition. It was required that the program have the approval of the Institute through the appropriate subcommittee of the district chapter. The Oregon State Capitol Program of Competition published on March 5 included the statement of concurrence of the A.I.A.'s Oregon Sub-Committee on Competition, made up of Fred Aandahl, W. H. Crowell and William G. Holford.

The competition was declared closed a scant two months later, on May 22, 1936. Nevertheless, as many as 130 entries were received. A number were ruled incomplete under terms of the competition and disqualified. As Henry-Russell Hitchcock and William Seale have pointed out in their survey of state capitols in the United States, architects were willing to pursue every opportunity for work in the midst of the Depression. From across the country, firms both large and small elected to participate, including those of such wide repute as Cram and Ferguson, Harrison and Fouilhoux, Cass Gilbert, Jr., George B. Post & Sons, and Gilbert Stanley Underwood. None of the prize winners was an Oregon architect. Yet, the Oregon competitors, of which there were 20, included the state's leading firms: A. E. Doyle and Associate; Knighton and Howell (architects of the State office building group standing east of the capitol site); Lawrence, Holford and Allyn; Sutton, Whitney and Aandahl, with Herman Brookman and Jamieson Parker associated; and Whitehouse and Church. The Oregon architects were disappointed not to have had their entries exhibited, at least. Focused intently upon its primary goal, the Commission declined to make public any but the prize winning designs.

Despite widespread support for the notion of giving work to Oregon designers, there could have been no way for the jury to favor local entrants in competition. Not only did the jurors themselves remain anonymous until the awards were announced, in accordance with program requirements the entries were submitted without personal identification on the wrappings, and the identities of the competing firms were provided in unmarked

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 16

sealed envelopes which were numbered and reserved, unopened, until the judging of designs was completed.

In critical reaction to the competition published in architectural journals in the months following the award, one perceived weakness involved the cube. The enabling legislation had contemplated erection of a building costing \$2,500,000. Accordingly, the program set forth the schedule of space requirements for legislative and executive departments with the cost of construction not to exceed \$2,200,000 (\$300,000 was reserved for furnishings). It was mandatory that the cost be figured at 80 cents per cubic foot. Some complained the total cubage thus allowed limited the prospect of achieving monumental qualities in the parti, or basic scheme. Another complaint concerned the anonymity of the jury. It rankled the profession that judging was done by a jury composed predominantly of laymen. In this, as in other A.I.A.-approved competitions, the leanings of the professional members, whether toward academicism or modernism, could not be calculated in advance. Therefore, the competitor in the camp of the minority was caused a waste of labor. Ellis F. Lawrence, Dean of the University of Oregon School of Architecture, whose own firm had entered the competition, wrote a constructive note for The Architectural Record which pointed out the most serious shortcomings lay in the A.I.A. code for competitions. He proposed the code be revised to provide for, among other things, predominantly professional juries and publication of the names of jury personnel in the competition program.

Judging of the designs was carried out in Salem on May 25 and 26. The jury chairman was Portland banker E. B. MacNaughton, a graduate of M.I.T. in architectural engineering who for a time had practiced architecture in partnership with Lawrence. T. H. Banfield and Mrs. Voorhies represented the State Commission, and the professional jurymen were Walter H. Thomas, F.A.I.A. of Philadelphia and David C. Allison of Los Angeles.

After winnowing the also-rans and more carefully evaluating those designs which appeared to offer the best solutions, the jury arrived at a unanimous decision on the winner on the afternoon of the second day. Five honorable mention designs were selected also, without order of preference. The jury remained unaware of

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 17

the identities of the creators of the prize-winning designs until the envelope containing the names was opened by Supreme Court Justice J. O. Bailey in¹⁵ the presence of the State Capitol Reconstruction Commission.

The winning design, number 89, was revealed, of course, as that submitted by Trowbridge and Livingston and their associate, Francis Keally, of New York. The Commission promptly voted to award the commission to the New York firm, and in separate actions voted to award prizes of \$1,500 to each of the following: William Peyton Day of San Francisco; Walter T. Karcher and Livingston Smith, Philadelphia; and from New York, Wesley Sherwood Bessell; John A. Thompson and Gerald Holmes; and deYoung and Moscowwitz, with Karl W. Rosenburg and R. A. Oregon associated.

At the request of the Commission, the jury chairman explained the reasons for selecting the winning design, and he did so in terms of "adequate arrangement" in a building which "looked like a capitol." The public spaces were "easily reached by the people," MacNaughton said, and the rotunda, especially, gave spiritual uplift, or "stimulation," that "something that makes a person feel that¹⁶ they are in a building as against an office corridor."

On the morning following announcement of the award, the Commission assembled with the State Board of Control and other State officials at the Salem Chamber of Commerce building, where the drawings were on display. There, Walter Thomas, one of the two professional members of the jury, interpreted the winning design as one which had "a modern flavor" but one which was "based on good, sound traditional Greek thought;" it had "thickness" without being "too massive." Thomas praised the design in each of its essential aspects: plan, section and elevation. He stated it was both compact and functional, well built up in section and ideally placed on the narrow lot with its long axis east to west so that it did not crowd the space between State and Court streets.¹⁷ In observing that among the designs submitted there had been "a great deal of modernistic tendency" of the sort which had been seen in the 1933 Century of Progress Exposition in Chicago, Thomas revealed the mood of the jury. For the most part, designs in the distinctly modern camp had been

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 18

kept "on the back wall." Presumably, this would have included the entry of William Lescaze which showed the advanced modernism of the International School in its multi-storied office tower offset to the side of a sleek, formally-composed legislative wing. (A similar asymmetrical organization had been used by Holabird and Root in the North Dakota State Capitol, completed in 1934.) The design submitted by Harrison and Fouilhoux also showed the influence of the International School. It made extensive use of glass on lower exterior elevations.

The majority of entries had been strictly formal compositions with central dominant features, either domed superstructures or rectilinear masses. That of Wesley Sherwood Bessell, one of the prize winners, was a domed scheme in the early Federal style with Classical ornament. Bessell claimed to have been guided in his choice of an historic style by the program's foreword, which compared the state's topography to that of New England, the point of origin of many Oregon settlers.¹⁸ In his published appraisal of the competition, Walter Thomas explained that few of the designs had been consistently strong in plan, section and elevation, and most were deficient in some aspect of the program. Some competitors had been careless; others, some of them architects of national reputation, obviously had allowed their names to be used to help out younger, less experienced men, he said. Many of the designs failed because of inferior plot planning which cut the statehouse grounds in two and eliminated satisfactory perspective views from Court and State streets.¹⁹

Francis Keally, accompanied by George Jacoby and William Sanders of the Trowbridge and Livingston firm, attended the next meeting of the State Capitol Reconstruction Commission following the competition. The meeting was held in Portland on June 2, 1936. In keeping with terms of the competition, they nominated as their local associate an Oregon firm: Whitehouse and Church. The latter had been among the competitors. The time limit for completing construction with funds from the P.W.A. allotment was inflexible. The architects' working drawings were due, as stipulated, by the middle of September. The deadline would be met by the architects' assigning a large full-time staff to the project and working overtime. To speed construction, P.W.A. State Director C. C. Hockley suggested letting the excavation and foundation contract in advance of the general contract.²⁰

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 19

Accordingly, plans for foundation work were prepared quickly and the first work of the construction phase was awarded to R. L. Houck of Salem. The foundation was completed on October 23.

With the formalities of a national competition thus disposed of and construction underway, the State Capitol Reconstruction Commission turned its attention to securing the necessary property for realization of the accepted design. The site was substantially enlarged by a gift from the City of Salem and the heirs of William H. Willson of the easterly two acres of Willson Park adjacent to the State-owned parcel.

Without doubt, there had been a significant contribution from Carl Gould. Building upon the preliminary vision of the State Planning Board, but necessarily mindful that the Legislature had instructed the Commission to erect the Capitol on "some portion of the premises" owned by the State within the bounds of State and Court streets and 12th Street and City-owned Willson Park, Gould went beyond the normal function of a technical advisor in preparing what he described as a "presentation plan," the purpose of which was to show the advantage in obtaining additional property north of Court Street in order to "axiate" the Capitol on "what might eventually become an adequate approach and setting."²¹ Lengthy esplanades centered on the principal axes of monumental buildings are among the distinguishing characteristics of architecture in the tradition of the Ecole des Beaux Arts. Their function is to provide scope to the setting of important, large-scale buildings.

"In developing the plan lay-out," stated Gould's program for the competition, "it is suggested that Summer Street be considered as the axial approach to the Capitol building. It is possible that the state will ultimately acquire the half-blocks or full blocks on each side of Summer Street, extending a block or more north of Court Street. Competitors may assume that this additional property will be acquired, and at their discretion may include other state buildings in the group lay-out."²² Francis Keally and the firm with which he was associated had responded faithfully to this suggestion, as had the other competitors. The mandatory north frontage of the building and the assumption that only property to the north could be acquired in the future were not universally admired stipulations of the program. Dean

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 20

Lawrence felt those conditions "robbed the State of an opportunity to secure many solutions which might have more wisely used the property."²³ In any event, the north axial plan would prove to be both practical and serviceable in the long run.

Whatever the shortcomings of a large open competition, they were, in the end, unimportant. The Oregon State Capitol Competition had achieved what Gould had identified as the primary goal: "an outstanding solution." As time went on, the Capitol would, in fact, be looked upon as the technical advisor had hoped: "with an ever awakening interest by the people. . ." In striking just the right balance between the traditional and modern, the winning architects had correctly judged their client.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 21

THE NEW CAPITOL COMPLETED: DISTINGUISHING FEATURES OF ITS DESIGN AND DECORATION

Architectural competition had been a widely used method of selecting architects for capitol buildings throughout the country. Architects were selected in this manner by commissioners of Oregon's old Statehouse of 1876. Choosing the capitol architect in 1936, however, was a considerably more formal process owing to the nationwide scope of the contest and the standardized code for competitions adopted by the architectural profession. Moreover, selection of the contractors was governed by open bidding requirements so fundamental to the New Deal's Depression era national works programs aimed at reducing unemployment and reviving the economy.

Early in the administration of President Franklin D. Roosevelt, the National Industrial Recovery Act of 1933 established the Public Works Administration for purposes of constructing roads, bridges, dams, and other major improvements. Secretary of the Interior Harold L. Ickes was appointed Director of the P.W.A. Soon after the initial appropriation, construction of Federally-assisted projects under Title II of the N.I.R. Act commenced. It has been reported that, including subsequent appropriations by Congress through the remainder of the recovery period, the P.W.A. spent more than \$4,250 million on some 34,000 projects.²⁴ State and local projects, commonly enough, were planned and designed by architects or engineers in private practice, but the Oregon Capitol had the distinction of being "one of the few P.W.A. projects for which an architect was selected through competition."²⁵ In a survey of public works aided by the P.W.A. between June of 1933 and January 1, 1939, the Oregon State Capitol was illustrated as one of the best examples among 8,259 exclusively architectural projects. Oregon received its share of P.W.A. allotments. A five and a half million dollar project to span bays and estuaries along the Oregon Coast Highway with bridges of reinforced concrete was completed in the 1934-1936 biennium with grant and loan assistance from the P.W.A. In the capital city alone, projects carried out concurrently with the Capitol and State Library included a dormitory for the State School for the Blind (1936) and the Senior High School (1937). Of all the work in progress under joint auspices of the State of

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 22

Oregon and Federal government, the Capitol Reconstruction Project was by far the largest architectural and community planning undertaking.

Immediately after winning the competition, Francis Keally and his associates developed the scale model by which they determined the "final proportions and refinements" which guided the preparation of finished drawings for their scheme.²⁶ Under supervision of the Oregon associate architect, Whitehouse and Church, a detailed study of actual conditions of the site had been conducted and modifications were made accordingly. Keally's plan had been based on the idea of entering directly into the large monumental rotunda, from which traffic would flow to the various business departments on the first floor and to the executive and legislative departments on the upper floors. In the competition drawings the internal organization of a central rotunda and separate legislative chambers in opposing wings was clearly expressed on the exterior. Chief among improvements made after the competition was the addition of public entrances on the first floor, at east and west ends of the building, having corridor connections to the central circulation lobby surrounding the rotunda. In addition, lobby space in front of the House and Senate chambers was increased, and the fourth floor in east, south and west wings was provided exterior light by the addition of windows on the appropriate elevations. In the course of construction, change orders were made, both to improve the project in minor ways and to take care of problems which arose. Walter Church reported the net cost of the change orders, some 90 in all, had been \$61,000, a small amount, he observed, for a two and a half million dollar project.²⁷

Because the Oregon State Capitol is described in detail elsewhere in the application, it will be necessary here merely to characterize the building generally so that aptness of the winning architects' solution in terms of the competition requirements might be conveyed.

The design which Francis Keally produced in consultation with Goodhue Livingston and George Jacoby of the Trowbridge and Livingston firm was a four story building composed of a central cube with transverse wings and a contracted south wing. The long dimension of the ground plan was just under 394 feet; the

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 23

ultimate width was 162 feet, and the height of the main wall of the core volume above grade was 52 1/2 feet. The cylindrical tower and its pinnacle, a heroic bronze statue of a pioneer, achieved a height of 168 feet, 19 feet lower than the terminal feature of the old Statehouse.

True to the requirements of the competition, the building was constructed of fire-resisting materials. Its skeleton, or shell of reinforced concrete was to be sheathed in light-reflecting Vermont marble above a base of granite. All forms in its massing were angular or geometric, and the lines of its exterior elevations were clean and straight, from the foundation to the top of the wall. There was no interruption by string course or cornice. The architects had been aware that the north elevation, the principal facade, would be seen in shade "against a bright sky" as it was approached.

Window openings were strictly rectilinear, unframed and fitted with metal sash. The dark voids thus created contrasted sharply with the smooth marble exterior enlivened chiefly by shadow in the depth of the reveals, fretwork of pierced window grilles, and a few bold, vertical relief elements. This light and dark contrast would be heightened at night by exterior spotlighting once the building was opened. The drum-like dome, encircled by its buttress-like ribs, was not supported on arches and pendentives. Instead, it rested on the walls of the core volume, built up by a series of low geometric bases of diminishing circumference. The entrance centered in the north facade was readily evident in a splayed recess of the core mass which was the equivalent of a porch, but unsheltered. Any sense of an academic columned portico had been stripped away. The entrance itself was a colossal mullioned and metal-grilled opening with bronze doors at the base. The location of legislative chambers was apparent from ranges of windows in the facade two stories in height, set off by pilasters between the bays.

Surface ornament, the architects explained, would not be used for the sake of decoration. Instead, sculptural relief was used sparingly, only where it served the purpose of the general design, as in the sheaves of wheat, the salmon, beaver, sea otter and other emblems from Territorial and State seals which were deployed in low relief above cardinal entryways and on inset

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 24

spandrel panels. Originally, perhaps to follow the precedent of the old Statehouse, it had been planned to feature the State seal over the front entryway. Instead, the seal was rendered by Ulric Ellerhusen in bronze and centered on the floor of the rotunda. The great American eagle was joined with the intaglic lettering, "State of Oregon," to surmount the ceremonial entrance.

The north entrance was reached by two flights of low, terraced steps. In order to make the building approachable by the public, the architects proposed to avoid "the forbidding monumental flight of stairs on the exterior."²⁹ The philosophy of convenient access was carried through to the interior. The rotunda on the ground story was compact in its plan dimension but was made airy by the loft of the dome. Also, the gradual ascent of terraced grand staircases to legislative chambers on the east-west axis opened the central circulation space and gave the uplift the architects desired in a capitol.

The Governor's Office, principal department of the executive branch, was located in the "contracted" south wing directly on axis with the main entrance, but on the second floor, overlooking the rotunda. Legislative committee rooms also were located on the second floor, at either end of the principal wings, adjacent to legislative chambers, where they were accessible by elevator from all parts of the building. A public hearing room was planned in the south wing on the first floor opposite the main entrance, the architects explained, so it could be "easily filled and emptied without interference with other activities."³⁰ The hearing room space was early taken over by the Board of Control.

One of the distinguishing characteristics of the Capitol design was its provision of natural light to the interior. The rotunda was lighted by fretwork grilles pierced in the lower wall of the lantern and by skylights over the grand staircases. The legislative chambers were lighted by five tall window bays on both north and south sides. "By bringing the chambers to the outside wall, the architects said, "we could use direct window lighting, letting in daylight and sunshine on the. . . deliberations and relieving the feeling, usual in such halls, of being shut in, as in a cellar."³¹ The architects had gained full outside light for the ground floor on the south by "raising the first floor level through the use of terraces in front and a

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 25

slight excavation in the rear." As Walter Church of the local associated firm explained in a completion report addressed to the Commission: "There have been various stories circulated that the Architects did this because of their mistake in interpreting the grade levels of Court and State Streets. On the contrary, they deliberately used this clever scheme to gain the extra lighted floor. Their competition drawings show that they used the correct grades. . ."³²

The airy effect of daylight in the Capitol was enhanced in the rotunda by hard-surfaced, light-reflecting finish materials: rose-tan Montana travertine walls and Napoleon grey marble floor accented by bases of radial black marble. Black marble was used also for the low terraced ramps framing the marble staircases. Indirect electrical ceiling lighting gave a warm, diffused quality to light in public assembly spaces. Even on the interior, decorative features were used with restraint. Just as the clean-surfaced Capitol front was a foil for Leo Friedlander's colossal sculptural stelae at the base of the lower steps, so marble walls of the rotunda and golden oak and walnut paneling of House and Senate chambers effectively set off the vivid, grand-scale historical murals and other imagery painted by Frank Schwarz and Barry Faulkner.

The streamlined, Moderne aspects of interior detailing were so refined, they were Classical in spirit, and the timeless quality they imparted would allow the building to wear well in the public view. Together, the architects, artists and craftsmen blended the interior into a unified whole by judicious use of fine materials and recurring motifs such as chevrons, five-pointed stars and the double-banded grid. The latter were carried through in various forms and materials: in pierced work, painting and repoussé; in metal window grilles, bronze lighting fixtures and carpet patterns. Curvilinear profiles were strategically used to break up angularity, as in the rotunda, where the walls met in a squared curve, in sunken moldings of wood paneling, in rounded jambs of elevator openings, in reeded jambs of entrances to House and Senate chambers, and even in certain movable furniture, such as the great round Carpathian elm pedestal table in the Governor's reception room designed by the architect as a presentation piece. The table's top surface is inlaid with 40 Oregon woods forming the image of Oregon's old

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 26

Statehouse. Its pedestal, like a bundle of reeds, echos the scalloped shaft atop the dome which serves as a base for Ulric Ellerhusen's "Pioneer."

Above all, the architects had been governed in their solution, they said, by the State's "evident desire to keep the cubage, and hence the cost down." This, together with the building lot, long and narrow, offering a depth of no more than 330 feet, "indicated that a compact plan would be logical." Very quickly, the architects had ruled out the modern skyscraper in the belief the permissible cubage was not great enough. Moreover, a building eight to twelve stories in height seemed inappropriate. "Such a building might be anything--a financial or insurance building or a courthouse--but it would not be identifiable as the Capitol. We felt that it should be immediately recognized as a Capitol building by the average citizen." Because domes were so closely associated with capitol buildings in the public mind, they decided to incorporate a feature similar to a dome and yet "try to design something that would be distinctive and different." They wished to have Oregon's Capitol "stand apart from all the other Capitols."³³ Indeed it would.

The country's most recently constructed state capitols to this time had fallen into two distinct categories. The typical dome-bearing capitol was rooted in Renaissance classicism and was exemplified by the Washington State Capitol (1912-1928), by Wilder and White, and the West Virginia Capitol (1932), designed by Cass Gilbert with the help of his son, Cass Gilbert, Jr., who was to be an entrant in the Oregon competition. The Georgian style Delaware Capitol Group, as begun from the design of E. William Martin in 1931, had been rigidly conservative in its historicism. Representing a break with tradition, the capitols of Nebraska, Louisiana and North Dakota each had dominant vertical masses. Bertram Goodhue's lofty ornamental crossing tower for the Nebraska Capitol (1922-1932) and the skyscraper of Weiss, Dreyfous and Seiferth's Louisiana State Capitol (1932) were centered on symmetrical plans. In the North Dakota Capitol (1934), Holabrid and Root had offset an office tower to one side of a lower legislative wing.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 27

Henry-Russell Hitchcock and William Seale observed in their 1976 survey of American capitols that the Oregon Capitol fell "somewhere between the traditional capitol form and modern commercial architecture." With its cylindrical dome, it embodied "the full Capitol character, though pared down to the most economical simplicity." Owing to the ascendancy of the International School following the Second World War, the authors concluded, this would be the last time a state capitol would be built to incorporate the dome and legislative chambers in a balanced plan as symbols of democratic government. The Oregon State Capitol achieved balance in another important aspect of its character also. While it was monumental because of its siting and mass, in the words of the historians, "its scale remains in perfect accord with the low buildings and straight streets of the town of Salem."³⁴

Initial work under the general contract, following completion of the separately-let excavation and foundation contract, was begun on December 4, 1936, one year from the date the State Capitol Reconstruction Commission held its first meeting.³⁵ Bids had been received from contractors in Portland, Tacoma, Minneapolis, Chicago and New York. The general contract was awarded to Ross B. Hammond Company of Portland. The original project enabling legislation, it will be remembered, contemplated a capitol building costing \$2,500,000. The State's share of the cost was to be provided by appropriation of \$458,334 in 1936, 1937 and 1938, or a total of \$1,375,000. A grant from the Federal Emergency Administration of Public Works (P.W.A.) covered the balance of \$1,125,000. During its regular session in 1937, the Legislative Assembly appropriated an additional \$300,000 for the purchase of four blocks--all privately-held land north of Court Street--as a site for additional government buildings, the first of which was to be the State Library. By the same act, an appropriation of \$550,000 was authorized to cover the library building's design and construction.³⁶

When it became evident that not all of the four blocks designated in the legislation could be purchased with the new State appropriation, the Commission determined to buy all of Block 83 as the site of the State Library Building and the west half of Block 85 for purposes of carrying out the plot plan for landscape development called for in the winning design. Most of

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 28

the land was purchased by negotiation. Where property owner agreement on real value was lacking, however, the Commission was compelled to condemn several lots of³⁷ the Library site with the assent of the State Board of Control.

On June 17, 1937, the first block of marble was laid at the northeast corner of the building in the presence of a large crowd reported to be 5,000 strong. It bore the simple, intaglic inscription "1937." The corner stone laying ceremonies were broadcast to the state and nation and included among its speakers the architect, Francis Keally.³⁸ Through the ensuing year the principal contractor kept pace with an ever-pressing schedule with the support of various subcontractors. Finally, on June 18, 1938, the local associated architects, Whitehouse and Church, certified that construction was complete, and on the same day the building was accepted by the Commission subject to³⁹ inspection and approval of the Public Works Administration. Beginning early in July, following a public opening, the building was occupied while various details were finished. The remaining contracts concerned, chiefly, placement of Ellerhusen's "Pioneer" as the dome's pinnacle, placement of Friedlander's sculptural blocks before the entrance; landscaping of grounds and street widening in front of the Capitol; furnishing office and committee rooms; and installation of the murals (paintings on canvas) in the rotunda, on walls⁴⁰ of the grand staircases and in the House and Senate chambers.

Decorative works of art employing the emblems and themes of state history had been a part of the Capitol scheme from the time of the competition, and such a program was consistent with the public vision revealed during the Legislative Assembly's special session in October and November, 1935. Two East Coast sculptors, Ulric H. Ellerhusen of Towaco, New Jersey and Leo Friedlander of White Plains, New York, along with New York painter Frank H. Schwarz, had cooperated with the winning architects in the competition. The artistic concepts having been such a integral part of the basic design, the Capitol Reconstruction Commission was in support of the architects' recommendation that the East Coast artists be commissioned to carry out the work. When it appeared that Federal regulations regarding open and competitive bidding would prevent their being engaged, Robert Sawyer, chairman of the Commission's committee on decorative work, took

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 29

action. He and fellow Commission member Dr. E. C. Dalton made a pilgrimage to Washington. There they enlisted the aid of Oregon Senator Charles McNary and called upon Interior Secretary and P.W.A. Director Harold Ickes. Ickes was sympathetic and promised his approval of waiving the competitive bidding requirement in this case. The Commissioners also visited the artists, including the painter Barry Faulkner, who had become associated in the enterprise, and satisfied themselves as to the high qualifications of each.⁴¹ When the Secretary of the Interior's word was confirmed in a letter to Governor Martin, the way was clear for awarding the contracts for art work.

Despite the artists' comparatively late entry into the contract stage, preparation for elements of the decorative program was painstaking. In the spring of 1937, the two muralists, Faulkner and Schwarz, came west to visit the settings of historic events which had been chosen for them to portray. In brief notes published in the Oregon Historical Society's quarterly publication in 1940, the painters described their process of visualization. Faulkner had been escorted to Champeog, scene of the settlers' meeting in 1843 which led to formation of the provisional government of Oregon, and he reported having been "elated," on visiting the Columbia River estuary, to find "the giant driftwood along the shore" just as it had been described in Join Boit's log of the Columbia when the great river of the west was discovered by Captain Robert Gray in 1792. Of John McLoughlin, long-time chief factor of the Hudson's Bay Company Columbia District, Faulkner found little inspiration at the site of Fort Vancouver, which was not as yet a developed unit of the National Park System. However, he claimed to have gained an impression of the leading figure of the fur trade from a visit to McLoughlin's house in Oregon City, then undergoing restoration with the help of New Deal works programs.

The various settings he visited were to find expression in Faulkner's three major works in the Capitol. For the rotunda there were "Captain Gray at the Columbia River" and "John McLoughlin Greeting Marcus and Narcissa Whitman at Fort Vancouver." Faulkner's "Champeog Meeting," displayed above the speaker's desk in the House of Representatives, was a dramatic composition with deep perspective. It captured the moment when, according to tradition, the two French-Canadians, Lucier and

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 30

Matthieu, lined up on the side of those favoring civil organization and thus tipped the balance of the vote. Several of the painter's likenesses of those known to have participated in the settlers' meeting were based on photographic portraits of the subjects made long after the historic event. Included among them, at the center foreground, was acting provisional government secretary, William H. Willson, on whose plat the Capitol was centered.

The principal works of Frank Schwarz were "Lewis and Clark at Celilo Falls on the Columbia" and "The Great Wagon Train at The Dalles," two of the murals in the rotunda. His "News of the Admission of Oregon into the Union" was displayed behind the president's desk in the Senate chamber. The artists spent months of study to ensure accuracy in the details of their compositions, though, of course, the scenes were entirely conjectural. Both muralists read Oregon history and visited the great library and museum collections in New York. To enrich his murals of Lewis and Clark and the Oregon Trail immigrants, both set in the vicinity of The Dalles on the Columbia River, Schwarz consulted authorities on western life and local historians as well. He made a close reading of the explorers' journals for references to clothing and implements. It was "a pretty safe guess," he concluded, that "the nine young gentlemen, whom Clark brought with him from Kentucky, carried their Kentucky rifles." Among the objects of Schwarz's study at the renowned Mercer Museum of early American handcrafts in Doylestown, Pennsylvania was the Conestoga wagon, then generally understood to have been the common vehicle of Oregon Trail pioneers.⁴²

The value of Sawyer's contribution to the decorative program scarcely can be overstated. Of all the Commission members, it was he who was well versed in the history of the state. In the important business of selecting subject matter for the murals and drawing a list of names of illustrious historic figures significant in the state's development to be painted on friezes in the House and Senate chambers, he consulted with his associates in the Oregon Historical Society, including, most notably, his good friend Lewis A. McArthur, the state's original place-name lexicographer. It was a propitious collaboration. The artists, all of first rank through notable commissions and prizes, had been trained in the Beaux Arts tradition which

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

RECEIVED

JUN 27 1988

NATIONAL
REGISTER

Section number 8 Page 31

predominated in the art schools of New York and Chicago earlier in the century. Except for Ellerhusen, each had studied abroad also, at the American Academy in Rome or the Ecole des Beaux Arts in Paris. Sawyer shared their artistic vision and guided well the selection of momentous events to match the heroic scale of the art. Formation of Oregon's provisional government (1843) and the achievement of statehood (1859) were most appropriate themes for commemoration in the Senate and House. In the rotunda, where once it had been tentatively considered to fill the entire wall space with frontier imagery, Schwarz and Faulkner painted, instead, their four well-proportioned horizontal compositions (11 x 26 feet in size), one filling the coved contour of each corner above the dado. The scenes represented were at once highly idealized and instantly recognizable to Oregonians. Their arrangement, encircling the rotunda, possibly echoed faintly the cyclorama, a popular early-day device for displaying panoramic paintings, but these colorful strips of history were in no sense banal. In fact, they might have been Classical friezes, such was their clarity and orderly array. To complete the symbolism appropriate to a democratic statehouse, Dr. H. B. Alexander, a Scripps College philosopher, was selected to compose noble sentiments based on Plato's Republic which were inscribed in the rotunda, on the breast of the balcony of the Governor's suite, and on the exterior at either side of the main entrance. Alexander had drawn notice in recent years for the inscriptions he composed for Goodhue's Nebraska State Capitol (1932) and the Science and Electricity Buildings of the Century of Progress Exposition in Chicago (1933).

Formal dedication ceremonies took place on the front steps of the Capitol on the afternoon of October 1, 1938. The new building was formally presented to the State on behalf of the Capitol Reconstruction Commission by J. A. McLean, its chairman, and was accepted by Governor Martin, who called upon the audience to "appreciate and understand the symbolism of the great building being dedicated to public service." The ceremonies had been planned by the Dedication Committee to coincide with the Governor's 75th birthday anniversary.

The dedicatory address was delivered by Leslie M. Scott, a prominent figure on State boards and commissions, newspaper publisher and respected historian. In two years' time Scott

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 32

would be serving in the new Capitol as State Treasurer. Recounting the great events in Oregon history and government, he too remarked on the symbolic meaning of the occasion:

This new statehouse is more than of stone and mortar, rather it is of spirit. It contains the emblems of hundreds of years of mankind's strivings westward. These streamlined walls, surmounted by a pioneer, symbolize an American trend that is significant of new world progress. This great house marks a goal of individualism, of local self-government, against the ever-recurring pressure of mass despotism. . .

John Quincy Adams, Oregon's boundary diplomat, eloquently bespoke the grandeur of this dedication: 'Westward the star of empire takes its way.'⁴³

Following the ceremonies, Governor and Mrs. Martin received the official party and the public in the second floor suite. His term of four years drawing to a close, Charles H. Martin had earned the satisfaction of bringing to conclusion the project which had been a leitmotif of his administration.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 33

SUMMATION

By any measurement, the Oregon State Capitol Reconstruction Project was a remarkable achievement. It had produced a public building of suitable monumentality, equipped and furnished within the allotted budget within three years of its authorization by the Legislature. Moreover, a State Library was due to be opened as part of the project within months of the Capitol's formal dedication. The project was successful in both functional and artistic terms. The scope of the effort was unparalleled in Oregon architectural history. It involved the cooperation of City, State and Federal governments, a nationwide architectural competition, legal proceedings for land acquisition, management of a multitude of contracts, and the production of fitting works of art in leading studios of the country. It had tested the standard code for competitions adopted by the American Institute of Architects and pointed up the need for renewed work to eliminate technical problems.

Wisely, the State Capitol Reconstruction Commission was not distracted by the inevitable controversies over selecting a site and architect. Its progress, though sometimes hampered by red tape, was nonetheless sure. The Governor and heads of the House and Senate had made their appointments well.

The Capitol, including its ceremonial approach, was the instinctively appropriate creation of well qualified professional architects, advisors and artists, working in concert toward the common goal. The impetus for its construction came at a time of severe economic depression. Its realization called for stirring idealism or, at the very least, confidence that the nation, and Oregon in particular, remained a land of opportunity. From the earliest planning stages, citizens and legislators had wanted the Capitol to represent the historical events and natural resources which had shaped the state's destiny. In its Modern Classical form, sparingly decorated with emblems of statehood and national identity, the Capitol was a metaphor revealing the hopeful times in which it was built. Whereas the style of the old Statehouse recalled the Roman Republic, the new Capitol seemed to hark back to an idea of ancient Greek thought pointed up by the inscriptions at its entrance. In Plato's Republic, the state was

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

National Register of Historic Places Continuation Sheet

Section number 8 Page 34

ruled by reason and promoted the virtue of its citizens. The
result was harmony and order.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 35

**LANDSCAPE DEVELOPMENT:
PREPARATION FOR EXPANDING THE CAPITOL MALL**

In addition to the Capitol Building, several related landscape elements are counted as separately contributing features of the nominated area. These are as follows: 1) the set of colossal sculptural stelae commemorating the Lewis and Clark Expedition and Oregon Trail migrations carved by Leo Friedlander and situated at the base of the Capitol's front steps, 2) the north plaza, or sunken terrace opposite the front of the Capitol, including street rights of way on east, south and west sides comprising a total area of 3.42 acres, 3) the Capitol grounds, an area of 11.07 acres containing the last vestige of historic Willson Park remaining in public open space, 4) "The Circuit Rider," an heroic bronze equestrian statue produced by noted American sculptor Alexander Phimister Proctor which has been associated with the Capitol site since its installation there in 1923, and 5) the Breyman Fountain, a memorial to pioneers erected in 1904 on the west axis which led to the front of the old Statehouse.

Objects in East Park important in the Capitol's history are the statues of Dr. John McLoughlin and the Reverend Jason Lee which are duplicates of bronzes in Statuary Hall in the nation's Capitol, and a grouping of column sections from the old Statehouse of 1876. However, because these features represent commemorative activities post-dating the historic period of significance chosen for this nomination, they are not counted as contributing features at present. Their significance is nonetheless verified by inclusion in the discussion.

The grounds of the Oregon State Capitol which comprise the nominated area of approximately 14 1/2 acres represent the traditional capitol building site as it evolved from the Territorial period to the present day. It will be remembered that the Territorial Capitol of 1853-1854 occupied Block 84 at the head of Willson Avenue, the long public square at the center of the original plat of Salem laid out by William H. Willson in 1846. The Statehouse of 1876 was built on the same site. In due course, Summer and Capitol streets at west and east ends of Block 84 were vacated, and Lots 1 through 5 of Block 1 of Waldo's

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 36

Addition lying on the east side of Capitol Street were annexed to the State-owned parcel. By the time the old Statehouse burned in 1935, the extent of the grounds was approximately five acres.

While the Capitol Reconstruction Project was underway, the City of Salem and heirs of William H. Willson deeded to the State a little over two acres of public park land adjacent to the west edge of the Capitol grounds in order to facilitate the recommended siting and orientation of the new capitol on the Summer Street axis. At this time also, the State acquired by negotiated purchase and condemnation the east half of Block 83 and the west half of Block 85 to the north of Court Street, and Summer Street was vacated between these two half blocks.

The westerly four acres of Willson Park was the last portion of the "avenue" reserved as public space in the town plat to remain undeveloped by government buildings. Until recent years it continued under the jurisdiction of the City and was maintained by the Regional Parks and Recreation Agency of the Mid-Willamette Valley. In 1962, a hurricane devastated the stands of stately conifers which had been planted in the park before the turn of the century. The City undertook initial rehabilitation, but within a few years, Willson Park was deeded to the State to be maintained as a part of the Capitol grounds. Thus, by 1965, the extent of the Capitol grounds between Waverly Street on the east and Cottage Street on the west was eleven acres.

Willson Park was, of necessity, comprehensively re-landscaped following the memorable Columbus Day storm. The cylindrical Waite Fountain, a memorial to Salem printer and publisher, E. M. Waite, had been a central feature on the east-west axis of government buildings since 1912. It was replaced by a low, geometrically-shaped fountain of concrete. New paved walks were laid out in curvilinear plan, and a plaza of aggregate was developed at the west end fronting Cottage Street. Recently an octagonal bandstand was placed to the south of the central concourse. At slightly enlarged scale, it duplicates in spirit the more diminutive civic bandstand which was in use since before the turn of the century at various locations in the park. The civic bandstand had been removed in the course of constructing the new Capitol to open up the west approach.⁴⁴ The ornamental trees and shrubery introduced to Willson Park over twenty years

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 37

ago are now mature enough to have combined well with the few remaining early-day conifer plantings. Still, the general quality of the park today is one of openness and light. The only historic object remaining in Willson Park is a remnant of the Breyman Fountain situated at the curb line of Cottage Street, where it was placed in 1904, squarely centered on the axis which led to the west front of the old Statehouse.

The cast iron fountain was a gift to the city from Salem mercantilist Werner Breyman. That it honored Oregon pioneers was more evident before the loss of its elaborate lamp standard, which was embellished with bison heads, American eagles and a statuette of a male "pioneer" bearing a musket--all universal iconography of the westward movement. The entire structure rose to a height of 15 feet. The mass-produced pioneer figure shading his gaze with an up-raised hand had been a popular ornament for memorial fountains elsewhere in the West in the early years of the 20th Century.

A denser canopy of conifers spreads over the east Capitol grounds, which was less affected by the Columbus Day storm of 1962. The distinguishing feature of East Park is its central walk, extending from the Capitol's east entrance to Waverly Street on axis with the west front of the old State Agriculture Building, located on the east side of 12th Street. The Agriculture Building of 1929, more recently occupied by the State Department of Commerce, had been purposely related to the Capitol by means of a view corridor, or alleyway between the Supreme Court Building (1913) and State Office Building (1930), now known as the Justice Building. Portland architect William C. Knighton designed each of the buildings, the latter two while principal of the firm Knighton and Howell.

The focal point of East Park is a monumental equestrian statue in bronze on a high granite podium. It occupies a central plaza, or widening in the axial walk. "The Circuit Rider" was commissioned by Robert A. Booth, prominent Eugene businessman and early Oregon State Highway Commissioner, as a memorial to his father, a Methodist Episcopal minister who died in 1917. On its completion in 1923, it was placed at the west front of the old Statehouse, close to State Street on the south side, but it was relocated in the course of constructing the new Capitol. Booth engaged the

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 38

noted sculptor Alexander Phimister Proctor for this monument, which was cast by the Roman Bronze Works in New York. Early in his career, Proctor had been employed for a time in the studio of Augustus Saint-Gaudens, one of the country's leading sculptors, and while there his specialty was equestrian figural work. It has been said of the statue that "while impressive in size--it weighs three and a half tons--it is restrained, not showily heroic. Captured in a moment of contemplating scripture, the circuit rider embodies the Christian idealism and humanitarianism of his missionary forerunners. . ." ⁴⁵ Booth's public-spirited memorial was fittingly displayed at the heart of the capital city which had been founded by missionaries.

A. P. Proctor also was the sculptor of bronze figures seven feet in height of the Reverend Jason Lee, founder of the Methodist Mission in Oregon, and Dr. John McLoughlin, ranking official in the Oregon country in the days of the fur trade. The two statues are situated facing one another on opposite sides of East Park walk in the area between "The Circuit Rider" and the Capitol. They are duplicates of bronzes unveiled in the United States Capitol in 1952. Under a long-standing act of Congress, each state in the union had been entitled to place two statues in Statuary Hall to represent citizens distinguished for humanitarian or heroic military deeds. The process of selecting the subjects and raising funds for the sculptures was begun in Oregon in earnest in 1947 under auspices of the State Legislature with the assistance of an appointed Statuary Committee. The project was financed largely by legislative appropriation, but in small part by the contributions of Oregon school children. Proctor was nearing the end of his career when the project was undertaken. When he died in 1950, only the models were finished. The work was completed by the sculptor's son and associate, Gifford MacGregor Proctor. Casting was done by the Bedi Rassy Foundry in New York.

When the duplicates of the Lee and McLoughlin statues were placed on the State Capitol grounds with due ceremony in 1953, "The Circuit Rider" was turned 180 degrees on its podium to face west toward the introduced statuary group. It has been said that "the figure of Lee portrays the missionary's finest moment in the eyes of patriots, when in December of 1838 he handed over the settlers' petition for United States government protection so

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 39

that it might be delivered to Congress. Lee carries the obligatory Bible in the other hand so that he may be recognized as a Christian minister." The same author has pointed out "the figure of John McLoughlin, with billowing cape and sword cane, was rendered in full stride.⁴⁶ It was somewhat derivative of Saint-Gaudens' 'The Puritan'"⁴⁶

In the intervening space between the Lee and McLoughlin statues and "The Circuit Rider" stands an arrangement of column sections from the Corinthian-style porticoes of the old Statehouse of 1876. The arrangement is divided into two separate groups, on south and north sides of East Park walk. The fragments were gathered to the site from places elsewhere in the city where they had been discarded as rubble after the Statehouse fire in 1935. They were permanently mounted, some upright, some horizontally as though recently toppled, so that their composition of radially-set brick with a fluted veneer of cast stone might be displayed. The historical exhibit was unveiled under auspices of the State Historical Properties Commission in 1981.

From the outset of the State Capitol Reconstruction Project, the grounds which were to provide an immediate setting for the Capitol were thoughtfully considered. In the excavation phase, all top soil was put aside "for use in landscaping" upon completion of construction, and "all shrubs and plants growing on the site [were] saved for later use."⁴⁷

During the initial assessment and planning phase, it had been expected that the underground heating plant of the old Statehouse could be incorporated into the new scheme as a cost saving measure. The boiler room which stood at the crux of the north and east wings of the old building had been unaffected by the 1935 fire. Its smoke stack was a prominent and "unsightly" element in the landscape in the point of view of the Commission, and there was "the danger of discoloring the marble of the [new] capitol by smoke and fumes from the stack." Eventually, it was seen that when the additional office buildings of the proposed capitol group were constructed the old plant would be inadequate. Support gathered for abandoning the boiler room and constructing a new heating plant on a "more suitable site." Monies initially budgeted for the Library Building were freed when the actual low bid for construction came in substantially under estimate. These

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 40

were applied to construction of a central heating plant at 12th and Ferry streets through a separate P.W.A. grant and loan application.⁴⁸ The new central heating plant was designed by Whitehouse and Church in consultation with Jay H. Keller, heating engineer.

Plans for landscaping the area surrounding the new Capitol were prepared by George H. Otten, State Highway Department landscape engineer, in collaboration with the Capitol architects and their locally associated firm, Whitehouse and Church. The contract, including installation of "copper pipe for the lawn sprinkling system, preparation of soil and planting of grass seed on 112,600 square feet of lawn, and setting out trees and shrubbery from the former capitol grounds"⁴⁹ was let to Northwest Landscape & Nursery Company in August 1938.

The plaza and new East and West Summer streets in front of the Capitol, to the north of Court Street, also were laid out and installed in conformance with the Capitol architects' scheme under the supervision of George Otten and Whitehouse and Church. State Highway funds were used for widening and paving of Court Street in front of the Capitol. A section 1,000 feet in length was regraded and paved with concrete. New sidewalks were laid and safety islands were introduced in the street margins. The Summer Street development, on the other hand, was accomplished with funds appropriated for the State Library Building. As realized in 1938, this initial phase of mall development involved closing Summer Street between Court and Chemeketa streets and excavating a sunken terrace having steps centered at south and north ends and flagstone-paved walks at the perimeter of the lower lawn. The contract was awarded to Harold Blake of Portland in July, and all development work was completed October 19, 1938, just after the Capitol's formal dedication. As with the general landscape contract for the Capitol grounds, planting⁵⁰ of lawn and shrubbery was incomplete until the following spring. Not until ten years later would the second block of the esplanade to open "a wide and unimpeded view of the capitol from the north" be realized. The competition plot plan submitted by Trowbridge and Livingston and Francis Keally had contemplated a continuous forecourt two blocks in length. As realized, it was crossed by Chemeketa Street. No east-west arterial closures would be made on the mall.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 41

In the low staircases of the landscaped setting, the Capitol architects and the landscape engineer effected continuity of design in the grounds on east, north and west sides of the Capitol which related to the most public of spaces on the interior, the rotunda. Just as the terraced stairs with their ramped shoulders of black marble opened the rotunda and gave it uplift, so the sunken terrace with its similarly-designed staircases aligned on axis with the main entrance gave the appearance of additional elevation to the Capitol's north front as it was viewed from grade level at close range. Such staircases also were used to provide the approaches to east and west entrances to the building.

Reinforcing the staircases in the landscape were adjacent ramps of privet hedge. Privet, in fact, was used liberally in the landscape scheme because it could be shaped so easily into cubic borders complementing the building's geometric volumes. Whereas box hedges were used to line sidewalks and staircases, the foundation plantings eventually introduced were generally native shrubs, such as rhododendrons, azaleas and the State flower, Oregon grape. The latter carried the precedent of proclaiming State identity from the building to the surrounding landscape. In east and west park areas on either side of the Capitol, areas of lawn are enriched by native conifers and a variety of specimen trees, the former including Douglas fir, spruce, red cedar, and Port Orford cedar; the latter including linden, ginkgo, horse chestnut and Empress trees. Maples and holly also were staples of the informal landscape plan.

Long before work on the project drew to a close, the State Capitol Reconstruction Commission prudently foresaw the importance of protecting the fine design and workmanship embodied in the new building and its grounds. The Commission recommended that "the necessary steps be taken" to maintain public spaces above the lowermost floor "in their present appearance as designed by the architects." The dignity of the corridors and lobbies could be preserved only by "keeping them free from all attempts at further decoration or display."³¹ From the outset, commemorative plaques were restricted to the ground story service level of the Capitol.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 42

Similarly, from the time of its first report to the Governor and Legislative Assembly in 1937, the Commission reasoned that the Capitol and the projected grouping of buildings around open space would "create a beautiful public center in the city of Salem." They would bring visitors and in all likelihood lead to commercial development as private enterprise sought to take advantage of the attraction. Among the Commission's most valuable recommendations was that for legislative action or local zoning "severely restricting building development and property use within at least 1,500 feet in a northerly direction from Court Street, and at least 500 feet to the east and west of Summer Street."⁵² The advice was heeded. For just such purpose, and to further development of the north approach, the Capitol Planning Commission was created by act of the Legislature in 1949.

The Capitol Planning Commission issued a preliminary statement and recommendations within the year of its formation which acknowledged "the entire two block length" of the plan advanced by the Capitol architects from the time of the competition "would provide a suitably-scaled ground design⁵³ in keeping with the monumentality of the capitol building." The State Library Building fronting West Summer Street, completed in 1939, was joined in 1950 by the Public Service Building fronting East Summer Street on the opposite side of the plaza. Both units were formal, marble-clad buildings in the Modernistic or Early Modern style designed by Whitehouse and Church. The same firm designed the State Highway Department Building in a similar vein, thus carrying nearly to completion the scheme of a cohesive capitol group envisioned in the competition plot plan of 1936. Once the necessary parcels had been acquired and the State Highway Department Building was opened as the first unit on the second block of the mall in 1951, the Capitol Planning Commission would begin the work in which it has been engaged to the present day: overseeing orderly development of the Capitol building group in accordance with a master plan.

Successful realization of the Oregon State Capitol and initial development of the mall owed materially to the local associated firm which held responsibility for on-site execution. Its principals were Morris H. Whitehouse and Walter E. Church. The resident representative for the Capitol and State Library

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 43

construction was Earl P. Newberry, who was to become a full partner in the firm in 1942. Whitehouse, a native of Portland, was a 1906 graduate of the Massachusetts Institute of Technology, where he received a traveling scholarship which enabled him to spend a year of study at the American Academy in Rome. Early in his career he entered into partnership with J. André Fouilhoux. After the First World War, Fouilhoux centered his practice in New York. His was a competing firm in the Oregon State Capitol competition. Walter Church joined Whitehouse as partner in 1931 after several years as an associate. He would see to completion of the Public Service Building and the State Highway Department Building following Whitehouse's death in 1944. Prior to the State Capitol competition, under various titles, the firm had produced a number of important clubhouses, churches and public buildings, most significant of which was the handsome Classical-style United States Courthouse in Portland (Whitehouse, Stanton and Church), completed in 1933. The winning architects' nomination of Whitehouse and Church as the local associated firm had been made in consultation with the State Capitol Reconstruction Commission's technical advisor, Carl Gould.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 44

FRANCIS KEALLY, F.A.I.A. (1889-1978)

Francis Keally was 47 years of age when he designed the Oregon State Capitol. He had been trained at the Carnegie Institute of Technology in his native Pittsburgh and at the University of Pennsylvania, where he claimed to have been influenced by the Ecole des Beaux Arts legacy of Paul Cret. Keally himself taught design, ten years in all, at various schools, including the University of Minnesota, the Columbia University School of Architecture and New York University. While he was teaching and commencing his practice in New York in the period 1927-1930, Keally was one of the many effecting a "changeover" from Beaux Arts historicism to modernism and cleaner lines "rid of all superfluous elements." "The Bauhaus movement in Germany," he observed in later years, "was a tremendous influence, but too dry, much too dry."⁵⁴ Beginning with the George Rogers Clark National Memorial at Harrodsburg, Kentucky, which the architect designed in collaboration with sculptor Ulric Ellerhusen, the use of sculptural relief on pared-down geometric volumes was to be the hallmark of Keally's monumental works. Keally and Ellerhusen were fellow members of the Beaux Arts Institute of Design and the Architectural League and Municipal Arts Society of New York. Their working together in 1932 on the Federally-sponsored memorial to the pioneer western exploration of 1774 and in 1936 on the Oregon State Capitol competition followed naturally from these connections.

Keally practiced independently through much of his long and productive career, but frequently worked in association with other architects, most notably Cass Gilbert, Jr. and Alfred Morton Githens. After the Oregon State Capitol project, memorials and libraries became something of a specialty and made up the body of work for which he was best known. However, he also was experienced in designing hotels and served as consulting architect for the American Hotel Association. Trowbridge and Livingston, the New York firm with which Keally collaborated in the design of the Oregon State Capitol, was noted for its grand hotels. Goodhue Livingston, the principal more directly involved in the Capitol project, was a distinguished Columbia University alumnus who had received his degree⁵⁵ in architecture in 1892 and an honorary Master's degree in 1914.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 45

In the Post War era, Keally became increasingly active in the American Institute of Architects, which he had joined in 1921. He was elected to the Institute's College of Fellows in 1948 as a "vigorous exponent of contemporary monumental architecture" exemplified by the Oregon State Capitol and for his outstanding contributions to library design. In the early 1950s he served as president of the New York Chapter and was a member of the Institute's Committee on Competitions.

From time to time, Keally was consulted on matters pertaining to later development on the Capitol mall in Salem. One such occasion arose when proposed construction of a new Highway Department Building on property held by the State east of the downtown core precipitated a controversy. The new building had been authorized by the 1971 Legislative Assembly, but Salem legislators and City officials grew concerned at the prospect of scattering the headquarters of State government and weakening the centralized grouping which contributed to the vitality of the city's downtown. Keally came to Oregon in 1972 to counsel the Capitol Planning Commission. He supported long range development of the mall as it had been projected by the Capitol Planning Commission for over 20 years. The full extent of the mall between Capitol and Winter Streets, as officially established by resolution of the 1951 Legislative Assembly, was to have been seven blocks. For planning purposes, therefore, the northern boundary of the mall area was D Street.

Keally acknowledged that at the time the Capitol was constructed the ultimate scope of development and attendant traffic flow problems had not been anticipated. The master plan prepared under auspices of the Capitol Planning Commission was to serve that purpose. Keally believed Oregon had the opportunity to be the only state in the nation with a "single, unified mall setting for state government." To provide space for the growing departments and yet preserve the unity of the Capitol group, he recommended high-rise office buildings of 12 to 15 stories at the northerly end of the mall which could be built "right up to the street edge" to allow for ample parking behind. Sub-surface parking or parking on concrete slabs raised just above grade level could be used to supplement automobile storage space at the bases of the buildings, he said.⁵⁶ Such a series of taller buildings in balanced arrangement on either side of the mall

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 46

would serve as a foil, or backdrop for the lower buildings flanking the central esplanade. Subsequent development on the mall has been carried out along these lines.

The particulars of Francis Keally's career are as follows:

Vital Statistics

Born: Pittsburgh, Pennsylvania, December 3, 1889.
Date of Death: New York, New York, September 16, 1978.

Education

Carnegie Institute of Technology, A.B., 1912
University of Pennsylvania, B.S., 1916

Teaching Posts

Rice Institute, Houston, 1915-1916
University of Minnesota, 1916-1917
Columbia University School of Architecture, 1927-1930
New York University School of Architecture, 1930-1931
New York School of Applied Design for Women, 1931-1934

Professional Associates

Cass Gilbert, 1919-1928
Alfred Morton Githens (Githens & Keally)
Keally & Patterson

Professional Affiliations

American Institute of Architects, 1921 onward; Fellow, 1948;
president, New York Chapter, 1951-1952
Architectural League of New York
Municipal Arts Society, New York, president 1952-1954
Beaux Arts Institute of Design
Fine Arts Federation of New York, president, 1956-1957,
1958-1959

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 47

Awards and Appointments

Member, A.I.A. Committee to evaluate plans for putting to
work 200,000 unemployed in New York, 1933
Member, A.I.A. Committee on Competitions, 1954-1955
Member, War Memorial Advisory Council
Award of Merit, Carnegie Institute of Technology Alumni
Federation
Honorary member, National Society of Mural Painters
Honorary member, National Sculpture Society
(Gold medal, 1971)

Principal Works

George Rogers Clark National Memorial, Harrodsburg,
Kentucky (with Ulric Ellerhusen)

Oregon State Capitol, Salem, Oregon
(with Trowbridge and Livingston; Ulric Ellerhusen,
Leo Friedlander, Frank H. Schwarz cooperating in
design)

Brooklyn Public Library, Brooklyn, New York
(with Alfred M. Githens)

Concord Public Library, Concord, New Hampshire
(with Githens)

Campus plan for Carnegie Institute of Technology,
Pittsburgh, Pennsylvania

Virginia State Library, Richmond, Virginia, consulting
architect (with Githens)

Joint University Library, Nashville, Tennessee
(with Githens)

Communications Building, 1939 New York World's Fair
(with Leonard Dean)

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 48

Detroit Public Library Addition
(with Cass Gilbert, Jr.)

Sketches for modern hotel at Reykjavik, Iceland
(retained by Icelandic Government, 1946)

American Memorial Library, Berlin, Germany, associate
architect (with Jobst, Kreuer, Wille & Bornemann)

Ford Foundation Library, Free University of Berlin, Berlin,
Germany, associate architect (with Sobotka & Mueller)

Memorial, United States Military Cemetery, Hamm,
Luxembourg

State of New York Emancipation Proclamation Shrine, Albany,
New York

Iranian Embassy, Washington, D.C.

Sources

The American Institute of Architects, 1735 New York Avenue
NW, Washington, D.C., Baldwin file containing biographical
information.

Gane, John F., A.I.A., ed., American Architects Directory,
Third Edition (New York and London: R. R. Bowker, 1970),
page 476.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 49

END NOTES

¹Brown J. H., comp., The Salem Directory for 1878 (Salem, Oregon: Mrs. C. D. Snyder, 1878), page 10.

²Corning, Howard McKinley, ed., Dictionary of Oregon History (Portland: Binford and Mort, 1956), pages 43-44.

³"Report of the State House Commissioners, made December 13th, 1854," page 52.

⁴op. cit., pages 49-50.

⁵Ibid. The resolution altering the statehouse plans was made by the Legislative Assembly of Oregon Territory on January 30, 1854. Prior to his appointment as a statehouse commissioner, A. W. Ferguson had provided building plans to an earlier board of commissioners as a member of the firm of Ferguson & Montgomery.

⁶Biennial Report of the Board of Building Commissioners to the Legislative Assembly, 1893, pages 6-7. The Board of Building Commissioners employed J. F. Krumbein as architect and superintendent of the dome construction because he had prepared the original plans. The contract was awarded to Portland Bridge and Building Company. The dome, including its lantern, was reported to reach a height of 187 feet above grade. It was the tallest superstructure in Salem, though closely followed by the 185-foot spire of the Gothic Revival-style First Methodist Church.

⁷State Planning Board, Final Report on the State Capitol Building Program submitted to the Honorable Charles H. Martin, Governor of Oregon, and the Legislative Assembly of the State of Oregon (October 21, 1935), page 3.

⁸Sheldon Sackett, "Where Shall We Locate the Capitol?" An Address before the Portland City Club, Benson Hotel, Portland, Oregon, September 27, 1935, page 2.

⁹State Planning Board, Final Report on the State Capitol Building Program, October 21, 1935, page 27.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 50

¹⁰op. cit., page 9.

¹¹Henry-Russell Hitchcock and William Seale, Temples of Democracy: The State Capitols of the U.S.A. (New York and London: Harcourt, Brace, Jovanovich, 1976), page 280. The authors point out that the central tower of the Nebraska State Capitol, designed by Bertram Goodhue and completed in 1932, was intended primarily as an ornament, although it had been modified by the architect to hold library stacks. The tower was later filled with state offices. The office tower of Holabird and Root's North Dakota State Capitol of 1932-1934 was a major, but not a central vertical element. It was offset to the side of the legislative wing.

¹²State Planning Board, Final Report on the State Capitol Building Program, October 21, 1935, pages 22-23.

¹³Report of the State Capitol Reconstruction Commission to the Governor and the Oregon Legislative Assembly, January 1937, page 4.

¹⁴[Lawrence, Ellis F.] "Dean Lawrence's Addenda to Oregon Competition," The Architectural Record, Vol. 80 (October 1936), pages 250-251.

¹⁵Minutes of the Oregon State Capitol Reconstruction Commission, May 26, 1936, Salem, Oregon, page 42.

¹⁶op. cit., page 43.

¹⁷Minutes of the Oregon State Capitol Reconstruction Commission, May 27, 1936, Salem, Oregon, pages 44-46.

¹⁸American Architect and Architecture, Vol. 149, No. 2647 (July 1936).

¹⁹Walter H. Thomas, F.A.I.A., "The Oregon State Capitol Competition: Some Remarks Concerning Its Results, Pencil Points (July 1936), pages 356-357.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 51

- ²⁰Minutes of the Oregon State Capitol Reconstruction Commission, June 2, 1936, Portland, Oregon, pages 48-49.
- ²¹Carl F. Gould to Robert W. Sawyer, March 25, 1937, Sawyer papers pertaining to State Capitol Reconstruction Commission, Oregon State Archives.
- ²²State Capitol Reconstruction Commission, Program of Conditions to Govern a Competition for Selection of an Architect for the Oregon Capitol Building, March 5, 1936, page 22.
- ²³"Dean Lawrence's Addenda to Oregon Competition," The Architectural Record, Vol. 80 (October 1936), page 250.
- ²⁴Richard B. Morris, ed., Encyclopedia of American History (New York: Harper & Row, 1965), page 346.
- ²⁵C. W. Short and R. Stanley-Brown, Public Buildings: A Survey of Architecture of Projects Constructed by Federal and Other Governmental Bodies Between the Years 1933 and 1939 with Assistance of the Public Works Administration (Washington, D.C.: Public Works Administration, 1939), page 67.
- ²⁶Walter H. Thomas, F.A.I.A., "The Oregon State Capitol Competition: Some Remarks Concerning its Results," Pencil Points (July 1936), page 353.
- ²⁷Walter E. Church, State Capitol Reconstruction Commission Architects' Report on Capitol Building Construction, January 3, 1939.
- ²⁸[Francis Keally and Trowbridge and Livingston] "The Design That Won: Notes on How it Was Arrived At," Pencil Points (July 1936), page 363.
- ²⁹"Oregon State Capitol Competition," American Architect and Architecture, Vol. 49, No. 2647 (July 1936), pages 30-31.
- ³⁰"The Design That Won: Notes on How it Was Arrived At," Pencil Points (July 1936), page 362.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 52

³¹op. cit., page 359.

³²Walter E. Church, State Capitol Reconstruction Commission Architects' Report on Capitol Building Construction, January 3, 1939.

³³"The Design That Won: Notes on How it Was Arrived At," Pencil Points (July 1936), page 359. The architects' remarks are consistent with the definition of Modernistic architecture given by compilers of the 1939 Public Works Administration survey of P.W.A.-assisted buildings. Modernistic architecture, said Short and Stanley-Brown in their preface, was "an attempt to create something entirely new for present needs without regard to anything that has gone before." Thus, it was distinct from modern architecture, which the compilers defined as the evolving style of the present time, based on historic styles but reflecting changes in the methods and materials of construction.

³⁴Henry-Russell Hitchcock and William Seale, Temples of Democracy: The State Capitols of the U.S.A. (New York and London: Harcourt, Brace, Jovanovich, 1976), page 292.

³⁵Report of the State Capitol Reconstruction Commission to the Governor and the Oregon Legislative Assembly, January 1937, page 7.

³⁶Thirty-Ninth Oregon Legislative Assembly, Chapter 488, Oregon Laws, Regular Session 1937.

³⁷Report of the State Capitol Reconstruction Commission to the Governor and the Oregon Legislative Assembly, January 1939, page 11.

³⁸The Statesman Publishing Company, State Capitol Souvenir Book (Salem, Oregon, October 1, 1938).

³⁹Report of the State Capitol Reconstruction Commission to the Governor and the Oregon Legislative Assembly, January 1939, page 5.

⁴⁰op. cit., page 6.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 53

⁴¹Minutes of the State Capitol Reconstruction Commission, Nineteenth Meeting, Portland, Oregon, December 29, 1939, page 105. In his note entitled "The Work of the Artists" in the State Capitol Souvenir Book published by the Statesman Publishing Company on October 1, 1938, Robert Sawyer pointed out that of the four artists Barry Faulkner had not participated in preparation of the design which had won the competition.

⁴²Barry Faulkner and Frank H. Schwarz, "Three Murals in the Capitol [by each]," Oregon Historical Quarterly, Vol. 41, No. 2 (June 1940), pages 132-136. Also: Frank H. Schwarz to Robert W. Sawyer, September 20, October 15, 1937, Sawyer papers pertaining to Capitol Reconstruction Commission, Oregon State Archives.

⁴³Leslie M. Scott, "Great Events in Oregon History," The Oregon Sunday Journal (October 2, 1938), Sec. 1, part 2, page 9.

⁴⁴[Walter E. Church] State Capitol Reconstruction Commission Architects' Report on Capitol Building Construction by Whitehouse and Church, January 3, 1939, page 2.

⁴⁵Elisabeth Walton Potter, "The Missionary and Immigrant Experience as Portrayed in Commemorative Works of Art," Idaho Yesterdays, Vol. 31, Nos. 1-2 (Spring/Summer 1987), page 107.

⁴⁶op. cit., page 116.

⁴⁷Report of the State Capitol Reconstruction Commission to the Governor and the Oregon Legislative Assembly, January, 1937, page 5.

⁴⁸Report of the State Capitol Reconstruction Commission to the Governor and the Oregon Legislative Assembly, January, 1939, pages 17-18.

⁴⁹op. cit., page 7.

⁵⁰op. cit., pages 7, 13.

⁵¹op. cit., page 21.

⁵²Ibid.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 54

⁵³Plan of Development of the State Capitol Area, Salem, Oregon: Preliminary Statement and Recommendations of the Capitol Planning Commission, November, 1949, page 1.

⁵⁴Paul Pintarich, "Capitol Mall Breakup Opposed by Architect," The Oregonian (February 28, 1972).

⁵⁵Arthur Brown, F.A.I.A., "Oregon State Capitol Competition: Comments on Schemes of San Francisco Entrants," The Architect and Engineer (July 1936), page 21.

⁵⁶Charles Beggs, "Capitol Designer Offers Mall Ideas," Salem Oregon Statesman (February 25, 1972), pages 1, 5.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 55

**LIST OF COMMITTEES, ADVISORS, ARCHITECTS,
ARTISTS, AND CONTRACTORS ASSOCIATED WITH
THE OREGON STATE CAPITOL RECONSTRUCTION PROJECT**

State Board of Control

Charles H. Martin, Governor
Earl Snell, Secretary of State
Rufus Holman, State Treasurer

Daniel J. Fry, Secretary to Board

State Planning Board

Ormond R. Bean, Chairman
C. J. Buck, Vice Chairman
Jamieson Parker, Secretary
J. W. Biggs
Guy Boyington
Leonard Carpenter
E. W. Miller
Philip A. Parsons
W. A. Schoenfeld

V. B. Stanberry, Executive Secretary

Capitol Reconstruction Commission

John A. McLean, Chairman, Eugene
H. H. Olinger, Vice Chairman, Salem
T. H. Banfield, Portland
Ernest C. Dalton, St. Helens
Horace H. Lake, Portland
George R. Lewis, Pendleton
George A. Marshall, Baker
Robert W. Sawyer, Bend
Helen Burrell Voorhies, Medford
Warren H. Treece, Portland

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 56

**LIST OF COMMITTEES, ADVISORS, ARCHITECTS,
ARTISTS, AND CONTRACTORS ASSOCIATED WITH
THE OREGON STATE CAPITOL RECONSTRUCTION PROJECT**

State Board of Control

Charles H. Martin, Governor
Earl Snell, Secretary of State
Rufus Holman, State Treasurer

Daniel J. Fry, Secretary to Board

State Planning Board

Ormond R. Bean, Chairman
C. J. Buck, Vice Chairman
Jamieson Parker, Secretary
J. W. Biggs
Guy Boyington
Leonard Carpenter
E. W. Miller
Philip A. Parsons
W. A. Schoenfeld

V. B. Stanberry, Executive Secretary

Capitol Reconstruction Commission

John A. McLean, Chairman, Eugene
H. H. Olinger, Vice Chairman, Salem
T. H. Banfield, Portland
Ernest C. Dalton, St. Helens
Horace H. Lake, Portland
George R. Lewis, Pendleton
George A. Marshall, Baker
Robert W. Sawyer, Bend
Helen Burrell Voorhies, Medford
Warren H. Treece, Portland

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 57

Alton John Bassett, Secretary
I. H. Van Winkle, Legal Advisor

Carl F. Gould, F.A.I.A., Technical Advisor

Jury of Award, National Design Competition

E. B. MacNaughton, Chairman, Portland
T. H. Banfield, Portland
Helen Burrell Voorhies, Medford

David C. Allison, Los Angeles
Walter H. Thomas, F.A.I.A., Philadelphia

Dedication Committee

E. B. MacNaughton, Chairman
E. C. Dalton
H. H. Lake
H. H. Olinger
Henry L. Corbett, President State Senate, 1935
Howard F. Latourette, Speaker of House, 1935
F. M. Franciscovich, President State Senate, 1937
Harry D. Boivin, Speaker of House, 1937

Architects

Trowbridge and Livingston, Architects, New York
Francis Keally, Associate Architect, New York

Whitehouse and Church, Oregon Associate Architects, Portland
Earl P. Newberry, Resident Representative of the
Architects in Salem

Consultants to Architects

Trowbridge and Livingston
Elwyn E. Seelye & Co., Structural Engineer, New York

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 58

Tenney & Ohmes, Inc., Mechanical Engineer, New York

Whitehouse and Church

A. H. T. Williams, Structural Engineer, Portland,
soil conditions

Miles K. Cooper, Structural Engineer, Portland

Jay Keller, Mechanical Engineer, Portland

Murals

Barry Faulkner, New York

Frank H. Schwarz, New York

Sculpture

Ulric H. Ellerhusen, New Jersey

Leo Friedlander, New York

Inscriptions

H. B. Alexander, Claremont, California

Landscape Architect

George H. Otten, Landscape Division, State Highway
Department, Salem

Clerk of the Works

Allen H. Toole

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 59

P.W.A. Resident Engineer Inspectors

Tom Baker
Paul E. Lattner

General Contractor

Ross B. Hammond, Inc., Portland

Excavation and Foundation Contractor

Roy L. Houck, Salem

General Landscape Contractor

Northwest Landscape & Nursery Company, Portland

Landscape Contractor, North Plaza

Harold Blake, Portland

Sheet Metal Work and Roofing

Ray F. Becker Company, Portland

Metal Windows

Soule Steel Company, Portland

Plate Glass and Glazing

W. P. Fuller Company, Portland

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 60

Lighting and Ornamental Bronze Fixtures

Baker-Barkon Corporation, Portland

Interior Marble Finishing

Lutz Marble Company, Portland

Interior Wood Finishing

Williamson & Bleid, Portland

Metal Furring and Lathing, Plasterwork

Fred Shearer & Sons, Portland

Terrazzo

William Frese, Portland

Linoleum and Rubber Floor Coverings, Acoustical Work

Acoustical and Flooring Sales Company, Portland

Cork Floors

Wylie & Smith, Portland

Plumbing, Heating, Ventilating

Lord and Loryea Plumbing & Heating Company, Portland

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 61

Electrical Wiring

NePage-McKenny Company, Portland

Tile Work

Oregon Art Tile, Portland

Elevators

Otis Elevator Company, Portland

Pneumatic Tube System

Lamson Tube Company, Syracuse, New York

Vault Doors and Linings

Mosler Safe Company, Portland

Mail Chute and Letter Box

Capitol Mail Chute Company,
c/o Cress & Co., Portland

Carpets

Meier & Frank Company, Portland

Special Furniture and Furnishings

Meier & Frank Company, Portland

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 62 a

Stock Furniture for Committee Rooms, Metal

West Coast Printing & Binding Company, Portland

Stock Furniture for Committee Rooms, Wood

West Made Desk Company, Portland

Fixed Equipment, Cafeteria

Dohrmann Hotel Supply Company, Portland

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 62 b

LIST OF ILLUSTRATIONS

Plans and Drawings

- A. Aerial perspective showing proposed new State Capitol on the Willamette University campus. Site of old Statehouse in foreground. Drawn by Oregon State Highway Department draftsman F. G. Hutchinson in 1935 to illustrate the building site preferred by the State Planning Board.
- B. Site plan showing existing conditions included in the 1936 program for a national competition to select an architect for the new capitol. Carl F. Gould, F.A.I.A., the State Capitol Reconstruction Commission's technical advisor, recommended developing block plan on a north axis.
- C. Competition Drawings, Trowbridge and Livingston with Francis Keally, Associated, 1936.

Block Plan
Front (North) Elevation
Longitudinal Section
Side (East) Elevation
Basement (Ground Floor) Plan
First Floor Plan
Second Floor Plan
Third Floor Plan

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 63

Photographs

Unless otherwise noted, historic and current views by:

Oregon Department of Transportation
Photo Services
Transportation Building
Salem OR 97310

1. Statehouse of 1876/1893, Willson Park, United States Post Office (1902), Methodist Episcopal Church (1878), and Marion County Courthouse (1873), Salem, Oregon, about 1905. Looking easterly along public square at center of town plat known as Willson Avenue. Original photographer unknown. Copy photo #6593.
2. Statehouse of 1876/1893, west front as viewed from Cottage Street about 1905. Breyman Fountain (1904) in foreground. Civic bandstand is shown to right of the central walk of Willson Park. Original photographers unknown. Copy photo #6186.
3. Aerial oblique of Capitol Mall, looking northerly from State Street, 1962. South elevation of Capitol is shown prior to addition of south wings, 1975-1977. Mall is laid out on North Summer Street axis. To left are Oregon State Library (Whitehouse & Church, 1939) and Labor and Industries Building (Skidmore, Owings & Merrill, 1958). To right are Public Service Building (Whitehouse & Church, 1950), and State Highway Department Building (Whitehouse, Church, Newberry & Roehr, 1951). #K7012.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 64

4. Aerial oblique of Oregon State Capitol, looking southeasterly to show expansion of 1975-1977 to south. Buildings of Willamette University campus are shown immediately to the south of the Capitol, across State Street. Traffic islands and street widening in front of Capitol, together with sunken terrace, make up north plaza development of 1938. Oregon State Library in foreground, left. Supreme Court Building and old State Office Building are shown in middle distance, left, at east end of Capitol's East Park. #A669-83.
5. Aerial oblique of Capitol Mall, looking south from intersection of North Summer and Center streets, after completion of Capitol's south expansion in 1977. #A669-80.
6. Central block, north face of Capitol from sunken terrace, c. 1939. Ralph Gifford Photo. #1474.
7. North face of Capitol from sunken terrace, c. 1939. Ralph Gifford Photo. #1472.
8. Perspective view, north face of Capitol, looking southeasterly, c. 1939. Ralph Gifford Photo. #1473.
9. Nocturnal view showing spotlighting of north face of Capitol, looking southwesterly. #7529.
10. North face of Capitol from sunken terrace. #8808.
11. Current view, north face of Capitol from sunken terrace. #1988-2.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 65

12. East face of Capitol. Sculptural relief of wheat sheaves over east entrance by Ulric Ellerhusen. #3639.
13. Close view of Capitol dome, or ribbed lantern, looking south. Gilded bronze statue of the Pioneer and relief carving of American eagle over north entrance are by Ulric Ellerhusen. #8562.
14. Sculptural block commemorating Lewis and Clark Expedition of 1804-1806, east side of Capitol's north entrance. Leo Friedlander, sculptor. #3642.
15. Sculptural block commemorating Oregon Trail immigrants west side of Capitol's north entrance. Leo Friedlander, sculptor. #1470.
16. Perspective view of Capitol's north face showing south wings added 1975-1977. Looking southeasterly. #8809.
17. Perspective view of Capitol's south face, showing expansion of 1975-1977. Looking northeasterly from State Street. #8810.
18. South entrance of Capitol as expanded 1975-1977. #8812.
19. Perspective view of Capitol's south face, showing expansion of 1975-1977. Looking northwesterly from State Street. #8811.
20. "The Circuit Rider," heroic bronze monument of 1923 in Capitol's East Park, looking northeasterly. A. Phimister Proctor, sculptor. #4013.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 66

21. "Dr. John McLoughlin," duplicate of 1952 bronze in Statuary Hall in nation's Capitol. Looking south in East Park of Oregon State Capitol. A. Phimister Proctor and Gifford MacGregor Proctor, sculptors. #5429.
22. "Rev. Jason Lee," duplicate of 1952 bronze in Statuary Hall in nation's Capitol. Looking north in East Park of Oregon State Capitol. A. Phimister Proctor and Gifford MacGregor Proctor, sculptors. #5430.
23. Current interior view, Oregon State Capitol Rotunda, looking south on axis of north and south entrances, showing balcony of Governor's suite. #1988-5.
24. Capitol Rotunda, looking west to grand staircase leading to House chamber. #3667.
25. Mural in southwest corner of Capitol Rotunda. Lewis and Clark Expedition at Celilo Falls on the Columbia River, 1805, by Frank Schwarz. #8800.
26. Mural in northwest corner of Capitol Rotunda. Hudson's Bay Company Chief Factor John McLoughlin greets Whitman missionary party at Fort Vancouver, 1836. Narcissa Whitman and Eliza Spalding were the first white women to cross the continent. Barry Faulkner, artist. #8799.
27. Mural on south wall of stairway leading from Rotunda to House chamber. "Lumber and Salmon," by Barry Faulkner. #8804.
28. Mural on north wall of stairway leading from Rotunda to House chamber. "Grain and Horticulture," by Barry Faulkner. #8805.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 67

29. Mural of the seal of the Territory of Oregon, on the west wall of stairway leading from Rotunda to House chamber. Frank Schwarz. #8806.
30. Lobby and entrance to House chamber, west wing of Oregon State Capitol, showing rose-tan travertine wall finish, contrasting black marble base, terrazzo floors, reeded door jambs, typical fluted pilaster, and ceiling light fixture. #1988-0.
31. House of Representatives, west wing, Oregon State Capitol, looking westerly from east gallery, showing Speaker's desk and mural. #8484.
32. House of Representatives, northwest corner, showing north gallery. Friezes in House and Senate chambers were painted by Frank Schwarz. #3662.
33. "The Champoege Meeting of 1843," mural above Speaker's desk in House of Representatives, Oregon State Capitol. Barry Faulkner artist. The settlers' meeting led to formation of the Provisional Government of Oregon. #1469.
34. Capitol Rotunda, looking east to grand staircase leading to Senate chamber, showing skylight over staircase and base of dome, wherein emblematic decorations were painted by Frank Schwarz. #6586.
35. Mural in northeast corner of Capitol Rotunda portraying first great wagon train migration at The Dalles on the Columbia River in 1843 prior to entering the Willamette Valley. Frank Schwarz, artist. #8798.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 68

36. Mural in southeast corner of Capitol Rotunda depicting the Yankee Robert Gray, captain of Columbia Rediviva, in the act of discovering the Columbia River estuary, 1792. Barry Faulkner, artist. #8801.
37. Mural on north wall of stairway leading from Rotunda to Senate chamber. "Sheep and Mining," by Frank Schwarz. #8802.
38. Mural on south wall of stairway leading from Rotunda to Senate chamber. "Dairying and Livestock," by Frank Schwarz. #8803.
39. Mural of the seal of the Provisional Government of Oregon, on the east wall of stairway leading from Rotunda to Senate chamber, Frank Schwarz. #8807.
40. Oregon State Senate, east wing, looking easterly from entrance to President's desk and mural. #8488.
41. Oregon State Senate chamber, northeast corner, showing north gallery. #3659.
42. "News of Statehood Received, 1859," mural above President's desk in Senate chamber, Oregon State Capitol. Frank H. Schwarz, artist. The scene portrayed is at the business center of the capital city. When statehood was achieved, the Legislative Assembly was renting quarters in downtown buildings. #3336.
43. Board of Control Room (now Governor's Conference Room), with knotty pine paneling, looking toward southeast corner, about 1960. #6584.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 69

44. Carpathian elm pedestal table in Governor's suite which was presentation piece of the Capitol architects to the State of Oregon. Its top surface is inlaid with wood forming the image of old Statehouse. #1988-0.
45. Marble panel with cut-out work in eight-pointed star and chevron motifs, one of grilles in side wall above balcony at entrance to Governor's suite. #1988-0.
46. Typical elevator entrance with rounded marble jambs and bronze doors with eagle medallions. #1988-0.
47. Typical marble-lined staircase connecting concentric circulation lobby to upper stories. Bronze railings, cylindrical lighting fixtures on north wall. #1988-0.
48. Ground floor, southwest corner, looking west to typical black marble drinking fountain mounted in recess of wall. Terrazzo floor, marble wainscot and door framement, contrasting marble base, superposed plaster ceiling borders, and original bronze-framed electric-lighted sign indicating direction of restaurant. #1988-0.
49. Ground floor. Typical bronze heating register with grille work and pierced eight-pointed star motif. #1988-0.
50. Ground floor. Original building directory with reeded frame of bronze and marble surround. #1988-0.
51. Ground floor. Original bronze letterbox with fluted frame on front accented by corner blocks with raised five-pointed stars. #1988-0.

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 70

52. Ground floor. Doorknob representative of typical original door hardware having State seal as raised decoration. #1988-0.
53. Great seal of the State of Oregon, massive bronze medallion by Ulric Ellerhusen mounted in floor of Rotunda, directly below center of dome. #8820.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet

RECEIVED

JUN 27 1988

NATIONAL
REGISTERSection number 8 Page 71

NOTES ON THE SCULPTORS AND MURALISTS

Alexander Phimister Proctor (1862-1950), sculptor, was a native of Ontario, Canada and was raised in Denver in the 1870s. He had first-hand knowledge of frontier life and of the American Indians he frequently portrayed in heroic statuary. He studied at the National Academy of Design and the Art Students League in New York before undertaking further study in Paris. He was a medalist in all major expositions from the World's Columbian Exposition in Chicago (1893) to the Panama-Pacific Exposition in San Francisco (1915). For a brief time Proctor worked in association with Augustus Saint-Gaudens, one of the foremost progenitors of the American Renaissance. With Saint-Gaudens, Proctor's specialty was modeling horses for the equestrian statues of military figures. He was acclaimed for his naturalistic animal figures. "The Circuit Rider" (1923) on the Oregon State Capitol Grounds is an exemplary work.

Craven, Wayne, Sculpture in America (New York: Thomas Y. Crowell Company, 1968), pages 521-523.

Who's Who in American Art, 1938-1939 (Washington, D.C.: The American Federation of Arts, 1937), page 423.

Ulric Henry Ellerhusen, sculptor (born 1879) was a native of Mecklenburg, Germany who immigrated to America in 1894. He studied at the Art Institute of Chicago under Lorado Taft and at the Art Students League of New York under Gutzon Borglum and James Earle Fraser. He also worked with Karl Bitter. His specialty was monumental works such as the George Rogers Clark Memorial in Harrodsburg, Kentucky, which he did in association with Francis Keally in 1932. Ellerhusen exhibited widely and was an instructor at the Beaux Arts Institute and the National Academy of Design. He was recognized by the Architectural League of New York with a medal of honor in 1921. He received the Allied Artists of America Gold Medal in 1934. Among Ellerhusen's principal works to the time of the Oregon State Capitol competition were friezes for the Louisiana State Capitol (1932) and the colossal "Atomic Energy" panel for the Electrical Building Group of the Century of Progress Exposition in Chicago in 1933.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 72

Opitz, Glenn B., ed., Mantle Fieldings's Dictionary of American Painters, Sculptors and Engravers (New York: Apollo, 1983), page 274.

Ellerhusen, Ulric H., file, Robert Sawyer papers, Oregon State Capitol Reconstruction Commission collection, Oregon State Archives.

Leo Friedlander, sculptor, was born in New York in 1890 and studied at the Art Students League in his native city. He was a pupil at the Ecole des Beaux Arts of Paris and Brussels and did further work under a fellowship at the American Academy in Rome. Friedlander, too, was noted for his monumental sculptural groups, and those he did for the Washington Memorial Arch (1912) at Valley Forge, Pennsylvania and the Arlington Memorial Bridge (1930) in Washington, D. C., are among the best known. In the years preceding the Oregon State Capitol competition, Friedlander did the sculptures at the entrance of the RCA Building in New York and the pylons of the Hall of Science for the Century of Progress Exposition in Chicago. A frequent medalist, he was awarded the Architectural League of New York medal for sculpture in 1933.

Who's Who in American Art, 1938-1939 (Washington, D. C.: American Federation of Arts, 1937), page 191.

Frank H. Schwarz, painter, was born in 1894 in New York City, where he studied in private studios and was a member of the Associate National Academy of Design, the Architectural League and the National Arts Club. Schwarz was awarded a fellowship for study at the American Academy in Rome, 1921-1924, and a Guggenheim Memorial Foundation Fellowship for research in painting in 1926. He was a prize-winning draftsman. A commission which linked him with the architect Francis Keally and sculptor Ulric Ellerhusen prior to the Oregon State Capitol competition was the George Rogers Clark Memorial in Harrodsburg, Kentucky (1932). For the latter, Schwarz produced the stone floor design.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 73

Who's Who in American Art, 1938-1939 (Washington, D. C.:
American Federation of Arts, 1937), page 469.

Barry Faulkner, painter (born 1881), was a native of Keene, New Hampshire and a pupil of Abbott H. Thayer. He was a member of the National Academy of Design, the National Society of Mural Painters and the National Institute of Arts and Letters. Faulkner was awarded a scholarship for study at the American Academy in Rome, 1908-1911. He received the Architectural League of New York medal of honor for painting in 1914. At the time of the Oregon State Capitol competition, Faulkner was completing murals for the National Archives Building in Washington, D. C. which are among his most acclaimed works.

Who's Who in American Art, 1938-1939 (Washington, D. C.:
American Federation of Arts, 1937), page 175.

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 74

OREGON STATE CAPITOL (1936-1938)

Capitol Mall
Salem, Marion County, Oregon

NRIS #88001055

Listing date: 06-29-88

Statement of Significance - Correction

The first purpose of these continuation sheets is to correct a mistaken reference to radial black marble bases and border trim in the Oregon State Capitol. The incorrect reference is found in the narrative statement of significance, page 25, second paragraph. The correct reference is "Radio Black," a marketing name used by the Vermont Marble Company.

The State Historic Preservation Office is indebted to Ronald P. Geitgey, Industrial Minerals Geologist with the Oregon Department of Geology and Mineral Industries, for information that the Vermont Marble Company, which also supplied the Highland Danby White marble used for the Capitol exterior, quarried the black marble on an island in Lake Champlain and originally named it "Champlain Black." For a time in the 1930s, following completion of the popular Radio City Music Hall in New York City's Rockefeller Center, a project where the black Vermont marble was used liberally, the dimension stone was marketed as "Radio Black." Indeed, the marble is identified as "radio black" in records of the Capitol Reconstruction Commission.

Primary clients of the core of Rockefeller Center, the ambitious multi-block Manhattan real estate development carried out between 1932 and 1939, were the Radio Corporation of America (RCA) and its subsidiaries, NBC and RKO. Within the larger complement of buildings, Radio City consisted of the 70-story RCA Building, the Plaza, and Radio City Music Hall. Each of the three core elements was completed by the end of 1932. Raymond Hood (1881-1934) is credited as the primary designer of the associated consulting architects Hood & Fouilhoux, Reinhard & Hofmeister, and Corbett, Harrison & Macmurray. George L. Rapp, noted theater architect who centered his national practice in Chicago, also consulted on Radio City. The distinctive Moderne finishes of Radio City's 6,200-seat vaudeville and motion picture theater were well known to the New York City architects Francis Keally and Trowbridge & Livingston, who submitted the winning design for the Oregon State Capitol, and undoubtedly the Capitol's local associated architects, Whitehouse and Church, were familiar with the development also. Incidentally, J. Andre Fouilhoux had been a partner of Morris H. Whitehouse before leaving Portland for service in the First World War and afterward relocating in New York.

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 75

Statement of Significance - Updated information concerning Capitol mall landscape

The second purpose of these continuation sheets is to acknowledge a major development on the Capitol mall which affects the 3.42 acres of the nominated area identified as the north plaza.

The Oregon State Capitol was registered in 1988 with an area of 14.49 acres to encompass the statehouse, its immediate grounds on the east and west, and the north plaza, which extended from the Capitol steps across Court Street to embrace for the length of one block the former East and West Summer Streets and the sunken lawn terrace between the two rights of way. The block-long sunken terrace was an integral part of the rebuilding of the statehouse according to a north-facing axial plan, and it was brought to completion as the new building was dedicated in 1938.

In 1989, the Oregon Legislative Assembly authorized funding of an underground parking structure on the Capitol mall. The State Department of General Services assembled the design team of Guthrie, Slusarenko and Associates, architect, and Walker and Macy, landscape architect. Following review and approval of the plan by the Capitol Planning Commission, ground was broken in March, 1990. The excavation contractor was Emery and Sons Construction, Inc., and the building contractor was Marion Construction Company, Inc. The two-level, sub-surface, 1,200-space structure extending two blocks in length was completed and dedicated in September, 1991 at a cost of \$17.8 million. The garage is used by the public as well as government officials. It was financed by a combination of maintenance and construction bonds, parking fees, and budgeted public funds for the relandscaping.

At street grade, the two-block formal mall between Court and Center Streets, was permanently closed to vehicular traffic. Access to the parking structure is at mid point, via Chemeketa Street, which became a depressed through street perpendicular to the mall's long axis. Pedestrian circulation is served by stairwell-elevator shafts letting out to the relandscaped surface. Alternatively, pedestrians may reach the Capitol through connection to a preexisting tunnel corridor which connects buildings on the east side of the formal Capitol building group.

The plan for landscaping the parking structure surface adhered to the strict bilateral symmetry and the long approach centered on a focal point which characterized the historic development. Eight small, formally-placed, plate glass-enclosed, temple-form stair/elevator and ventilating pavilions have a bronze-finished structural framework which echoes door and window fittings in the historic building group. The open lawn that was traditional for the long axis of the mall was reestablished along with bordering sidewalks and an additional element, diagonal walks to facilitate cross-mall pedestrian traffic. A tree planting scheme was devised for the east and west margins of the mall to frame the vista to the Capitol's north front. In place of the sunken terrace

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 76

of lawn, the south half of the south block of the mall adjacent to Court Street was configured as a depressed plaza of unitized pavers. Approximately 150 feet square, the paved plaza is primarily a public gathering space, but, visually, it recreates the function of the original sunken terrace in heightening the vista of the monumental building at close range. It is furnished with a water feature consisting of three staggered rows of colossal straight spouts paralleling the street front.

The mall relandscaping preserves the spirit of the historic axial plan in featuring a central two-block-long green bordered by trees and a forecourt to enhance the front of the Capitol. The boundary of the registered area, therefore, will continue to include that block traditionally known as the Capitol's north plaza.

**Statement of Significance - Updated information concerning seismic repair/restoration,
Capitol dome and rotunda**

The final objective of these continuation sheets is to account for the seismic repair and restoration of the Capitol dome and rotunda following earthquake damage in 1993.

The Scotts Mills earthquake on March 25, 1993 registered 5.6 on the Richter scale at the epicenter, approximately 20 miles northeast of Salem. The seismic event was officially classified as a disaster under Federal Emergency Management Agency rules. It was determined that the single costliest building damage repair would involve the Oregon State Capitol, where hollow clay tile infill of the rotunda walls was not anchored to the reinforced concrete structural frame. This type of partition wall construction was common in the pre-war period. In the rotunda, wall deflection caused plaster fissures and appeared to threaten the heroic murals that are a fixture of the main circulation space. The plaster dome of the interior is inset from the drum-like external dome, which is constructed of unreinforced brick, buttressed, and clad with marble. Before the retrofit project, the dome was supported on concrete bases with the load being transferred to the foundation on reinforced concrete columns. Atop the drum, a pedestal for the 16-ton Pioneer, the building's sculptural terminating feature, also was designed as a marble-clad brick masonry cylinder supported by concrete slabs and beams. In the earthquake, the topmost section of the pedestal rotated along the horizontal mortar joint, shifting the statue with it.

It was brought out that Miller-Gardner, Inc., structural engineers, had reported cracks in the Capitol roof in 1989. In January, 1990, State building officials and legislators released a report that warned of the building's vulnerability in a severe earthquake. It was predicted the dome would collapse in a sustained event because it was assumed the supporting masonry was unreinforced. Ultimately, it was the 1993 Legislative Assembly that took steps to resolve the

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 77

most pressing structural issues. In the wake of the emergency, some urged removal of the Pioneer statue.¹ All were concerned about safety as well as long term budget implications. The State was self-insured against the first \$300 million in earthquake damage and was ineligible for federal assistance.

The Legislative Administration Committee's coordinating team moved swiftly to assemble well qualified consultants for structural engineering and architectural aspects and mural conservation. The project managers ensured that the damage was accurately assessed and that historic values would be protected to the fullest extent possible. Good planning and coordination allowed the Capitol to remain in use throughout the two-and-a-half-year project. The facilities manager, project manager, general contractor, subcontractors, and consultants met weekly to spot and resolve conflicts efficiently. The coordinating team kept the public informed through the media and conducted tours for building employees and the interested public.

Planning and budgeting continued through the balance of 1993. At the opening of the following year, the process of inviting bids and letting contracts began, and the general contractor commenced work in September, 1994. The dome and rotunda structural retrofit was concluded in June, 1995, and the restored murals were reinstalled in November, 1995, bringing the project to completion for a total cost of about \$4.3 million.

Each of the main elements of the Capitol retrofit and restoration project posed special challenges and complexities, including fire protection. The five-story rotunda is an open shaft, and it was a major safety threat in the event of fire breaking out during construction. Another example was structural reinforcement at the basement level. To tie the dome to a rigid framework through to foundation footings, it was necessary to structurally reinforce the rotunda and the public hearing room directly below the rotunda.

Because the basement hearing room was furnished with a lecture platform and wood finish work of quality, it was among the interior spaces of the Capitol identified by the Legislative Administration Committee's advisors as requiring special sensitivity. Retrofitting was confined to the perimeter. Increased wall thickness was accommodated in unseen adjoining utility spaces with imperceptible effect on the dimensions of the public room. The void of the lecture platform was entirely unaffected. After the new shear walls of reinforced concrete were in place, veneer plaster over metal furring was painted, and the wood wainscot and trim were reinstalled. This and the

¹Engineering assessments reportedly indicated that, in fact, during the Scotts Mills tremor the weighty statute probably held damage in check by acting as a massive counterweight to keep the masonry in compression.

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 78

other project elements, outlined below, resulted in the preservation of the visual integrity of the dome, rotunda, and basement hearing room. All surface finishes were either reinstalled as original fabric or faithfully reproduced from evidence of historical treatment. The grand staircases to legislative wings on east and west sides of the rotunda were uncompromised and did not require structural repair. The staircase walls and soffits, however, were painted as part of the overall restoration of finishes.

Hollow clay tile of rotunda and hearing room partition walls was removed; shear walls were constructed of steel-reinforced, pneumatically-placed concrete (Gunitite).

The dome was tied through the new steel-reinforced concrete shear walls of the rotunda and basement hearing room to foundation footings.

The brick masonry wall of the external dome was reinforced on the interior with steel and pneumatically-placed concrete (Gunitite).

Atop the external dome, the base of the terminating statue was anchored with vertical tie rods to the supporting steel frame under the roof slab.

Lead based paint and asbestos products were removed or abated throughout the dome, rotunda and basement hearing room.

Book-matched panels of rose-tan Montana travertine wainscot were removed and reused in the rotunda.

The four curved murals, each 10.5 x 26 feet in size, and eight octagonal upper wall *trompe l'oeil* medallions - all on canvas mounted to the wall surface with white lead - were removed and transported to Minneapolis, Minnesota for conservation treatment, after which they were reinstalled with new supports. The canvases were reattached to the wall with conservator-approved adhesive.

Chromo-stratigraphic analysis of paint layers was conducted as the basis for reproducing original paint treatment in the dome, on the rotunda's upper walls, and walls of the grand staircases. Original coloration was documented as orange-tan with a pale chrome green stipple, the overall effect of which was to complement the rose-tan travertine wainscot. Gilded/ painted decorative motifs in the dome were restored.

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 79

The inner dome was appropriately reilluminated, and non-historic lighting was eliminated.

The completed dome and rotunda retrofit project represents the first phase of overall seismic reinforcement recommended for the Oregon State Capitol. The cost of the comprehensive project, including the fundamental next step of base isolation, is estimated in the range of \$60 million. None of the subsequent phases of seismic retrofit has been funded to date. Following is a record of consultants and contractors who brought Phase I to successful conclusion.

OREGON STATE CAPITOL DOME AND ROTUNDA PROJECT 1993-1995

Architecture and Engineering

Miller Consulting Engineers, Structural Engineer
Charles L. Youngman, Inc., Engineer
Settecase, Smith, Doss, Architects Four, Consulting Architect
McMath, Hawkins, Dortignacq (McMath-Dortignacq), Historical Architect
Alfred Staehli, FAIA, Historic Preservation Architect and Architectural Conservator
Manfull-Curtis, Inc., Mechanical Engineer
David Evans & Associates, Hazardous Materials Consultant (initial)
PBS Environmental, Hazardous Materials Consultant (concluding)

Mural Conservation

Upper Midwest Conservation Association, Historical Mural Restoration, Reinstallation

General Contractor

Emerick Construction, General Contractor

Subcontractors

Ivy Hi-Lift, Scaffolding
Nuprecon, Inc., Demolition
Doolittle Erectors, Rebar
Johnson Western Gunite Company, Gunite

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 90

Accurate Concrete Cutting, Concrete Drilling
Western Tile and Marble, Marble Panels
Specialty Contractors, Inc., Steel Work
Advanced Insulation Company, Insulation
LP Company, Sheetrock, Plaster
Parrott Carpentry, Historic Wood Finishes
Knode & Gregg, Painting
Long Painting, Painting
Emmerling Studios, Restoration of Stipple and Decorative Finishes
Interstate Mechanical, Inc., Mechanical Systems
Robert Lloyd Sheetmetal, Mechanical Systems
Master Fire Control, Fireproofing
Welcon, Electrical Systems
PSI Testing, Testing

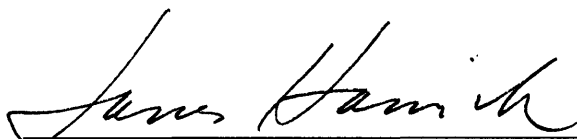
Abatement Contractors

Lake Oswego Insulation, Lead Paint
Lincoln Cristi, Asbestos
Tektoniks, Inc., Asbestos
Hazcon, Inc., Testing
C & K Insulation, Reinsulating

Legislative Administration Coordinating Team

Susan Wilson, Administrator
Wade Lange, Facilities Manager
Bill Leach, Project Manager 1993-1994
Paul Denman, Project Manager 1994-1995
Jenelle Cage, Project Assistant

EWP 8-98



Deputy State Historic Preservation Officer

Date: August 17, 1998

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 1

LIST OF SOURCES

Major Records Groups

Major groups of records pertaining to the Oregon State Capitol Reconstruction Project, 1935-1939, are to be found in collections of the Oregon State Library, the Oregon State Archives, the University of Oregon Library, and the Oregon Historical Society.

The State Library's holdings include published reports, ceremonial programs, newspaper clippings, collected feature articles in architectural journals, and the minute book of the State Capitol Reconstruction Commission.

The Oregon State Archives holds 26 boxes of records of the State Capitol Reconstruction Commission transferred from the State Board of Control in 1948. These include, in addition to information on bids and contracts for all aspects of the Capitol and State Library construction projects, multiple sets of blueprints of floor plans, elevation and detail drawings, and mechanical systems for the State Capitol.

In 1958 the State Archives received two boxes of records documenting the sizeable correspondence of Robert W. Sawyer, who headed the State Capitol Reconstruction Commission's committee on decorative work.

Holdings of the State Archives also include complete plans and drawings for the Capitol's south wings, constructed in 1975-1977.

The Special Collections Division of the University of Oregon Library holds drawings, plans, specifications, and correspondence of Francis Keally pertaining to design and construction of the Oregon State Capitol. In this group of records, the Capitol architect's correspondence with associates, contractors and others ranges in date from 1936 to 1967.

The University of Oregon Library also holds the papers of Jamieson Parker, a key figure on the State Planning Board, which

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 2

was formed in the administration of Governor Charles H. Martin and laid the groundwork for Capitol site development. Manuscripts in this records group document Parker's work as chairman of the board's public works committee.

The Oregon Historical Society Library holds the papers of Morris H. Whitehouse, principal in the Portland firm of Whitehouse and Church, which served as the Capitol architects' Oregon associate. Included in this group of records are approximately 130 black and white photographs, 8 x 10 inches in size, documenting various phases of construction from excavation onward. Each print is dated and fully identified. They represent the most complete set of construction photographs of the Capitol available outside of the Clerk of the Works file in the State Archives.

The Capitol Facility Services Office of the Legislative Administration Committee, located in the Capitol, holds the most complete set of plans documenting the Capitol's construction and modification over the years. The plans include landscape schemes for the Capitol grounds.

Monographs

Short, C. W., and Stanley-Brown, R., Public Buildings: A Survey of Architecture of Projects, Constructed by Federal and Other Governmental Bodies Between the Years 1933 and 1939 with the Assistance of the Public Works Administration (Washington, D. C.: Public Works Administration, 1939).

Hitchcock, Henry-Russell, and Seale, William, Temples of Democracy: The State Capitols of the USA (New York and London: Harcourt, Brace, Jovanovich, 1976).

Theses

Castro, Ricardo Leon, "The New Oregon State Capitol Building: Events, Sources and Controversies About its Design," Unpublished Master of Arts Thesis,

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 3

Department of Art History, University of Oregon School
of Architecture and Allied Arts, June 1976, 171 pages.

Antecedent Oregon Statehouses

Moore, Sandra, "Oregon's First Capitols, 1853-1876,"
Marion County History, Vol. 5 (June 1959), 13-16.

Bentson, William Allen, Historic Capitols of Oregon, An
Illustrated Chronology (Salem: Oregon Library Foundation,
1987).

Journal of the House of Representatives of the
Territory of Oregon during the Sixth Regular Session of
the Legislative Assembly begun and held at Salem,
December 4, 1854, (Corvallis, Oregon: Asahel Bush,
Territorial Printer, 1855).

"Report of the State House Commissioners, made
December 13th, 1854," 49-52.

"Report of State House Commissioners, made
January 26th, 1855 [including statements of fact
and the agreement entered into by the Governor and
contractor, specifications for materials]," 89-96.

"Report of the Joint Committee on the claims against
the Commissioners for the erection of the State House
[including statements, contract, specifications and
bond]," 97-105.

Report of the Architects of the State Capitol to The Hon.
the Board of Capitol Building Commissioners (Salem:
Eugene Semple, State Printer, 1874).

Report of the State Capitol Building Commissioners of the
State of Oregon to the Legislative Assembly, Eighth
Regular Session, (Salem: Eugene Semple, State Printer,
1874).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 9 Page 4

Biennial Report of the Board of Building Commissioners to the Legislative Assembly, Seventeenth Regular Session, 1893 (Salem: Frank C. Baker, State Printer, 1893).

State Planning Board

State Planning Board, Progress Report to the Honorable Charles H. Martin, Governor of Oregon, on Planning a New State Capitol, n.d. [c. September 1935].

State Planning Board, Final Report on the State Capitol Building Program Submitted to the Honorable Charles H. Martin, Governor of Oregon, and the Legislative Assembly of the State of Oregon (October 21, 1935).

State Capitol Committee

State Capitol Committee, Why Salem is Rallying to Willamette Capitol Site Plan, Salem, Oregon, n.d. [c. September 1935].

Sackett, Sheldon, "Where Shall We Locate the Capitol?"
An address before the Portland City Club, Benson Hotel, Portland, Oregon, September 27, 1935.

Enabling Legislation

Thirty-Eighth Oregon Legislative Assembly, Special Session, 1935, S.B. 54 [Chapter 74, Oregon Laws], An Act providing for construction and equipping of a state capitol building or buildings, including state library, and creation of a state capitol reconstruction commission.

Thirty-Ninth Oregon Legislative Assembly, Regular Session, 1937, Chapter 488, Oregon Laws, An Act authorizing the State Capitol Reconstruction Commission to acquire by donation, purchase, agreement, condemnation or through the exercise of the power of eminent domain blocks 83, 85, 82 and 86 of the original plat of Salem and appropriating

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 9 Page 5

\$300,000 for said purpose, along with \$550,000 for constructing and equipping of additional [state library] buildings.

State Capitol Reconstruction Commission

Minutes of the Oregon State Capitol Reconstruction Commission, December 4, 1935 to March 31, 1939.

State Capitol Reconstruction Commission, Program of Conditions to Govern a Competition for Selection of an Architect for the Oregon Capitol Building, March 5, 1936.

Report of the State Capitol Reconstruction Commission to the Governor and the Oregon Legislative Assembly, January 1937.

Report of the State Capitol Reconstruction Commission to the Governor and the Oregon Legislative Assembly, January 1939.

[Church, Walter E.] "State Capitol Reconstruction Commission Architects' Report on Capitol Building Construction by Whitehouse and Church," Portland, Oregon, January 3, 1939.

Journal Articles on the Design Competition

Brown, Arthur, F.A.I.A., "Oregon State Capitol Competition: Comments on Schemes of San Francisco Entrants," The Architect and Engineer (July 1936), 13-30.

Thomas, Walter H., F.A.I.A., "The Oregon State Capitol Competition: Some Remarks Concerning its Results," Pencil Points (July 1936), 352-358.

[Trowbridge and Livingston, Francis Keally Associated Architect] "The Design that Won: Notes on How it was Arrived At," Pencil Points (July 1936), 359-363.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 6

"Competition for the Oregon State Capitol,"
The Architectural Forum, Vol. 65, No. 1
(July 1936), 2-10.

"Oregon State Capitol Competition," American Architect
and Architecture, Vol. 149, No. 2647 (July 1936),
27-34. Special feature illustrating the winning
design and five other prize-winning , or premiated
designs.

"All Not So Quiet on the Western Front: Capitol Competition
Shakes Oregon Landscape," The Architectural Record,
Vol. 80 (August 1936), 76-77.

Morin, Roi L., "Oregon's Capitol Competition,"
The Architectural Record, Vol. 80 (August 1936), 78-80.
[Lawrence, Ellis F.] "Dean Lawrence's Addenda to Oregon
Competition," The Architectural Record, Vol. 80
(October 1936), 250-251.

Commemorative Programs

Exercises Commemorating Removal of Corner Stone of Oregon
State Capitol Laid October 8, 1873, removal exercises
under auspices of Grand Lodge Ancient Free and Accepted
Masons of Oregon, 2 p.m. Wednesday, July 31, 1935.

Corner Stone Laying Ceremonies, State Capitol, Salem,
Oregon, Thursday, June 17, 1937 at 1:30 p.m., The Grand
Lodge of A.F. & A.M. of Oregon.

Oregon Capitol Dedication, Saturday, October First, Nineteen
Hundred Thirty-Eight [2 p.m.].

Guides and Souvenir Publications

State Capitol Souvenir Book, published October 1, 1938 by
the Statesman Publishing Company, Salem, Oregon.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 9 Page 7

Oregon's State Capitol: A Monument to the Purpose and Vision of the People of a Great Western State, Prepared by Earl Snell, Secretary of State, Salem [1939].

Duniway, David C., Salem Guide [originally published as Salem State Centennial Guide], author, printed by Statesman Publishing Company, 1959.

Oregon Capitol Guide (Salem: Oregon Department of Transportation Travel Information Section, n.d.)

Capitol Planning Commission

Plan of Development of the State Capitol Area, Salem, Oregon: Preliminary Statement and Recommendations of the Capitol Planning Commission, November, 1949.

Development of the State Capitol Area, Salem, Oregon: Fifth Report of the Capitol Planning Commission, January, 1959.

Development of the State Capitol Area, Salem, Oregon: Sixth Report of the Capitol Planning Commission, January, 1961.

State Capitol Expansion

Wolff, Zimmer, Gunsul, Frasca Partnership; Pietro Belluschi Design Consultant, Oregon State Capitol Building Proposed Expansion Conceptual Design, Portland, Oregon, April 15, 1975.

United States Department of the Interior
National Park Service

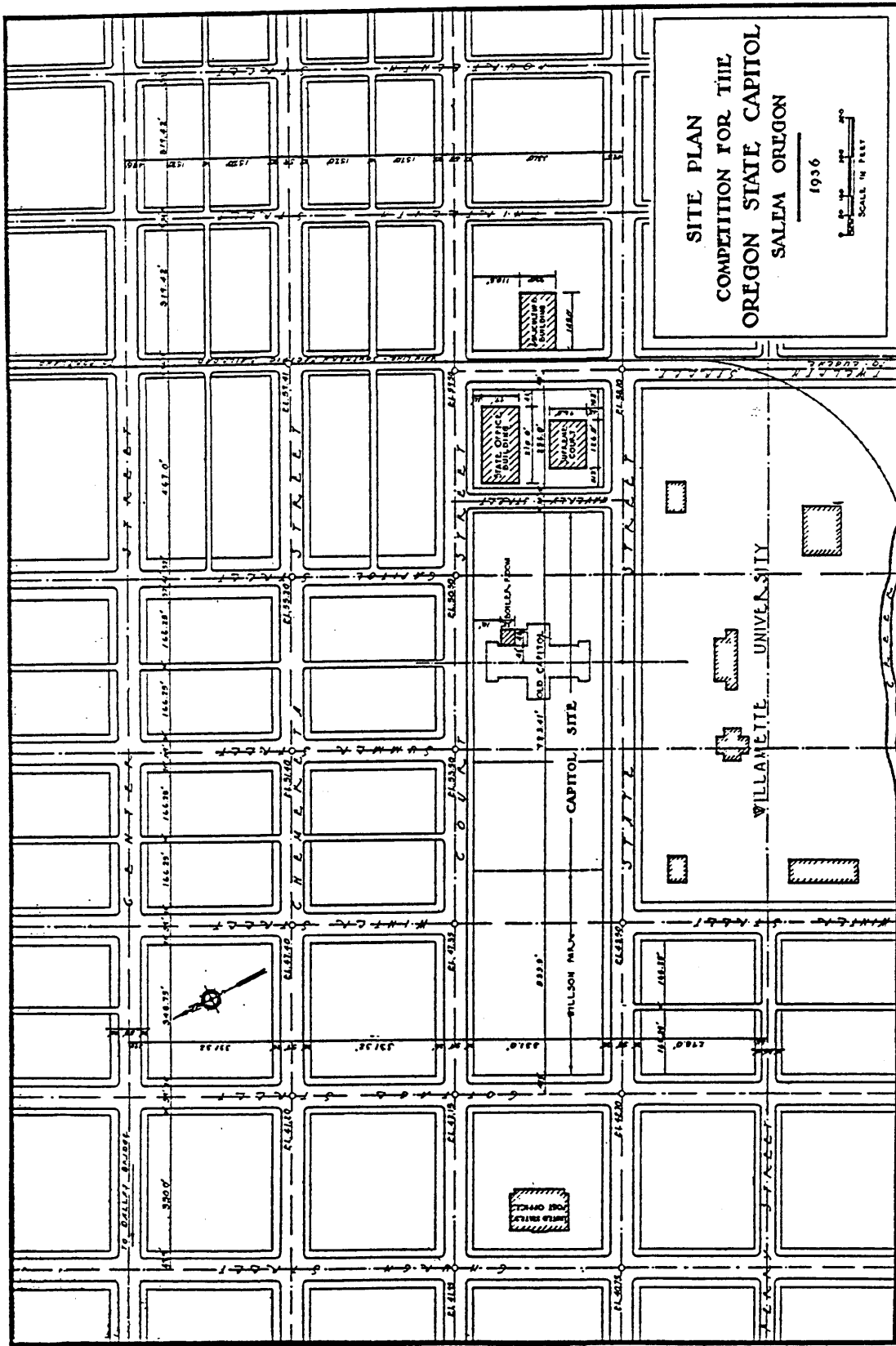
National Register of Historic Places Continuation Sheet

Section number 10 Page 1

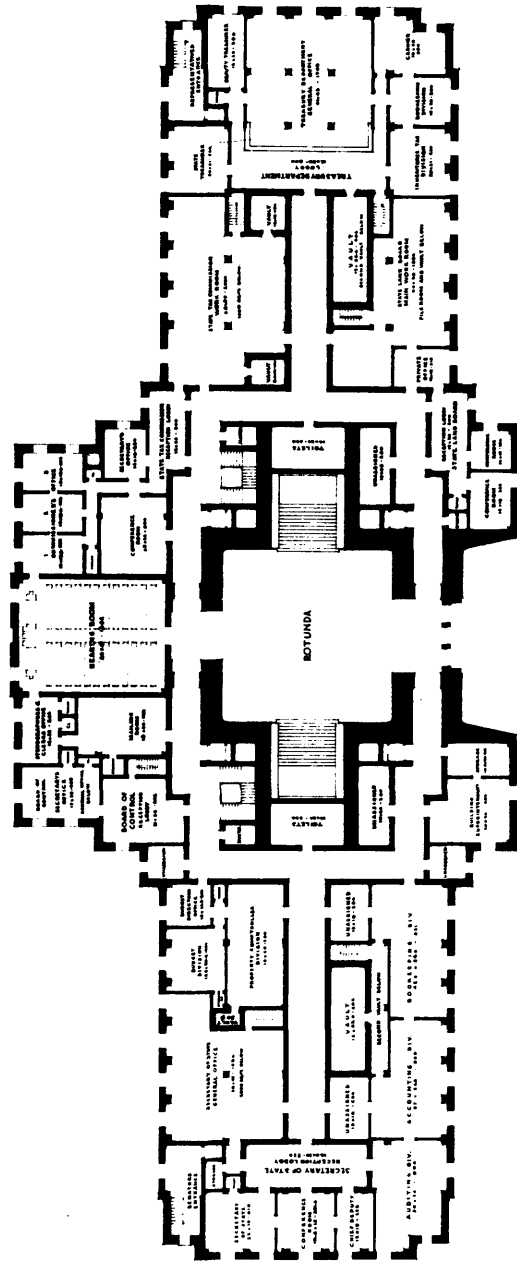
VERBAL BOUNDARY DESCRIPTION

The nominated area is located in NW 1/4 NW 1/4 Section 26, Township 7S, Range 3W, Willamette Meridian, and NE 1/4 NE 1/4 Section 27, Township 7S, Range 3W, Willamette Meridian, in Salem, Marion County, Oregon. The area includes State-owned Tax Lots 4900, 5000, 5100 and 5200, Marion County Assessor's Map. Ref. No. 7 3W 26BB, and Tax Lots 200 and 300, Map. Ref. 7 3W 27AA. The area also includes a section of Court Street right of way in front of the Capitol 99 feet in width and 347 feet long. The nominated area is more particularly described as follows:

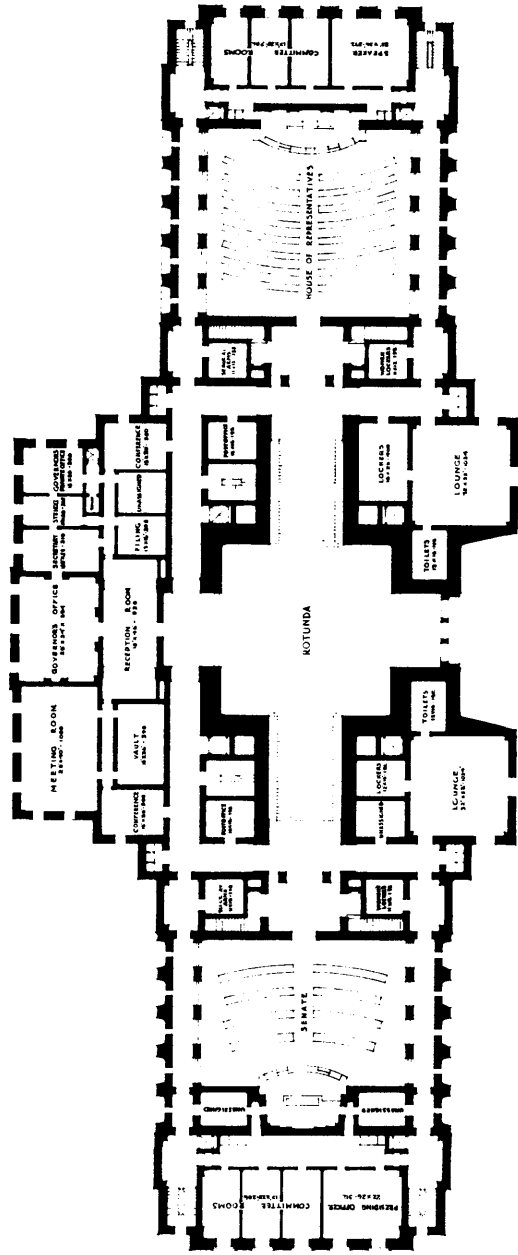
Beginning at a point on the northeast corner of Lot 1, Block 1 of Waldo's Addition to the Original Plat of Salem, thence southwesterly along the west edge of Waverly Street 330' to the northerly edge of State Street, thence northwesterly along the north edge of State Street approximately 1,460' to the southwest corner of Willson Park, thence northeasterly along the east edge of Cottage Street 331' to the northwest corner of Willson Park, thence southeasterly along the south edge of Court Street approximately 672' to the point of intersection with a line extended from the west edge of West Summer Street, thence northeasterly across Court Street and along the west edge of West Summer Street approximately 430' to the south edge of Chemeketa Street, thence southeasterly along the south edge of Chemeketa Street 347' to the east edge of East Summer Street, thence southwesterly along the east edge of East Summer Street and across Court Street 430' to the point of intersection with the south edge of Court Street, thence southwesterly along the south edge of Court Street approximately 441' to the point of beginning, containing in all 14.49 acres, more or less.



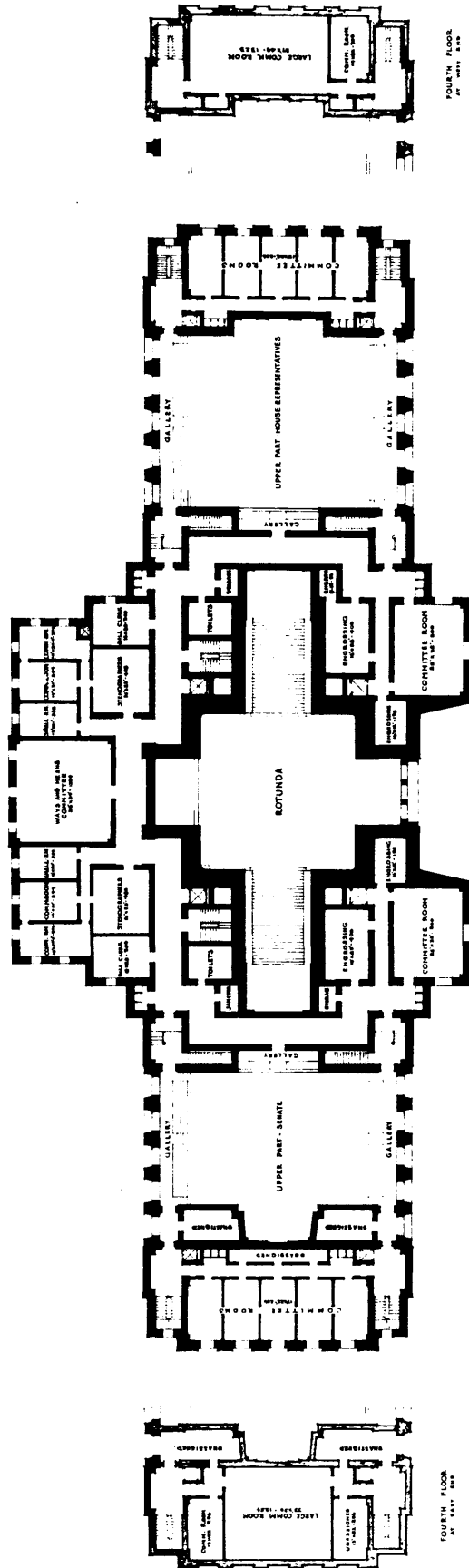
Conditions existing in 1936 were shown in this site plan included in the program for competition to select an architect for the new capitol. Carl F. Gould, F.A.I.A., serving as technical advisor to the State Capitol Reconstruction Commission, recommended competitors assume property north of Court Street would be acquired and suggested block plans in the competition drawings be developed on a north axis.



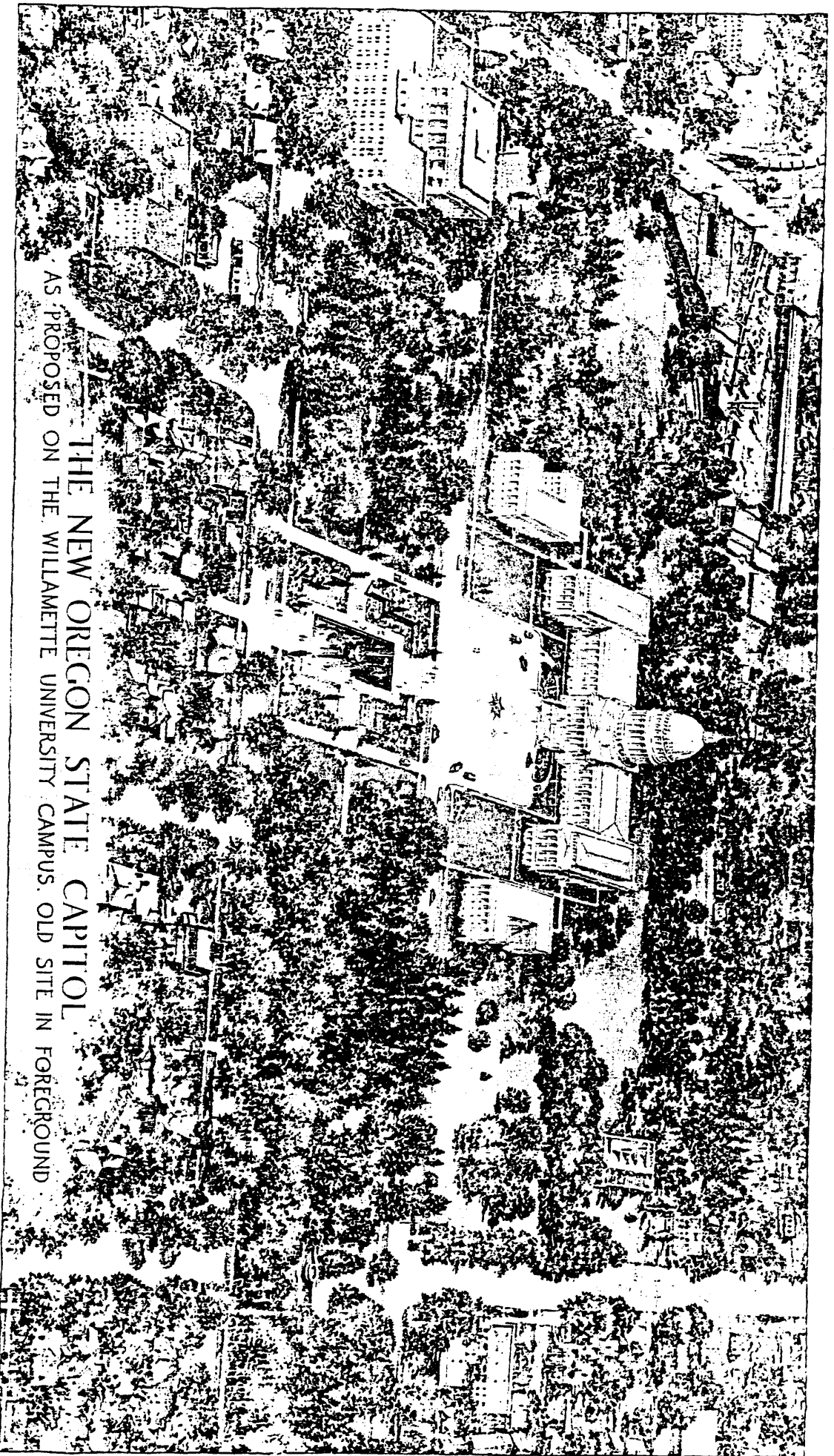
FIRST FLOOR PLAN
 SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT
 OREGON STATE CAPITOL COMPETITION



SECOND FLOOR PLAN
 SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT
 OREGON STATE CAPITOL COMPETITION



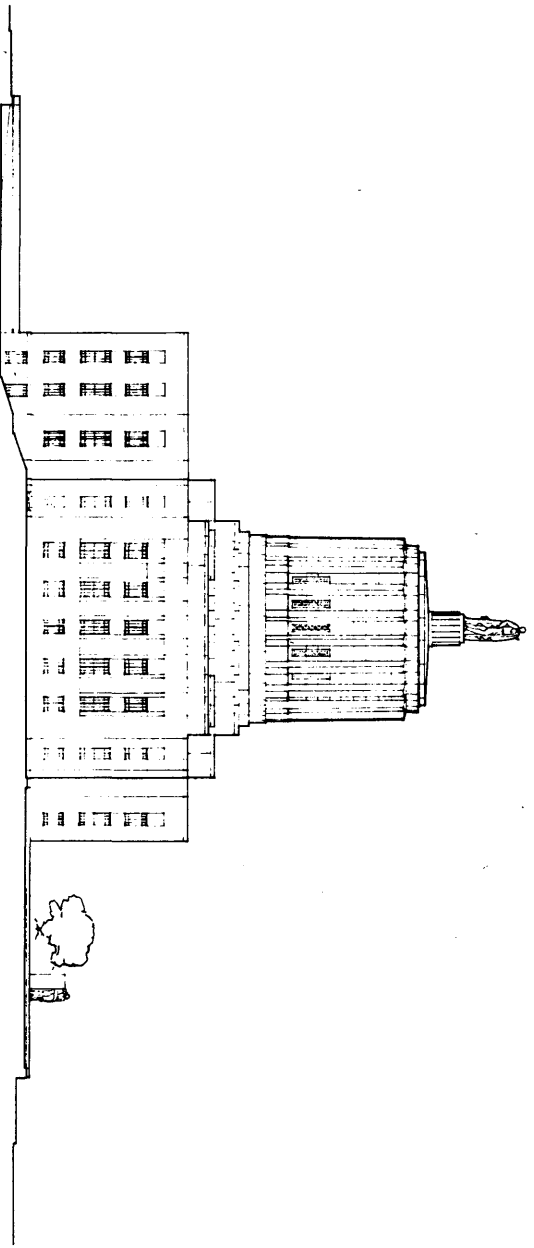
THIRD FLOOR PLAN
 SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT
 OREGON STATE CAPITOL COMPETITION



THE NEW OREGON STATE CAPITOL

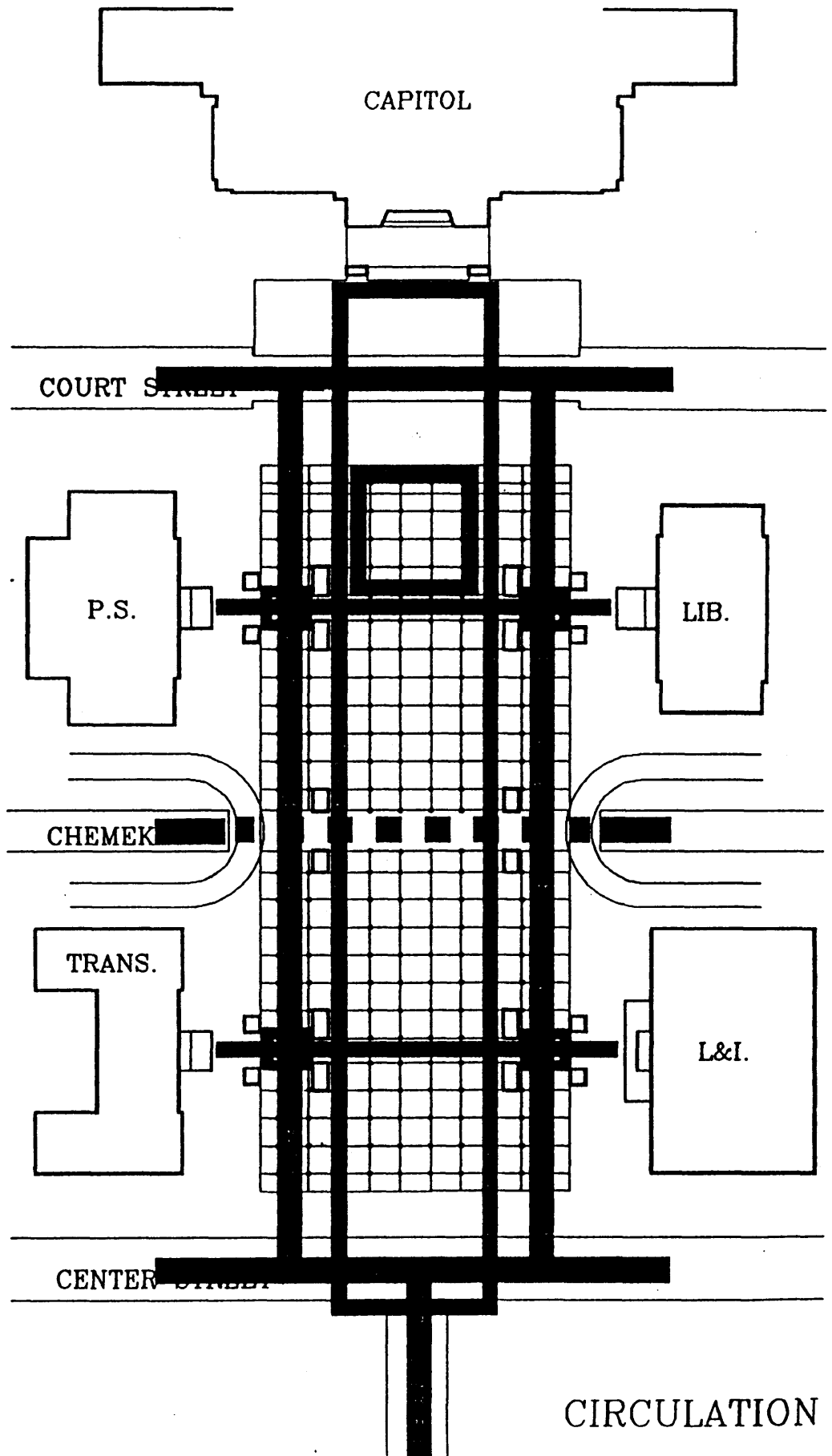
AS PROPOSED ON THE WILLAMETTE UNIVERSITY CAMPUS. OLD SITE IN FOREGROUND

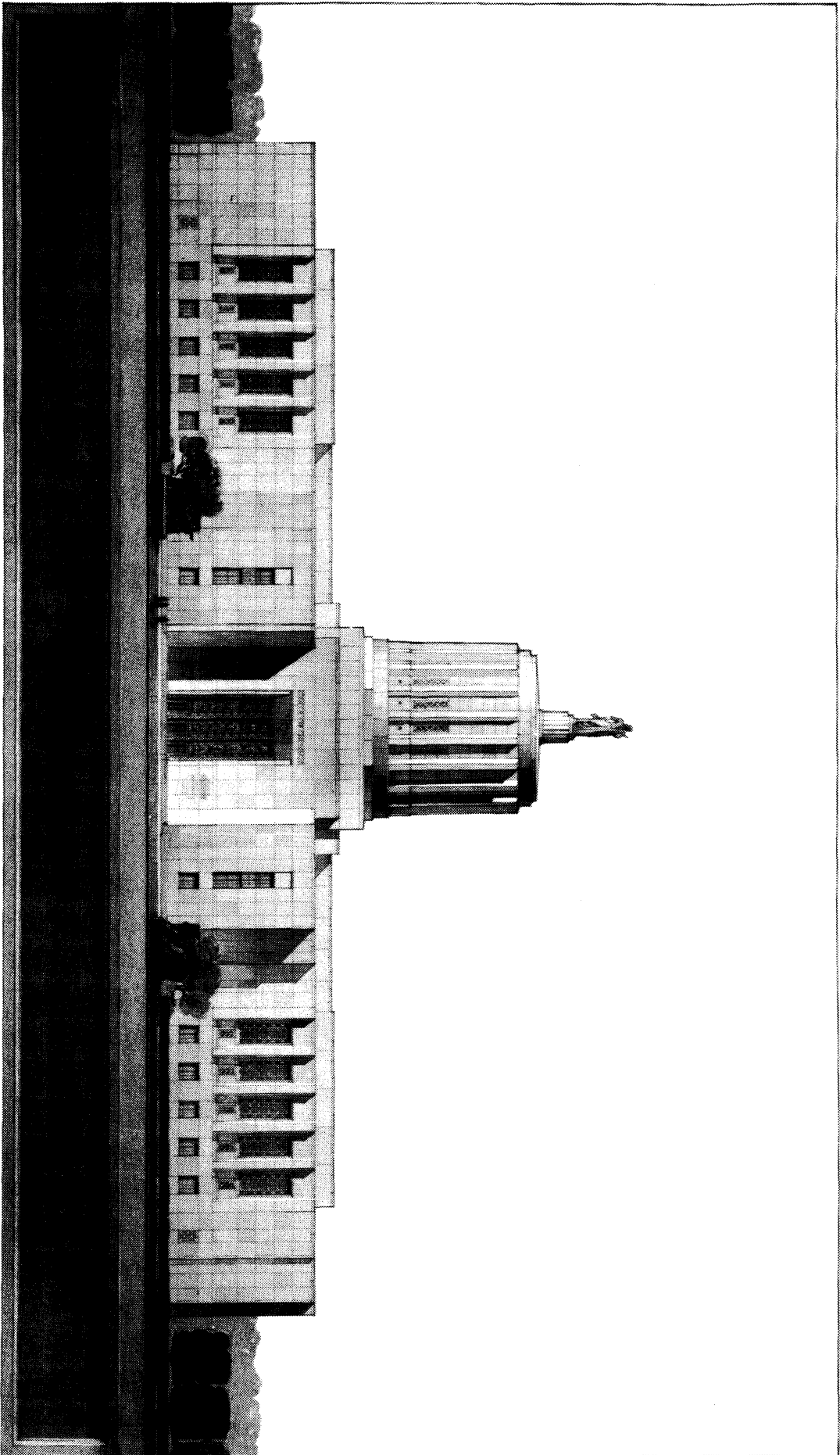
This aerial perspective was drawn by Oregon State Highway Department draftsman F. G. Hutchinson in 1935 to show the building site preferred by the State Planning Board. The capitol group is illustrated in the image of the West Virginia State Capitol. The State Supreme Court Building and the State Office Building are shown at the far left. The site of the old Statehouse is shown as a forecourt with reflecting pool. The grounds are accurately shown with a dense cover of mature conifers.



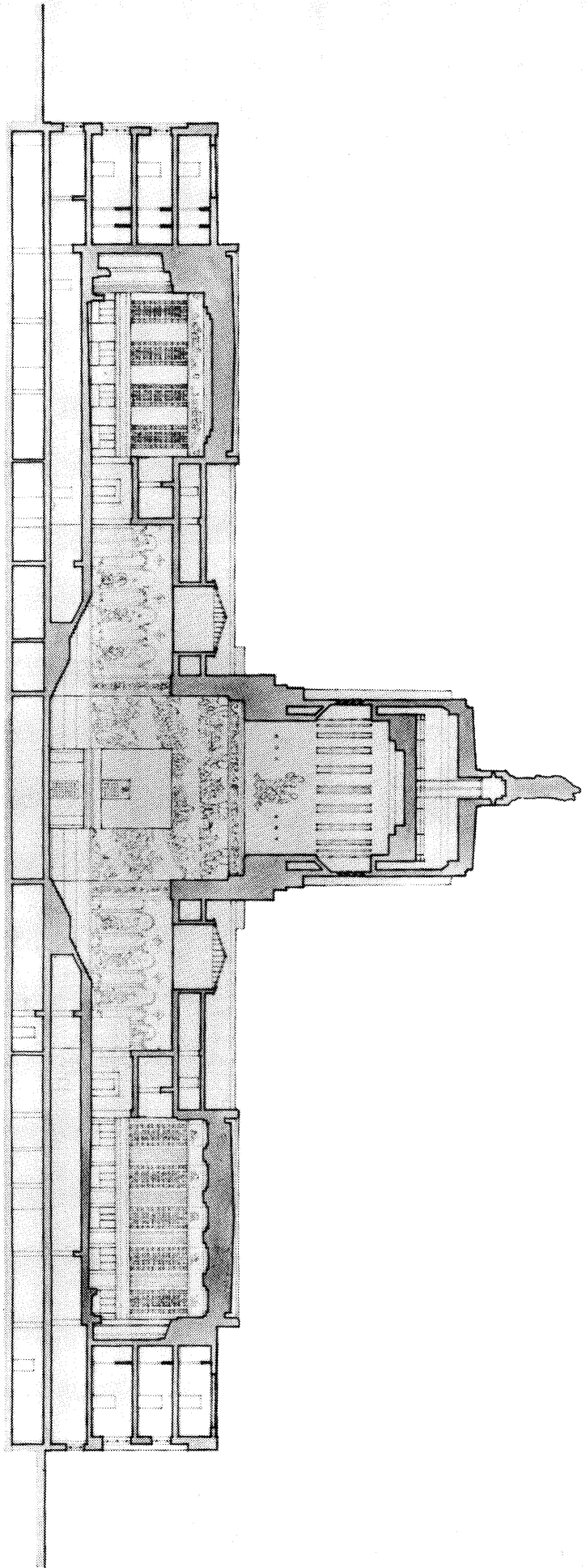
OREGON STATE CAPITOL COMPETITION

SIDE ELEVATION
SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT

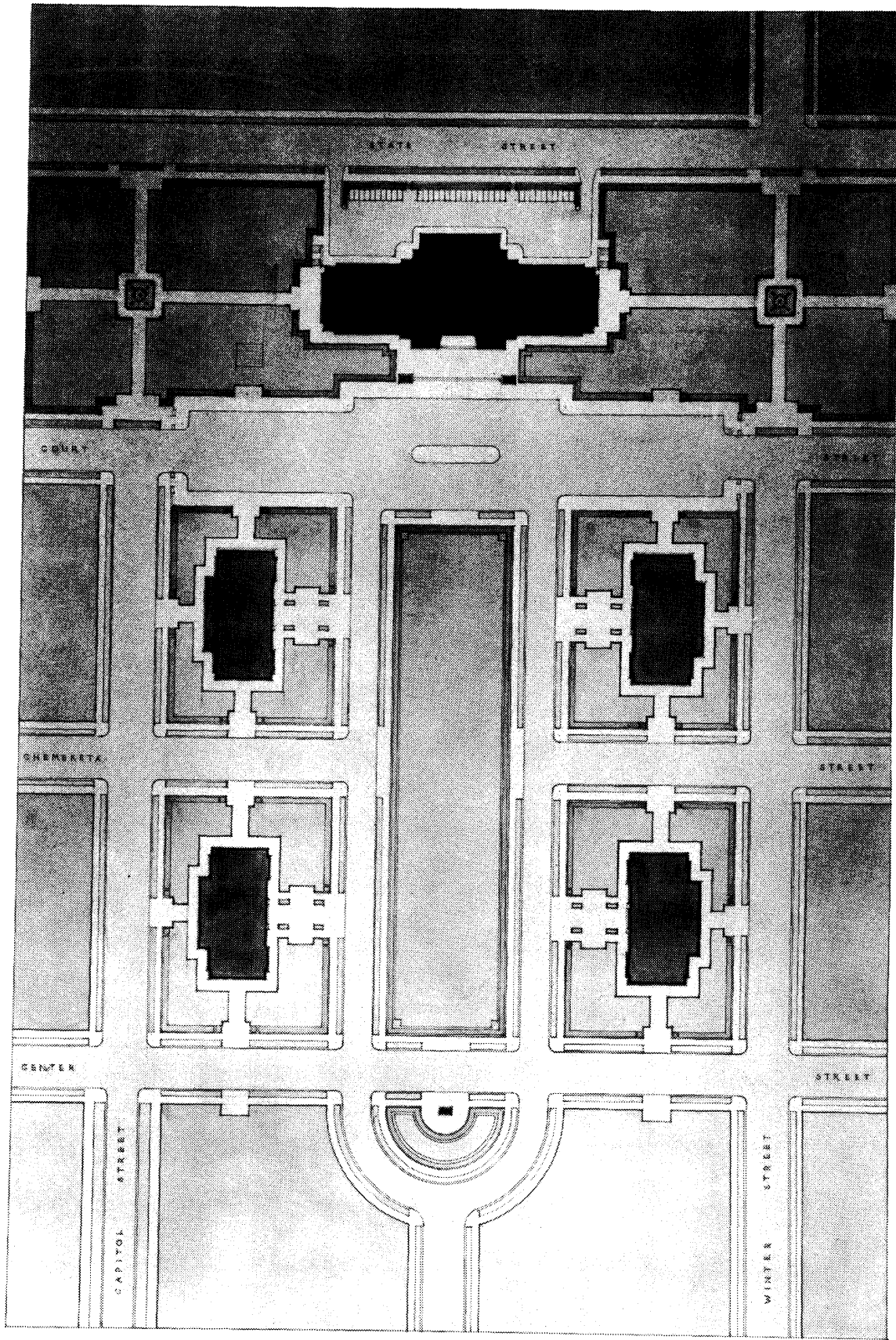




FRONT ELEVATION
SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT
OREGON STATE CAPITOL, COMPETITION



LONGITUDINAL SECTION
SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT
OREGON STATE CAPITOL COMPETITION



BLOCK PLAN
SCALE ONE SIXTY FOURTH INCH EQUALS ONE FOOT
OREGON STATE CAPITOL
COMPETITION.