

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

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received JAN 17 1985

date entered FEB 14 1985

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Fairbanks, J. Leo, House

and/or common Same

2. Location

street & number 316 NW 32nd N/A not for publication

city, town Corvallis N/A vicinity of

state Oregon code 41 county Benton code 003

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> N/A being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Eldon and Meda Younger

street & number 316 NW 32nd

city, town Corvallis N/A vicinity of state Oregon 97330

5. Location of Legal Description

courthouse, registry of deeds, etc. Benton County Courthouse

street & number 121 NW 4th

city, town Corvallis state Oregon 97330

6. Representation in Existing Surveys

title Statewide Inventory of Historic Properties has this property been determined eligible? yes no

date 1984 federal state county local

depository for survey records State Historic Preservation Office, 525 Trade Street SE

city, town Salem state Oregon 97310

7. Description

Condition		Check one	Check one	
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input type="checkbox"/> moved	date _____ N/A _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

The Fairbanks House, built in 1926, and believed to have been designed by the original occupant, is an example of English Cottage style architecture in which "half timbered" gable ends and overhanging bays are distinguishing features. The house is in excellent condition. A recent owner, Corvallis architect Cyril Stadvold, suggests "probably it was constructed by local builders under Mr. Fairbanks' supervision and guidance."¹ The overall design and Arts and Crafts details could well have come from the hand of Fairbanks, as he was an accomplished artist and sculptor and had received training in architecture.

The Fairbanks House is located in the center of Lot 4 and the north half of Lot 5 in Block 2, Hill Crest Addition to Corvallis, Sec. 34, Township 11, Range 5, Willamette Meridian, in Benton County, Oregon. The property upon which the nominated structure is located was part of the donation land claim of Charles Johnson, who filed his claim in 1852. Johnson was born in Wayne County, Kentucky in 1804 and arrived in Oregon in 1850. Johnson worked as a farmer/laborer and served in a local private militia, fighting in the Indian wars in Southern Oregon. Johnson sold his claim to Edwin L. Bryan in November, 1873. Bryan maintained the property for less than a year, deeding it to J. A. Davis in April, 1874. In 1876 the original land claim was broken up; a parcel of 9.84 acres (encompassing the area under consideration) was sold several times until 1912, when it was further subdivided. In 1921, C. S. and Blanche Davis sold the property to the Hill Crest Company, an organization of Corvallis businessmen which bought a four-and-a-half block area to develop as a sub-division of the City of Corvallis. The sub-division, the Hill Crest Addition, is an extension of a larger area known as College Hill, just to the northwest of the Oregon State (University) College campus. The College Hill neighborhood was so named because of the number of professors who lived there, and was a prominent showpiece of contemporary Corvallis homes. Today the neighborhood contains many examples of 20th century period houses, among which the nominated property is outstanding for its association with Fairbanks. Edward Francis bought nearly all of the blocks of the Hill Crest Addition in July 1923. Leo and Pauline Fairbanks bought the property for their new home in January of 1926 and the house was completed by that June. Pauline Fairbanks continued to reside in the house after Leo's death in 1946, for another seventeen years, until her death in 1963. The house was then transferred to Fairbanks' niece, Hattie Carlson, as the Fairbanks had no children. Cyril and Cynara Stadvold bought the house in November, 1963 from Hattie Carlson. The current owners, Eldon and Meda Younger purchased the house in February of 1974.

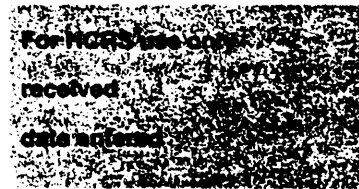
Exterior

The Fairbanks House reflects the early 20th century romantic interest in European origins: "the English Revival style (1900-1930) achieved outright popularity after World War I as the style became an affirmation of victorious English-speaking nations, becoming a symbol of world peace and prosperity."² "The Romantic English Revival style was influenced by the Arts and Crafts Movement inspiring simple, honest, and functional housing."³ There are many variations which relate to the English Revival style, one of which is Tudor Revival, "identified by its half-timbering that proclaims its medieval roots."⁴

The Fairbanks House captures the essence of the Romantic English Revival style with its steeply gabled roofs that sweep downward imitating original thatch roofing. While the front facing gable with its bay window, projecting corbelled window and (continued)

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and half-timbering reflects a predominant Tudor influence. The house follows an irregular square floor plan and is one-and-a-half story in height. The brick wall cladding over a wood frame construction is a form of masonry veneering which became widespread in the 1920s and is commonly associated with the Tudor style.⁵ The red rug bricks are laid in a simple pattern of continuous stretchers. (The red rug brick may be a locally produced variety as it was also used on the Corvallis Hotel, built within the same year.) Decorative relief is found on the brick work at the base of the exterior walls, the porte cochere posts and the top of each of the window frames, in a "soldier uncommon" pattern. The window sills and the rounded relieving arches of the front entryway and porte cochere are a smooth red brick in a header arrangement. The bay windows are distinguished by open and off-set brick spans.

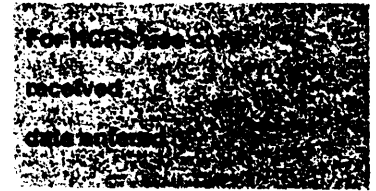
The gable roof with cross gable attachment is constructed of closely trimmed asphalt shingles which maintain a clean line through the clipped eaves and simple molding trim. The original hanging gutters are in use, while copper flashing was added to protect the roof against damage by moss. The over-lapping gables with eave lines of varying height is a common characteristic of the Tudor house.

The front entryway, located on the side gable, has a rounded relieving arched doorway and unglazed window with a shed roof that sweeps below the second story windows. The windows are individually crafted nine-pane over one-pane, double-hung sash. Windows are grouped in pairs or ribbons following the English Revival style, except across the rear (west) elevation where the chimney interrupts the pattern. The front bay and south elevation bay windows are fixed single panes, or picture windows and are flanked by double-hung sash windows. The exterior doors resemble the window treatment as they are all multi-paned glass. The two front entry doors are mahogany with nine-pane bevelled glass, brass hardware and latch openings on the exterior and crystal knobs on the interior. The Juliet porch door is nine-paned glass with painted wood and crystal interior and exterior doorknobs. The kitchen door is multi-paned (15), with painted wood, brass hardware and doorknobs. The back porte cochere door is multi-paned (15) mahogany with brass hardware and exterior latch and interior crystal doorknob. The basement entrance is a modern addition and has a plain wooden door, although it is not visible from the rear (west) elevation.

The center chimney set in the roof ridge lacks a massive form, although it is capped by characteristically Tudor terra cotta chimney pots. The rear (west) elevation chimney is narrow and lacks decoration, seeming to blend into the wall. The most dominant Tudor feature of the Fairbanks house is the half-timbering on the gable ends and dormer windows. The corbelled projecting wall dormers with shed roof embellish either side of the front facing gable. The south elevation also has a shed roof dormer window while directly opposite it (north elevation) on the end of the cross gable, is an unusual inset dormer with shed roof. A most romantic touch is a Juliet porch on the rear (west) elevation, this wrought-iron step porch is not structurally sound, but is a charming detail. The glass-paned door opening on to the porch has crystal doorknobs; the interior knob has remained clear while the exterior knob has turned a deep amethyst color.

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Interior

The Fairbanks house interior consistently maintains the refined quality that the exterior presents. The mahogany woodwork, crystal chandeliers and wall fixtures, arched openings, inglenook and interesting terra cotta and plaster artistry all add to the refined and elegant atmosphere of the house.

The floor plan is simple and open. The main floor is divided by a central chimney and staircase. The spacious livingroom, diningroom and kitchen also have smaller rooms associated with them. These "companion" rooms originally served distinct purposes; for instance, Mrs. Fairbanks used the space to the south of the livingroom for piano lessons. The small room off the southwest corner of the diningroom was the flower room and was plumbed with a sink. The kitchen has two such small rooms, one (on the southwest end) serving as a pantry, the other (on the northeast end) serving as a room where the maid could rest during the day. The second story central staircase is enclosed and lacks decorative detailing. The landing at the top faces out the south dormer window. Rooms are found on either side of the landing, the large master bedroom occupies the entire front gable end. In the area created by the cross gable and inset dormer is a small room used as an office by Mr. Fairbanks. The office connected the master bedroom with a smaller bedroom at the rear of the house. There was one bathroom on each of the main and second floors, each still have most of the original fixtures. The basement was largely unfinished, a root cellar, wood room, and plumbed darkroom being the only areas partially finished with wood paneled walls.

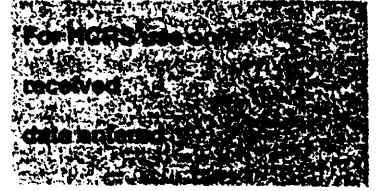
The front entry wall covering is an unusual plaster which has been treated to look like marble. The treatment included sponging the smoothed plaster and drawing bond-lines to create the image of marble blocks. Subdued hues were added by a smear and blend technique. The livingroom was plastered in tones similar to the entry in a sweeping-mottled finish. The livingroom has since been repainted, but the original wall surface is preserved behind the false dumbwaiter door in the inglenook.

Mahogany doors, floor and ceiling moldings, window frames, and built-ins give a rich flavor to the entry, livingroom and formal diningroom. The second story wood cabinets and moldings are painted wood lending a less formal appearance to the personal rooms. The built in bric-a-brac cabinet in the livingroom maintains the Tudor character with its rounded-arch and glazed french doors. The inglenook is a romantic feature with built in dumbwaiter cabinet. The dumbwaiter is wooden-framed with a rope pulley from the basement to the second story fireplace, making hauling fuel much easier. The fireplace and slightly raised hearth of the livingroom's inglenook is rather small but has interesting detailing, with unglazed terra cotta flowers and quoining. The master bedroom fireplace is also decorated with a glazed terra cotta bricks and relief pattern of leaves and wisteria flowers.

An interesting feature of the house is the wrought iron curtain rods and rings still in use in the livingroom, diningroom and their two companion rooms. The curtain rod is very ornate with a fleur-de-lis point on each end and a center design which shows

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even when the curtains are closed. Faceted crystal knobs are found on nearly all the original cabinetry. The iron steam radiators are still in use, however, a gas furnace replaces the original oil furnace used to heat the water. Built-in closets in the entry and bedrooms have garment carriers (pull-out hanger rods) rather than stationary bar rods.

Original light fixtures are in use in the livingroom, diningroom, entry, piano room, flower room, as well as in the upstairs bedrooms and bathroom. The main floor lights are crystal teardrops hanging from a tin fixture mounted on a ceramic wall plate. The crystal chandelier in the diningroom is very ornate with five tiers of crystal teardrops. The bedroom light fixtures are mounted on wall plates, the master bedroom has opaque white molded glass covers, and the second bedroom simply has bare bulbs mounted on goose-neck fixtures.

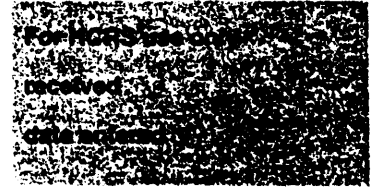
The only outbuilding associated with the Fairbanks house is the auto garage which was constructed at the same time as the house following closely its exterior details. The auto garage is gable end opening, with asphalt shingle roof, clipped eaves, simple molding, false half-timbering and brick wall cladding over a wooden frame. The paneled door has a row of six glazed panes across the top. The auto garage is included in the nominated area as it is an integral part of the house setting and reflects the Tudor character of the house.

Alterations

Cyril Stadsvold, an architect in Corvallis, made several alterations to the Fairbanks house during his 11 years of residence (1963 to 1974). Stadsvold enclosed the porte cochere with fixed glass panes and wood flooring. Interior alterations consisted of remodeling the kitchen adding a new electric stove and vent hood.

The current owners acquired the property in 1974 and have made some changes to the Fairbanks house. A new roof was installed in 1974, and copper flashing was added shortly after to protect the new roof from moss. The porte cochere was restored to a drive-thru by removing the glass panes and wood flooring. A basement rear entrance was added and two window wells were dug deeper and reinforced with cement to meet fire code requirements. A backyard patio was laid designed with lathe dividers reflecting the Tudor half-timbering motif.

The interior has been made functionally more practicable for a family without altering the overall floor space. The basement has recently been finished by partitioning off two bedrooms with a third bedroom created by a folding door. A central area has been left open for use as a familyroom. The original wood room and fruit cellar are still in use, while the darkroom has been remodeled into a bathroom. The basement staircase was opened at the bottom and the risers changed so they are less steep. The kitchen is the same, except for the replacement of a large vent hood with a cupboard above the stove. The small room (pantry) to the southwest of the kitchen is used as a laundry room and kitchen office. The maid's room (north end of kitchen) is now used as an eating

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nook. A small bathroom next to the eating nook has been remodeled, although the toilet is original. Carpeting has been laid in the entry, livingroom, and on the stairs, while hardwood flooring is maintained in the diningroom, piano room, flower room, and kitchen area. The second story has been altered only slightly. A bathroom was adapted in the master bedroom by adding a partition wall in the cross gable area and changing a closet into a shower stall. One closet was added by enclosing the eave slope on the south side of the room. The main bathroom has retained its original fixtures except for the bath tub. The current owners have no other plans for altering the house, and every effort has been made to keep any remodeling as close to the original design and quality as possible.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input checked="" type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700–1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1926 **Builder/Architect** Undocumented (J. Leo Fairbanks, attributed)

Statement of Significance (in one paragraph)

The two-story, brick-faced house built in Corvallis in 1926 for J. Leo Fairbanks is located at the westerly edge of the Benton County seat and lies in close proximity to the north edge of the campus of Oregon State University. J. Leo Fairbanks, a noted Oregon artist, was the longtime head of the Art Department of Oregon State College. Fairbanks himself is thought to have been the architect of the house, distinguishing characteristics of which are a hipped roof with flared eaves over porch and porte cochere, shed roofed dormers, overhanging bays, imitation half-timbering with textured stucco panels, and banks of windows with mullioned panes. The house, with its high-quality interior wood trim and traditional period features, such as an inglenook and Tudor-arched fireplace opening, may be evaluated under criterion "c" as an intact and locally distinctive example of architecture in the English Cottage style. However, it is primarily significant under criterion "b" for its association with J. Leo Fairbanks (1882-1946), older brother of Oregon sculptor Avard Fairbanks, whose best-known works include the bronze doors for the United States National Bank in Portland. Leo and Avard Fairbanks were born of artistic parents in Utah and studied painting and sculpture in Paris. Leo embarked on a career in art education in Salt Lake City before arriving in Corvallis as first head of the Department of Art and Architecture at Oregon State College (see footnote)* in 1923. Fairbanks served as Department head to the time of his death in 1946 and built a widely recognized program. He was active in national and regional art organizations, including the New York Architectural League. Leo, like his brother Avard, was noted for architectural art work. He was working on an eleven-mural project for the Oregon State Library in Salem at the time of his death. Two of the murals were completed. Following his death, Fairbanks was commemorated by Oregon State College in the renaming of the hall housing the Art Department. Thus, the former men's dormitory dating from 1892 became Fairbanks Hall.

John Leo Fairbanks was an energetic member of the Corvallis community. He was a widely recognized artist in his own right, but also felt a deep responsibility for bringing art to the local level and encouraging the involvement of everyone in art. Mr. Fairbanks believed that art should be for service and that beauty can give joy only when it is shared with others and is useful.⁶ The last line of his artist's creed suggests the depth of his love of the arts. "To me the purpose of art is to visualize ideas, to realize ideals, and to idealize realities."⁷

Fairbanks began his career as an artist at the early age of four, when he received his first box of water colors. Born in 1882 into a family of artists, his father, John B., was a professional painter and his mother, Lillian Huish, was also skilled in various art crafts. Leo was one of nine children of the artistic parents. His brother Avard also was a well-known artist (Avard Fairbanks was associated with the University of Oregon in Eugene when Leo came to Oregon State College in Corvallis in 1923.)

Leo Fairbanks began winning prizes and recognition for his drawings in Payson, Utah where he was born and attended school. He determined at an early age to study art abroad and with this goal in mind, attended Brigham Young University while earning money for foreign study by teaching drawing. Fairbanks studied in Paris during his twenties, attending the Academie des Beaux Arts (certified in 1906), the Academie Colorossi (continued)

9. Major Bibliographical References

See continuation sheet

10. Geographical Data

Acreage of nominated property ~~less than one~~

Quadrangle name Corvallis, Oregon

Quadrangle scale 1:24000

UTM References

A

1	0	4	7	7	3	2	0	4	9	3	5	1	5	0
Zone			Easting				Northing							

B

Zone			Easting				Northing							

C

Zone			Easting				Northing							

D

Zone			Easting				Northing							

E

Zone			Easting				Northing							

F

Zone			Easting				Northing							

G

Zone			Easting				Northing							

H

Zone			Easting				Northing							

Verbal boundary description and justification The nominated property is located in Sec. 34, Township 11N, Range 5W, Willamette Meridian, in Benton County, Oregon. It is legally described as Lot 4 and the North half of Lot 5, on Block 2 of the Hill Crest Addition to Corvallis.

List all states and counties for properties overlapping state or county boundaries

state N/A code county code

state code county code

11. Form Prepared By

name/title Lou Ann Speulda Nicholls

organization N/A date August 10, 1984

street & number 5622 SE Tolman Street telephone 503-775-8825

city or town Portland state Oregon 97206

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature 

title Deputy State Historic Preservation Officer date January 2, 1985

For NPS use only

I hereby certify that this property is included in the National Register

Entered in the National Register

date 2-14-85

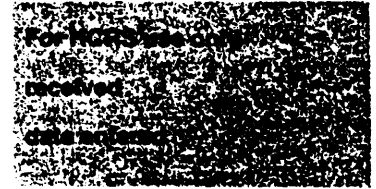

Keeper of the National Register

Attest: _____ date _____

Chief of Registration

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(certified in 1909), the Academie de la Grande Chaumier, and the Adcademie Julien (certified in 1909). "While at the famous Academie Julien he took honors in both painting and sculpturing in a class of more than four hundred students for two consecutive years, at a time when it was unusual for an American to recieve such honors. He studied for five years under such masters as Jean Paul Laurens, Bouguereau, Lucian Simon, Courtois, Colin, H.O. Tanner, Verlet, and Max Bohm".⁸ Returning to the United States, he continued his studies at Columbia University and at the University of Chicago. He worked with Aston Knight and with George E. Kessler, a famous American landscape architect and city planner. Fairbanks took a position as supervisor of art in the Salt Lake City high schools and also taught art extension classes at the University of Utah and Utah State College.

Fairbanks married Pauline White on December 26, 1916 in Salt Lake City. Pauline was also somewhat of an artist and musician and taught piano lessons in their home in Corvallis.

Fairbanks came to Corvallis in 1923 as the first head of the art and architecture department at Oregon State College (now University). Fairbanks successfully guided the department for twenty-three years establishing it as a recognized school. Throughout his career at OSU, Fairbanks actively promoted art to the public as well as professional colleagues.

Fairbanks was founder of Kappa Kappa Alpha, national art honorary, now called Kappa Pi, Faribanks also belonged to Alpha Sigma Delta, national advertising fraternity, and national and regional art societies. He was a charter member of the American Federation of Arts. In 1933 he was elected to membership in the New York Architectural League in recognition of his architectural plans and decorative schemes. He belonged to the Professional Artists League and was a member of the Board of Directors of the Pacific Art Association".⁹ Fairbanks was a member of the Oregon Art Association and appears in the Who's Who in Oregon every year from 1929 until his death in 1946.

Fairbanks never lost his enthusiasim for art, producing numerous small and several huge works and recieved many awards for his sculpture and painting. He won the famous Anna Hyatt Huntington bronze "Rocky Mountain Goat" for his promotion of art on the Pacific Coast. "At an exhibition of Fairbanks' work at Oregon State College in 1934 there were over a hundred paintings, eighteen sculptures and seven designs and illustrations."¹⁰ Among Fairbanks' most famous works are "a sculptured frieze of one hundred and thirty life-size figures on the Temple Laie, Hawaii, and a mural one hundred and forty feet long in a Salt Lake City office building. His greastest and last mural is "The Eternal Life", which portrays Christ teaching to all races of men."¹¹ At the time of his death Fairbanks was working on an ambitious scope of work consisting of eleven murals for the Oregon State Library; of these, two were completed and now hang on the west wall of the main reference room.¹²

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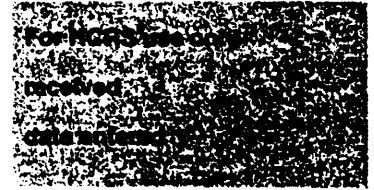
Fairbanks' active career at OSU included speaking to clubs, women's groups, art associations and schools. For instance in January of 1926 he spoke at a College Folk Club meeting on sculpture, giving a demonstration of show casting, stone-cutting, and marble-cutting. Fairbanks also attended the state teachers association, chairing a committee investigating changes needed in the State's art courses.¹³ Fairbanks took time out for civic responsibilities by supporting the fledgling Church of Latter-Day Saints in Corvallis, and speaking to interest groups throughout the Willamette Valley. Because of his work as an artist and teacher, Fairbanks was honored by Arthur Clark and was asked to speak before the Pacific Art association delegation.

The Fairbanks lived in the Hotel Benton (in Corvallis) during the winter and spring of 1926 while their house was being built. The new residence was one of the first built in the Hill Crest Addition and was considered a most impressive and elegant house in the west Corvallis section.¹⁴ The Fairbanks house was recognized for its architectural qualities in 1931 when it was chosen as one of six houses illustrated as showplaces in an article entitled "Corvallis Now Outstanding Among Small Oregon Cities".

Fairbanks was truly and inspired artist with a unique sense of the responsibility that art plays in expressing the human experience. After his unexpected death in 1946, Oregon State University honored him by the renaming of Cauthorn Hall to Fairbanks Hall. The 1892 wooden structure had once been the first men's dormitory but now houses the Art department.

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- 1 Stadsvold, Cyril. Personal Communication, July 19, 1984.
- 2 Old House Journal. July 1983, Page 120.
- 3 Old House Journal. May 1983, Page 82.
- 4 Old House Journal. May 1983, Page 83.
- 5 McAlester, Virginia and Lee. A Field Guide to American Houses. 1984. Page 335.
- 6 Gazette-Times, Corvallis, Oregon, Thursday, October 3, 1946.
- 7 Catalog of Paintings by J. Leo Fairbanks. Memorial Union, Oregon State College, Corvallis, n.d., Page 7.
- 8 Catalog..., Page 6.
- 9 Catalog..., Page 7.
- 10 Catalog..., Page 3-6.
- 11 Catalog..., Page 7.
- 12 Gazette-Times, Corvallis, Oregon, Thursday, October 3, 1946.
- 13 Gazette-Times, Corvallis, Oregon, June 5, 1926.
- 14 Gazette-Times, Corvallis, Oregon, May 26, 1926.

* The institution was known as Oregon Agricultural College until the mid-1920s, after which time it was known as Oregon State College. The college was designated Oregon State University by the State in 1961.