Acknowledgements

The Statesman Publishing Company appreciates greatly assistance given in the organization of this souvenir book by those listed below.

WILLAMETTE UNIVERSITY
FRANCIS KEALLY, Associate Architect,
Trowbridge & Livingston, Architects.
ROBERT W. SAWYER, Member State Capitol
Reconstruction Commission
WHITEHOUSE & CHURCH, Architects
KLASIC PHOTO SHOP
DR. CLAUDE W. CLIFFORD, Photographs
ROSS B. HAMMOND, General Contractor.
FRANK I. JONES, Commercial Photographer
OREGON'S OLD CAPITOL

The old capitol, destroyed by fire April 25, 1935, was admired by all Oregonians as a symbol of the dignity and integrity of the state. The above view shows the capitol as seen through the Gothic arch of Eaton hall on the Willamette University campus.

It's great copper dome looming over the city of Salem, Oregon's first capitol was the symbol to Oregonians of the dignity and solidity of the commonwealth. Set in a park like setting of great trees, wisely planned by the original builders, the capitol was intimately connected with the life of the great state that grew up around it in the years since the day its cornerstone was laid on October 8, 1873.

The structure, authorized by the legislature of 1872, was completed in 1876 at a cost of approximately $325,000. Originally it was without a dome and was built in the form of a cross. It also lacked the distinguishing porticoes with their striking Corinthian columns at the time of building. The dome, which became to many Oregonians the symbol of state government, was added in 1893. The commanding porticoes, facing east and west and presenting a wide and dignified sweep of stairs to the second floor of the building, were added in 1888. Total cost, with the additions was about $450,000.
Old Capitol
Built of Brick

Built almost entirely of brick, with facings and trimmings of sandstone and limestone, the capitol was a solid edifice. Originally stone gray in color, its dignity was heightened when it was painted white.

Its dignity was preserved in the interior where the great arching dome over the main lobby and the brass-railed well beneath it gave an impression of airy spaciousness.

The two houses of the state legislature occupied the wings of the second floor. Hung with oil paintings of the state's former governors, the roomy House of Representatives was to the south while the more austere and compact senate chamber occupied the northern wing. The governor's offices were also on the second floor.

At one time the state house provided space for all state offices, but with the growing of state functions it could only provide for the main branches, including the state treasurer and the secretary of state offices.

The great dome rising above the capitol was a favorite rendezvous of sight-seers. From its cupola one could look over the entire span of the Willamette valley and on clear days see many mountains of the Cascades. Gained by a spiral stairway in the dark interior of the dome, climbing to the viewpoint of the capitol was an event.

The basement of the capitol was a labyrinth full of corridors lined with old records and documents. A bit apart was the heating plant, the only part of the building that escaped destruction.

The capitol lived and was a part of Oregon for sixty years and then, somewhere in the great basement of the structure, there was a spark and before many hours Oregon's capitol was ashes and debris.

Capitol Burns
April 25, 1935

The breezes of late afternoon had died away on April 25, 1935 and Salem citizens were just rising from their evening meals when first news of a fire at the capitol spread through the city.

"Fire," a janitor named Henry Weslowski had shouted over the phone to the Salem fire department at 6:43 p.m., and immediately all available fire-fighting equipment was rushed to the capitol.

Fire Starts in Basement

Deep in the labyrinthic basement of the capitol, crammed with old records and archives stored in wooden boxes, a blaze has started, no one knows how. Before the firemen arrived heavy smoke, making masks necessary, already filled the basement and was welling up into the second floor and into the dome.

First arrivals at the scene as the news spread quickly saw only a thin trickle of smoke mounting from the dome of the capitol in the twilight.

Sucked up through the hollow columns around the main lobby the fire quickly spread from bottom to top of the building. At 7 o'clock flames were licking their way along the first floor and at 7:20 the large crowd of citizens attracted to the blaze saw the first tongues of flame come through the roof.

One Life Lost

Firemen fought desperately to halt the blazes, and one, Floyd McMullen of Heppner, a Willamette student volunteer, was killed by a falling cornice.

- The old capitol when first built lacked the distinguishing features of the dome and the porticoes facing east and west, added later. Shown here is the capitol shortly after its completion in 1876.
The construction of the building was such that its great center well made a natural flue through which the flames were sucked high and higher until at 8:04 o'clock, the great dome, after blazing spectacularly with the green flame of copper, rolled over with a great crash into the gutted interior.

Aided by a company of firemen who had dashed from Portland at first news of the blaze the Salem firemen devoted their efforts to keeping the flames from spreading to adjoining buildings. But the capitol, in a brief blaze of glory, had passed on, closing a chapter in Oregon's history.

The fire took a toll of one life, building and equipment valued at over a million dollars and invaluable records.

Even before the last flame had died the state turned to thoughts of rebuilding.

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*The burning of the old capitol on April 25, 1935, was one of the most spectacular fires the state has ever experienced. This photo was snapped shortly before the dome, shown in flames, tumbled into the interior.*
PLANS FOR RECONSTRUCTION

The state planning board was called in to answer these questions. Its first suggestion was that a special capitol reconstruction commission be appointed and plans were laid for that body.

On June 9 the planning commission, after studying the problem confronting the state, made a progress report in which it advised that a nation-wide competition for architects be held to gain a design for the new capitol. The commission expressed the belief that the capitol should give architectural expression to the character of the people of Oregon, that it should be neither ultra modern nor ultra conventional.

By the end of the year preliminary plans had been laid and the state was ready to go seriously about the business of getting a new capitol. On January 2, 1936, Carl F. Gould of Seattle was named technical advisor to prepare regulations and requirements for a national architectural competition.

The state planning board had already recommended that additional or new land be acquired for the capitol site and there had been some controversy over whether an entirely new site should be selected or additional land adjoining the old site acquired. Among sites favorably viewed by the planning board were Candelaria Heights, an eminence rising at the southern city limits of Salem, and Bush's pasture, an undeveloped, wooded and pasture section within the city limits.

The building was to be financed with aid from the Public Works Administration of the federal government and the total cost of the new building was eventually set at $2,500,000.

From the earliest moment great assistance was given the state by the federal government. Shortly after the old capitol burned President Roosevelt assured Governor Martin that the state would be assisted by the Public Works Administration in its plans for building a new capitol. The state took advantage of the offer of federal aid and the usual 45 per cent of the total cost was furnished by the government.

The PWA and its regional administrator, C. C. Hockley were of tremendous help to the Capitol Reconstruction Commission, the contractor and all who had a part in building the new capitol.

That the new capitol should form the central figure of a unified capitol group was recommended by the planning commission in its final report in October, 1935.
The State Capitol Reconstruction Commission was created by act of the legislature, in special session, November 9, 1935. The commission was appointed by Governor Charles H. Martin, Harry L. Corbett, President of the Senate, and Howard Latourette, Speaker of the House. The commission was to direct construction of the capitol and subsequent buildings in the capitol group plan. The commission shown above: (1) J. A. McLean, Eugene, chairman; (2) Dr. H. H. Olinger, Salem, vice-chairman; (3) Helen Burrell Voorhis, Medford, now resigned; (4) Robert W. Sawyer, Bend; (5) G. A. Marshall, Baker; (6) George R. Lewis, Pendleton; (7) T. H. Banfield, Portland; (8) J. H. Lake, Portland; (9) Dr. Ernest C. Dalton, St. Helens. Mrs. Voorhis resigned in the spring of 1937 and W. H. Trees of Portland was appointed in her place. Alton John Baisett is secretary for the commission.
DESIGNERS OF THE NEW CAPITOL

When on May 25, 1936, the jury of five selected to choose a design from nation-wide competition for Oregon’s capitol met in Salem it had before it 123 designs, many of them submitted by leading architectural firms of the nation.

The jury of five, not announced until after the winning drawings had been selected, included Walter Horstmann Thomas of Philadelphia, E. McNaughton of Portland, David Clark Allison of Los Angeles and T. H. Banfield of Portland and Mrs. Gordon Voorhies of Medford, representing the Capitol Reconstruction Commission.

Through two days of judging the field was narrowed down, 110 of the 123 designs being considered, and on May 26 the jury and the Capitol Reconstruction Commission announced that first place in the competition had been awarded the design submitted by the firm of Trowbridge and Livingston of New York, one of the 15 leading firms in the United States. Not until after the winning design was selected did anyone know from what firm or architect it came. The design was a unanimous choice, lauded by members of the jury as recognizable as the work of a master.

Actual designers of the winning plan were Francis Ke ally and George W. Jacoby, associates of the Trowbridge and Livingston firm. Jacoby is now deceased.

The firm of Trowbridge and Livingston has designed a large number of impressive buildings, principally in the east but including the Palace hotel in San Francisco. Goodhue Livingston, as present principal member of the firm, was born in New York in 1867 and received degrees of bachelor of arts, bachelor of philosophy in architecture and master of arts from Columbia University. He has been practicing in New York since 1896.

Francis Keally, associate architect of the firm, was born in Pittsburgh and is a graduate of the Carnegie Institute of Technology and has a bachelor of science degree in architecture from the University of Pennsylvania. He has been practicing since 1897. Besides designing the state capitol building he holds important commissions for the New York World’s Fair.
Shortly after the winners were announced Keally and Jacoby visited Oregon to confer with the capitol commission and with their Oregon associates. They said that their design was "built for Oregon and based on the early Oregon history." In designing it they had kept in mind the points of stability, or its durability through the ages, utility, or the purpose for which the building was established; and beauty to the eye. The design was not a type, unless it were the "Oregon type" and combined Greek refinement and Egyptian simplicity without the classical details of the former.

A spokesman for the jury had already said, in explaining the reasons the design was chosen, that it was designed for a capitol, that the utility of the building had not been hampered and that the arrangement, with senate, house of representatives and governor’s office all on one floor with a spacious lobby between, was sensible.

Selected as Oregon associates of the eastern firm to supervise construction was the Oregon firm of Morris H. Whitehouse and Walter Church. As Architects Trowbridge and Livingston were to receive $132,000, one-sixth of the total cost of building, of which they agreed to pay one-third to Whitehouse and Church as associates.

Whitehouse and Church, who as Oregon associate architects, had the duty of supervising the work at the point of building, were selected because of a long record of high quality work in Oregon public and private buildings.

The firm designed many of the public schools in Portland, the Y.M.C.A and First National Bank building here and numerous others.

As supervisory architects their work was of great importance in assuring that the original design was carried out in its true intention.

Oregon’s new capitol had now reached the point of actual construction work.
Model of the capitol building, showing it as it will appear when the heroic sculptural groups at either side of the main entrance are in place. They are the only features of the exterior of the building which have not yet been installed. One will represent a pioneer family on the covered wagon trail; the other will show Lewis and Clark led by Sacajawea.

Building Contract Awarded

DESIGN selected and the architects busy preparing working plans, Oregon turned to the task of actual construction of its new statehouse.

Governor Charles H. Martin turned the first spadeful of earth at the site where the new capitol was to rise on June 8, 1936, and at the same time urged immediate acquisition of blocks to the north for capitol group expansion.

Soon excavation was under way and by October 3 excavation was complete and everything in readiness for actual building.

Bids on the building, limited to contractors approved by the PWA, which played a large part in seeing that the best went into the building, were called early in August and on November 3 it was announced that the builder of the capitol would be Ross B. Hammond of Portland, whose bid of $2,140,648 for construction of the capitol in white marble was the lowest of seven submitted.

Hammond's men began work December 4 as additional excavation made necessary by changes in the original design was started. The date was just a year after the Capitol Reconstruction commission had been named.
Capitol Construction Begins

Shortly after the New Year in 1936 workmen began pouring concrete for the footings of the new state capital. From that day in early January Salem citizens watched the steady growth of a capital.

Under the skillful guidance of Ross B. Hammond and his associates the work went forward swiftly and evenly. As the forms were built, the concrete poured and the forms ripped away the skeleton of the building began to take shape.

When, after a span of months, the concrete work on the main portions of the building was completed work of building the circular tower or dome was begun. Eventually the building was ready for the marble facing.

This work of facing the huge marble slabs went rapidly and it was then that viewers could get their first graphic idea of how the capital would look when completed.

Throughout the period of construction and the subsequent period of furnishing, Oregon contractors were favored in the building of the capital.

The Ross B. Hammond company, which specializes in the reinforced concrete type of construction, has had a policy since the firm was formed in 1923 of using Oregon material wherever possible and giving employment to Oregon workmen.

As a builder of exceptional merit Ross B. Hammond received the congratulations of the architects after viewing the completed building. It was, they said, a building unsurpassed in soundness and in which their specifications had been followed with great care.

A leading construction concern in the Pacific northwest, Ross B. Hammond's mark is found on many public and private buildings in the state. Among buildings the firm has erected are the University of Oregon library, Fine Arts building, Physical Education building, Men's dormitory; the state office building and the First National Bank in Salem; the Pacific building, Bedell building, Public market and Multnomah stadium in Portland.

Ross B. Hammond, founder of the firm, was born in Pittsburgh, Pa., in 1889, and is a graduate of Carnegie Tech. Before coming to Portland, in 1923, Hammond was employed by several of the larger construction firms in the east. As a resident of Portland Mr. Hammond has taken an active interest in civic affairs.

Members of the firm besides Mr. Hammond are Miss Edith Pack, secretary and office manager; Reuben Horwitz, chief engineer and Henry M. Mason, general superintendent of construction.
OREGON'S new capitol had begun to take form when on June 17, 1937, a crowd of 5000 people gathered under graying skies to witness the laying of the cornerstone.

Dignitaries from all over the state were gathered to witness Judge R. Frank Peters of Hillsboro, grand master of the grand Lodge of Ancient, Free and Accepted Order of Masons, assisted by Grand Lodge officers, lay the first marble stone from which the pure white beauty of the capitol would rise.

"Construction of this building which will so magnificently depict the majesty and dignity of our government," said Governor Martin as principal speaker, "is a significant milestone in the history of Oregon's capital buildings. In turn it is also a reflection of the growth and development of this great state from that day in 1843 when a group of pioneers met at Champoeg to form a government for the Oregon country."

The cornerstone, on which the sole inscription is the intaglio design "1937," was plumbed, troweled and laid by Masonic ceremonies with 500 Masons brought by special trains and by caravans of automobiles from all over the state standing by. Sealed in the cornerstone was a box containing forty mementoes of the occasion.

The ceremony was broadcast to the state and nation over a national radio network. Other speakers, beside the governor, were Hon. Alfred E. Clark, Masonic orator; Associate Justice George Rossman, master of ceremonies; J. A. McLean, chairman of the Capitol Reconstruction Commission and Francis Keally, architect.
The Builders

ARCHITECTS:
Trowbridge & Livingston, Architects, New York.
Francis Keally, Associate Architect, New York.
Whitehouse & Church, Oregon Associate Architects, Portland, Ore.

Consultants for Trowbridge & Livingston:

Consultants for Whitehouse & Church:
The late A. H. T. Williams, Structural Engineer, Portland, on soil conditions.
Miles K. Cooley, Structural Engineer, Portland.
Jay Keller, Mechanical Engineer, Portland.

MURALS:
Barry Faulkner and Frank H. Schwarz, New York.

SCULPTURE:
On the building, Ulric H. Ellerhusen, New Jersey.
Groups in front of building, Leo Friedlander, New York.

LANDSCAPE ARCHITECTURE:
George H. Otten of Landscape Division State Highway Department, Salem.

RESIDENT REPRESENTATIVE OF ARCHITECTS IN SALEM:
Earl P. Newberry.

CLERK-OF-THE-WORKS:
Allen H. Toole.

P.W.A. RESIDENT ENGINEER INSPECTORS:
Tom Baker and Paul E. Lattner.

* Building of the tower surmounting the capital building was an unusual piece of construction. Above is shown the scaffolding erected as a preliminary to the work. Huge cranes were used to hoist marble blocks used in construction to the rooftop.*
Building a Capitol

The task of covering the bare concrete skeleton of the capitol with marble was one that had its compensations in seeing the building come to life.

The delicately polished marble used to line the walls of the main lobbies and the rotunda of the interior as well as the capitol corridors impresses the visitor with a feeling of warmth, expressed by the colors of rose and tan produced by nature in the travertine of the walls.

The travertine is a stone of sedimentary formation produced from quarries near Gardiner, Montana. Approximately twenty-two carloads of blocks were shipped to the finishing plant of the Lutz Marble company at Portland, which had the contract for marble and stone finishing on the interior of the building.

The floor of the rotunda is a design of large squares of Phoenix Napoleon grey marble from Missouri with borders of radio black marble from Vermont, used also for a base around the walls of both alcoves and rotunda.

Finishing the interior of the capitol also entailed a great deal of woodwork. The firm of Williamson and Bleid of Portland, painters and decorators, put the final touch on the woodwork, including staining, waxing and varnishing to bring out the true character of the grain. The firm, in business since 1909, also finished the walls and ceilings with flat stipple finish.

Ceilings of House and Senate chambers, modernistic in type, are formed with steel channels, metal lath and plaster by Fred Shearer & Sons, whose work throughout the building will add to the acoustical effects and insure fireproofing. Metal lath on steel channels was the general plan but in various rooms colored plaster for sound absorption was used. The work was done by experts under the personal supervision of F. F. Shearer, who founded the business in 1915 and is still at the head of the company with his two sons as associates.
The new capitol is built on a skeleton of reinforced concrete expected to last through the ages. Shown above is the interior of the building at about the time the cornerstone was laid. In the lower picture is shown the manner in which the concrete supports were built up from floor to floor.
As marble was placed on the bare skeleton the beauty of the building became apparent. The capitol as exterior construction neared completion, showing the great main entrance doors beneath the simple inscription, "State of Oregon" and a spread eagle.
Another view of the capitol as it neared completion. Shown in the background is the chimney of the heating plant of the first capitol, only part of the old building left intact. Until the proposed new heating plant is completed, the old system will provide heat for the new building.

The House and Senate chamber furnishing, later during the job of preparing the capitol, was given much thought. Both are furnished along modern lines with comfortable furniture designed to match the interior finish.

The Northern School Supply company, of which F. V. Hutchinson is president, was given the contract for finishing the comfortable chairs for House and Senate galleries. The chairs were manufactured by the American Seating Company.

Both the House and Senate are equipped with spacious galleries above the parliamentary floor. Comfortable opera chairs will seat about 150 in each chamber.

The two legislative rooms are lighted by 30 Kleigle projectors located just above the ceiling and directed toward the floor through holes approximately four inches in diameter. Ceiling illumination is obtained from eight 500-watt projectors, located in the frieze at the sides of the rooms.

The lighting fixtures all over the building, including the ornamental fixtures constructed of bronze, were furnished by the Baker-Barkon corporation, which has furnished lighting fixtures for practically all large buildings in this territory for the last 25 years.

The ground floor contains, besides additional space for the secretary of state and other offices a large hearing room.
The hearing room, as are all rooms where additional quietness of floors is desired, is floored with Goodyear rubber tile, manufactured especially for the capitol by the Goodyear Tire and Rubber company and installed by the Acoustical and Flooring Sales company of Portland.

Three-sixteenths inch brown battleship "Pabco" linoleum was used in the major portion of the building, resulting in a long wearing and very comfortable floor to work on. Particular attention is called to the uniformity of color of this linoleum throughout the building.

The ceilings of the House and Senate were treated with Johns-Manville Naskote acoustical treatment. The ceilings of the two bookkeeping rooms, the cafeteria on the ground floor and the hearing room were treated with Johns-Manville Sanacoustic tile—this type of treatment being used because it has the highest noise reduction coefficient of an acoustical material manufactured.

Electric illumination plays an important part in creating the final effect the capitol makes on persons who view it, both from outside and within.

At the time it was decided to erect the capitol on the present site, the Portland General Electric Company began making preparations for supplying the new building with distribution facilities that would furnish the most dependable service possible to obtain.

A new pole line with a three-phase, 2400 volt circuit was constructed from the company's Salem substation to a point near the state capitol. From that point the line was carried underground to terminate in a roomy transformer vault just west of the capitol's Court street entrance. The vault and equipment were designed so that service can be provided to the entire capitol group of buildings, including the new library, the proposed new office building and other future structures.

Plate glass, because it is free from structural defects and distortion of colors and shape and because it gives faultless transparency and has a high lustre, was used throughout the building. The glass was furnished by W. P. Fuller & Company.

Pleasant and healthful conditions in the capitol were assured by installation of thermostatically controlled steam heat, air conditioning and a water cooling system. Installation was made by Lord & Loryea, for 17 years experts in Portland in plumbing, heating and ventilating. Heat comes from a central plant and is distributed to all units of the building by concealed radiation through bronze grills. Seventeen fans provided ventilation with fresh air heated to proper temperature.

Williamsen & Bleid
Painting & Decorating

422 S. W. 13th Street
Portland, Oregon
The Designer's View
By FRANCIS KEALLY, Associate Architect
TROWBRIDGE & LIVINGSTON, Architects

Marcus Vitruvius Pollio, the great Roman architect of the age of Augustus defined a lasting and noble monument as one that harmoniously combines utility, stability and beauty.

During the development of our design for the Oregon State Capitol, we endeavored, with our limited ability, to inculcate into this important structure Vitruvius' three cardinal points.

Let us examine the building from this point of view.

Utility:
The program called for the proper and efficient housing of the Governor, the Senate and the House of Representatives, with their respective committee rooms, the Treasurer, the Secretary of State, the Land Board room, the Division of Motor Vehicles and other sundry offices. These requirements of necessity called for a workable and utilitarian layout. In other words, form had to follow function.

All the offices that are daily and continuously contacted by the public are on the ground floor and the first floor, thus making them easily accessible to the greatest number of visitors to the building. On the other hand, however, they have been properly subordinated to the main lobby cross vistas leading to the major but less frequently used spaces on the main and second floors.

Throughout the planning stage we constantly realized that owing to the limited budget available it was necessary to design a building that was both compact and workable, while at the same time due consideration had to be given to frequency and convenience of use in determining the location of the respective governmental agencies.
Stability:

What structure in a State should be more soundly built than a State Capitol? Needless to say we considered only types of construction that were lasting and enduring. The shell of the Capitol is a combination of reinforced concrete and steel which, in our opinion, should resist the ravages of time with the same physical force as has been displayed by the Pyramids.

The exterior of the State House is faced with Vermont marble from the famous Danby quarry. Perhaps it would be interesting to note at this time that the Vermont marble which has been used in this building comes from a quarry in Vermont where marks on the exposed ledges indicate that they were made about 10,000 years ago when New England was a land of glaciers. As the huge rivers of ice ground their way southward advancing barely two feet a day, the rocks embedded in them cut grooves, scratches and flutings on everything within their path. All Vermont marbles are made up of tightly interlocked crystals. It is composed of approximately 99 per cent calcium carbonate. Every hundred pounds of this particular marble absorbs only 0.102 lbs. of water, which is an extremely low rate of absorption. Realizing that Salem has many months of rain each year, we took this fact into consideration when we approved the use of Vermont marble for this particular project.

The interior of the Capitol was given serious consideration from the standpoint of maintenance. The main rotunda and all the lobbies are lined with Montana travertine, a natural decorative marble. This particular travertine, it may be interesting to know in passing, has been solidified by ages into massive formations at the quarry. One can actually go to Mammoth Hot Springs in Montana and see nature in her own laboratories laying down from a hot water solution, travertine, in a semi-plastic condition. Montana travertine is a very pure carbonate of lime and should hold up indefinitely inside the Capitol structure.

In many of the special rooms such as the House and Senate and the Governor's suite, we have introduced the use of wood. It seems to us that wood was a most appropriate material to use extensively inside of the Capitol for the reason that Oregon is one of our great lumber producing states. As to the lasting qualities of this material, one has only to visit some of the early American houses in New England, which were built long before the Revolution, in many of which one can still find today the original wood paneling in perfect physical condition, which was installed by our forefathers.

All the exterior windows and doors, two marquees on the south and the statue of the pioneer on the top of the cylindrical tower are made of bronze, a metal of proven durability that resists corrosion.
Beauty:
How intangible! In Shakespeare's 65th Sonnet, we find a reference to this spiritual word: "Beauty, whose action is no stronger than a flower."

Designers throughout the ages have always considered it their inalienable right to express the modern trends of their day. In fact all styles were modern at one time. When Pericles built the Parthenon his creation was a fresh conception to the Greeks of his day and age.

The Oregon State Capitol seemed to us to call for a design that was not only appropriate to its lovely and beautiful setting but one that possesses significant form and value, and that reflected in a sense the progressive character of your state.

Two of the most recent capitols erected in the United States, one at Lincoln, Nebraska, and the other at Baton Rouge, Louisiana, are progressively modern in conception. Most all of the other capitols throughout the nation are prototypes of the capitol at Washington with its typical dome reminiscent of St. Paul's in London and St. Peter's in Rome.

The more we studied this problem the more convinced we were that no compromise could be made with our original conception. A forceful and vital modern structure with broad and masculine feeling must rise above the skyline of Salem. Contrasting this simplicity of form and line, we felt the need of introducing graceful and refined sculptural embellishments to give a balance to the completed composition.

We endeavored to establish an appropriate scale to the edifice taking into consideration the character of the city of Salem as well as its immediate surroundings.

In the exterior mass we have attempted to emphasize and clearly express the major functions of the plan, while at the same time suppressing the minor ones.

In treating the interior of the main rotunda, we have reduced the accepted architectural detail to the minimum and in its place substituted decorative mural paintings. On the walls of this room there will be four murals each 11 feet by 26 feet, illustrating four great historical events in Oregon's rich and dramatic history. These are the work of Messrs. Frank Schwarz and Barry Faulkner. They are: (1) Captain Gray landing at the Columbia river; (2) Lewis and Clark at Celilo Falls; (3) The first white women to cross the continent arrive at Fort Vancouver; (4) The wagon train of 1843.

On either side of the two main staircases leading to the second floor from the rotunda there will be installed symbolic paintings illustrating the modern industries of Oregon, including lumber, mining, wheat, sheep raising, farming, fruit industry, livestock and the salmon industry.

The senate chamber will contain a large mural illustrating Oregon's admittance to the union, while on the opposite side of the building in the house of representatives, there will be installed a painting depicting the meeting at Champoeg.

Lathing and Plastering
in new Capitol Building done by
Fred Shearer & Sons
Plastering - Plain & Ornamental Work
301 Couch Building Portland, Oregon

- View from the main entrance showing the second floor balcony, behind which appears the entrance to the Governor's suite. On the wall below the balcony is carved a 200-word inscription. The picture reveals the straight and simple lines of the capitol's interior architecture.
Flanking either side of the main entrance and 40 feet in front of it will be installed two heroic groups carved out of Vermont marble. The one on the left will portray the great Lewis and Clark expedition while the one on the right will illustrate "The Covered Wagon." These sculptural compositions are the work of Leo Friedlander, New York sculptor.

We have found that Vermont marble is excellently adapted for sculpture because it is composed of the proper consistency that lends itself to the sculptor’s chisel. In other words, it is neither too hard nor too brittle, but at the same time soft enough to allow the sculptor to carve his model without undue force and reproduce in it the most sensitive passages of his original conception.

Marble of this character is not affected by the rains nor by time nor by atmospheric conditions. Once carved, therefore, these groups should be able to stand the test of time unless subjected to actual violence or mutilation.

The 22-foot bronze statue which crowns the cylindrical tower is that of a symbolic pioneer. It is the work of Ulric Ellerhusen, another New York sculptor.

Nature has endowed Salem with great natural beauty. The site for the capitol is ideal. Its citizens should be proud of this heritage and should jealously guard and protect its community against any heterogeneous invasion.

A comprehensive plan has been unfold for the development of the capitol group. The new library is part of this scheme. You must carry forward this program in accordance with the original conception. Tolerate no compromise. Plan now for the future ever conscious of your civic responsibility.

In closing, possibly I can best sum up my thoughts on the subject of the capitol by quoting some passages from John Ruskin:

“Therefore, when we build, let us think that we build forever. Let it not be for present delight nor for present use alone, let it be such work as our descendants will thank us for and let us think as we lay stone upon stone that a time is to come when those stones will be held sacred because our hands have touched them and that men will say as they look upon the labour and wrought substance of them, ‘See! this our fathers did for us.’ For indeed the greatest glory of a building is not in its stones or in its gold. Its glory is in its age and in that deep sense of voicefulness of stern watching of mysterious sympathy, nay, even of approval and condemnation which we feel in walls that have long been washed by the passing waves of humanity.

“For that period then we must build; not indeed refusing to ourselves the delight of present completion, nor hesitating to follow such proportions of character as may depend upon delicacy of execution to the highest perfection of which they are capable, even though we may know that in the course of years such details must perish; but taking care that for work of this kind we sacrifice no enduring quality and that the building shall not depend for its impressiveness upon anything that is perishable.”
Magnificent Interior of the Tower

A impression of great spaciousness is given by the interior of the capitol dome, rising 140 feet above the rotunda. On the ceiling Frank H. Schwarz, one of the four capitol artists, has painted a striking design of shields and stars with one star surpassing the rest in brilliance. Around the lower edge of the tower interior is a symbolic design of conventional figures. Lighting of the central portion of the rotunda is effected through concealed projectors in the tower.
AN UPSURGE of feeling, an emotional uplift that bears at the same time pride and humility, comes to the person who first steps through the massive bronze doors of the state capitol into the spacious rotunda. There is pride in being one of the citizens of the state of which this building is a symbol and humility before a great work.

Lighted in the daytime by the northern light that falls through the huge windows above the three doors of the entrance and at night by indirect lighting from the ceiling and walls, the rotunda gives an impression of greatness.

The first view of the visitor is of the second floor balcony, directly in front of the governor’s suite, and below which is carved in the marble a 200-word inscription.

The vastness of the central well, the interior of the dome, however, is the awe-inspiring sight which makes the visitor turn his eyes upward where, on the ceiling is painted a starry motif. One star of forty-eight there is centered and larger than the rest. It is Oregon’s star.

Directly in the center of the rotunda is a raised bronze seal of the State of Oregon.

The simplicity of form which the designers felt was an integral part of the Oregon character is carried out in the interior of the capitol. The walls of the rotunda, done in beautiful rose tan Montana travertine, are warm, yet simple.

To either side of the rotunda rise dignified flights of stairs leading on the east to the senate chamber and on the west to the house of representatives.

At either side of the main entrance corridors lead away, on one side to the secretary of state’s offices in the east wing and on the other to the west wing, occupied by the state treasurer, the state land board and the press room.

Capacious lobbies front the legislative chambers on the second floor with a wide corridor, leading past the executive offices, connecting the two houses.

The senate chamber in the east wing is paneled in beautiful dull walnut, the desks and chairs of the senators being made of the same material. The floor is carpeted with a rich design in which two native industries have been symbolically combined. The heavy carpeting shows leaping salmon and shocks of harvested wheat.
The walls are bordered with a painted frieze whereon are emblazoned the names of men who were of importance in the development of the history of the state.

A curved panel, which will soon bear a mural illustrating the admittance of Oregon into the Union, provides a background for the raised platform of the president of the senate.

Located behind the forward wall in both House and Senate are offices for clerks and restrooms.

Adequate space is provided for spectators in both chambers in galleries entered from the third floor of the capitol. A raised tier of seats at the rear and a line along each of the side balconies are provided.

The house of Representatives, similar in design to the Senate, is paneled in oak with furniture to match. Also symbolic of Oregon industry is its carpet, which shows in green and brown, a pattern of evergreen trees. A painting showing the meeting at Champoeg will be installed behind the rostrum in the House.

Between the two legislative chambers is situated the governor's suite. Here are located the governor's reception room, his office, his private chamber and the board of control meeting room. Two of the rooms are paneled in walnut and one in myrtlewood. The board of control room is finished with knotty pine.

The governor's office looks out over the campus of Willamette University, across State street from the rear of the capitol.

Since the capitol was designed for utility as well as beauty, much space is given to offices. The secretary of state's offices take up the largest amount of room, occupying the entire east portion of the main floor as well as part of the ground floor.

The ground floor also provides space for a large hearing room, a cafeteria, mechanical rooms and a considerable amount of storage space.

The third and fourth floors are also devoted to offices and contain a number of legislative committee rooms.

Located on the main floor, behind the rotunda, are offices of the state budget division and board of control.

On all doors throughout the building the state seal appears on the bronze doorknobs. The building has its own post office sub-station and its own telephone exchange.

With memory of the fire that destroyed the first capitol still fresh, a fire alarm system has been installed that automatically rings an alarm at the Salem fire department central station. A similar burglar alarm protects the building from night marauders.

Available square area in the building is nearly equal to all space occupied by the state department, exclusive of the state library, at the time the former capitol burned. The dimensions of the building are as follows:

Length, 393 feet, eight inches.
Width, 162 feet.
Height, to top of dome, 123 feet, two inches.
Square foot area, approximately 131,750.
Cubic foot area, approximately 3,200,000.

Acoustical & Flooring Sales Company

Check Over
Some of the FACTS

PORTLAND General Electric Company pioneered the development of electric service in this part of Oregon. From the beginning its purpose has been to better its service constantly, and to provide for progressively increasing use of it, at progressively decreasing cost to the consumer.

- Progress toward Achievement of these objectives has meant genuine contributions to the welfare and prosperity of this region. Check over some of the facts:

1. P.G.E. Service Reliable and Adequate—Six hydro-electric, three steam generating plants, and approximately 4,500 miles of line—representing many millions of invested dollars—have been built up during a period of almost 50 years to provide, with the help of 1,500 regular employees, the most dependable, continuous service possible.

2. P.G.E. Serves Rural Areas—The social responsibility of extending the conveniences of electrical living to rural and farm homes has not been shirked. In the area of nearly 3,000 square miles served by P.G.E. Company, electric service is available to 86 per cent of the rural homes and farms at the same low rates prevailing in cities and towns.

3. P.G.E. Rates Among the Lowest—The cost of electric service in P.G.E. territory is very near to being the lowest anywhere... The trend always has been downward—never once have P.G.E. rates for domestic service been increased, but they frequently have been decreased.

4. P.G.E. Oregon’s Biggest Taxpayer—Out of each dollar which P.G.E. customers pay for electric service, 17 cents are given back to the public in the form of taxes. P.G.E. Company paid taxes amounting to nearly $1,600,000 this year.

N.B.—Such savings and economies as the Portland General Electric Company can make from the purchase of Bonneville power will be passed on to our customers. We have proposed a program of cooperation to the government, to that end.
The spacious board of control meeting room, which is finished in knotty pine from eastern Oregon’s pine forests. This room like others in the governor’s suite overlooks the Willamette University campus.

A corner of the governor’s private reception room, showing a hand-painted map of Oregon over a fireplace. The room is finished in walnut.

The governor’s private chamber, finished in Myrtle wood from the Myrtle wood forests in southern Oregon.
"Old Man Oregon has built himself a new home and today is his housewarming," said Frank Branch Riley, noted speaker, as the new state capitol was thrown open to public inspection for the first time on July 2, 1938.

Preceding the ceremonious opening of the great main doors Governor Martin, Riley and other speakers addressed a crowd of nearly 6000 which gathered to get a first look at the capitol's interior.

Governor Martin officially opened the center door while King Bing Tom Hill of the Salem Cherrians and Manager Fred D. Thielsen of the Salem chamber of commerce opened the flanking entrances.

Governor Martin told the assembled crowd that the new capitol should inspire the state to "overcome the difficulties confronting us" and lead its people "by unified group action to sweep away the forces of disunion and discontent that would bring naught but frustration and disaster."

The capitol, the governor said, rose "phoenix-like from the ashes of the historic structure destroyed by fire in April, 1935," because governmental units, architect contractor and workmen "all worked together in harmony."

The capitol now "stands as proof that cooperation and teamwork are the only ways to achieve a goal satisfactory both from the physical and esthetic standpoints," the governor observed. It "typifies the Oregon spirit of progress" and "has replaced the old ... without succumbing to the transitory outbursts of surrealism that has not only distorted some of our arts but has too often created confusion in its political manifestations."

The inspirational uplift that the designers had in mind when drawing plans for the spacious lobby and rotunda was brought home to the thousands who poured through the doors. Hats were doffed at the grandeur and dignity of the interior as the crowds milled through the doors and gazed at the loveliness of the capitol interior.

While the officers were as yet unfurnished the visitors were able to view the beauty of decoration in marble and stone.

The building was closed again after the initial opening while furniture was transferred from the state office building. Within a week it was regularly open and the state offices located therein were functioning smoothly.

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The massive center door of the capitol. This portal is flanked on either side by similar doors, all in bronze. Above each door appears a figure in bronze representative of the state's industries.
The Senate chamber, looking from the spectator's gallery. The Senate, finished in walnut, is carpeted with a design showing salmon and wheat. About the walls runs a frieze bearing the names of men important in the state's development. Behind the rostrum a mural painting of the arrival in Salem of news of statehood will be placed.

A side view of the Senate, showing more distinctly the beauty of the walnut paneling. Desks of the senators match the paneling of the chamber. Lighting is indirect.

Looking toward the spectator's gallery in the House of Representatives from before the Speaker's rostrum. The House is finished in oak with a carpet depicting fir trees as a symbol of the state's lumber industry. As in the Senate a frieze bears names of the state's great men and a historical mural will be placed behind the rostrum.
The Work of the Artists

By ROBERT W. SAWYER

WHEN Trowbridge & Livingston and Francis Keally were developing the design for the Oregon state capitol which won the award and has since been translated into the beautiful building now in use they planned a structure of the utmost simplicity of form and line. Both inside and out their plan contemplated none of the decorative architectural features ordinarily found in a great public building. There were no pillars, no columns with carved capitals, no pilasters, no pediments, no fancy work in stone or plaster. Provision was made, however, for a few outstanding sculptures for the exterior which would both set off and be set off by the severe lines and flat, white marble surfaces of the building; and for mural decoration that would give more life and added color to the warm travertine of the interior.

To do the sculptures the architects selected Leo Friedlander and Ulric Ellerhusen and for the murals and decorative interior painting, Barry Faulkner and Frank H. Schwarz. All but Faulkner participated in the preparation of the design that won the competition and thus became entitled with the architects to the commissions they received.

Three of these men, Friedlander, Schwarz and Faulkner are graduates of the American Academy at Rome. Two of them, Friedlander and Schwarz, have won the Prix de Rome. All have good and some even great work to their credit.

Friedlander’s work for the Oregon capitol consists of the two great sculptures that will stand in front of the building at each side of the main entrance. Each mass will be made up of six pieces of Vermont marble,
the whole 13 by 18 feet in size. That to the left as one approaches the entrance will represent "Lewis and Clark led by Sacajawea." The other, on the right side, will represent "The Covered Wagon." On the back of these groups there will be shown in intaglio maps of the routes followed by each.

Working in his studio in White Plains, New York, Mr. Friedlander has recently completed his models for these groups. The marble into which they will be carved has been quarried and after it has been faced and the designs rouged in it will be shipped to Oregon and put in place on the pedestals now waiting its arrival. The carving from the models will then be done on the job with the work scheduled for completion sometime next spring.

The work of the other sculptor, Ellerhusen, is of a varied nature and all complete and in place.

Ellerhusen's work in marble consists of five relief sculptures. These include the great American eagle high up over the front entrance, the beaver to the right of the eagle and the sea otter to the left and, finally, the salmon over the west entrance and the wheat over the east.

Sculptures cast in bronze, from Ellerhusen's models, are the six over the main entrance doors, three outside and three in and the great seal in the center of the rotunda floor. The over-door work on the outside is (1) heads of the bison, the antelope and the deer, (2) a ship and (3) heads of the horse, the sheep and the cow. Inside are found (4) a stage coach, (5) pack animals and (6) an old time locomotive.

The statue by Ellerhusen that tops the building is conceived as "The Pioneer." It is an heroic figure nearly 24 feet in height, cast in bronze and standing, at its base, 140 feet in the air.

The chief decoration in the rotunda, aside from the Ellerhusen seal in the floor, will be the four great murals by Faulkner and Schwarz. These will be "Robert Gray and his ship, Columbia, at the mouth of the river," and "Dr. McLoughlin welcoming the first white women at Fort Vancouver," by Faulkner and "Lewis & Clark at Celilo falls" and "The Great Wagon Train of 1843 at The Dalles," by Schwarz.

In these four paintings there will be represented the discovery of Oregon by sea, the discovery by land, the beginnings of government and the settlement by Americans. They are to be in place in the coming January.

Decorative painting was done on the walls and the ceiling of the rotunda by Mr. Schwarz last spring. Colors were used to heighten and enlarge the already generous space and in addition special features were included in the shape of a great sunburst with stars, directly overhead, eagles and torches on the collar from which the cylinder rises, and on the side walls eight octagons or medallions each with a motif based on some feature of the state seal.

Also completed some time ago and put in place are paintings of the provisional seal over the head of the east side stairs leading to the Senate chamber and of the territorial seal over the stairs to the House.

In the governor's inner reception room the decoration is a map of Oregon. This is by Faulkner and is on the wall over the fireplace.

*One of the massive sculptures that will stand in front of the capitol at each side of the main entrance. This figure, to be placed on the right, represents "The Covered Wagon." The other will represent "Lewis and Clark led Sacajawea." Each figure will be carved from six pieces of Vermont marble, the whole 13 by 18 feet in size.*
Four paintings representing eight of the industries and resources of Oregon are to be placed on the side walls of the stairways that rise from the rotunda. Two of these will be by Faulkner and two by Schwarz. Faulkner's subjects are "Timber" and "Fisheries," and "Horticulture" and "Wheat." Schwarz is doing "Dairying" and "Livestock," and "Mining" and "Sheep."

There remains to describe the decoration of the two legislative chambers. A part of this is already in place in the shape of friezes on the four walls of each chamber. These friezes consist of three panels on each wall separated by representations of pioneer material and utensils and of birds. In each panel are four lines of names of persons connected in some manner with the discovery, the history, the exploration, the settlement or some other feature of the background of Oregon.

Finally there is planned for the walls back of the rostrum in each chamber a mural with a subject related to some stage in the beginning of government in Oregon. Thus, for the House there is to be a representation of the Champoeg meeting and for the Senate the bringing to Salem of the news of statehood. Faulkner is doing the former; Schwarz the latter.

This completes the catalog of the sculpture and the paintings that have been planned for the decoration of the capitol building. There is one other feature for which an artist in words and noble thought is responsible. This feature is the inscriptions on each side of the main entrance and in the travertine wall in the rotunda below the "governor's balcony." These inscriptions, prepared by Dr. H. B. Alexander, of Scripps college, Claremont, California, are as follows:

At the left of the entrance.

A FREE STATE
IS FORMED AND IS 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

At the right of the entrance.

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

In the rotunda.

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 VICES, BUT IF THEY BE LOVERS OF RIGHTEOUSNESS,
CONFIDENT IN THEIR LIBERTIES, SO WILL IT BE CLEAN IN JUSTICE,
BOLD IN FREEDOM.

*The capitol was designed for utility as well as beauty. Shown here is a corner of the motor vehicle division of the Secretary of State’s office in the east wing of the building. The Secretary of State occupies more space in the new capitol than any other division.*
DEDICATION PROGRAM

Saturday, October 1st 1938, 2 P.M.

HYMN, "TRUST IN THE LORD," Handel, Willamette University Glee Club

INVOCATION—Rt. Rev. Benjamin D. Dagwell, D.D., Episcopal Bishop of Oregon

DEDICATION ADDRESS—Leslie M. Scott

REMARKS—C. C. Hockley, Regional Director, Public Works Administration

STATEMENT FOR STATE CAPITOL RECONSTRUCTION COMMISSION—Robert W. Sawyer, Commissioner

PRESENTATION OF BUILDING—J. A. McLean, Chairman, State Capitol Reconstruction Commission

ACCEPTANCE OF BUILDING—Hon. Charles H. Martin, Governor of Oregon

SONG—"AMERICA"—Willamette University Glee Club

BENEDICTION—Rt. Rev. Edward D. Howard, Archbishop of Portland in Oregon

RECEPTION BY GOVERNOR IN THE CAPITOL

Music by the Band

of the

OREGON NATIONAL GUARD

*One of the two covered entrances at the rear of the building. Parking space for official cars is provided here in a driveway running down from State street.*
Now! Salem Enjoys Clear, Sparkling, Pure WATER

In trend with the city's new and modern civic center development is the newly completed gravity flow water supply system.

From the beginning of municipal ownership in 1935, the objective has been a plentiful supply of pure, palatable water.

Plans provide for an ultimate water supply sufficient for a city of 50,000 population and, while not completed to this extent, a flow of 7 million gallons per day of exceptionally high grade water is now being delivered to the city with a reserve of 10 million gallons being stored in a new, modern covered reservoir which preserves the quality of the water by keeping it entirely free of pollution.

Immediate steps are being taken to practically double the present supply in order to keep in step with the rapidly growing community.

Salem Water Commission

MAIN OFFICE: 304 SOUTH COMMERCIAL STREET
WHEN the firm of Trowbridge and Livingston submitted its design for the state capitol competition it also included a plot indicating future development aiming toward a central and unified capitol group.

This plan has been adopted by the Capitol Reconstruction commission and the state library, presently in the process of construction, will be the second unit of the group, the capitol being the first.

The plan calls for the location of a beautiful esplanade as a continuation of Summer street, beginning at Center street and ending in front of the capitol on Court street. The rectangular area in the middle of the composition will be appropriately landscaped.

The central feature will be flanked on either side by one way streets, even now being paved. Facing these streets will be the four additional buildings proposed in the plan, two on each side, properly proportioned to and in character with the state capitol itself. The envisaged setting compares with the famous Piazza del Campidoglio of Michaelangelo, in Rome.

Under the direction of George H. Otten, landscape engineer for the state highway department, borrowed by the State Capitol Reconstruction Commission, landscaping is going forward rapidly.

The landscaping scheme was determined upon after a study of the capitol architecture. To harmonize best with the capital a dual street axis was decided upon as the most suitable approach method. The terminus of each axis will be the center window of the end pavilion motif at either end of the building. The streets will be approximately 300 feet apart and the area between them has been depressed into a sunken garden for the present. This may later be replaced by a reflecting pool.
Builders of State Library Building

ARCHITECTS:


Consultants for Whitehouse & Church:
Miles K. Cooper, Structural Engineer, Portland.
Jay Keller, Mechanical Engineer, Portland.

SCULPTURE:

Gabriel Lavare, Portland.

LANDSCAPE ARCHITECTURE:

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

RESIDENT REPRESENTATIVE OF ARCHITECTS IN SALEM:

Earl P. Newberry.

CLERK-OF-THE-WORKS:

Allan H. Toole.

P.W.A. RESIDENT ENGINEER:

Paul E. Lattner.

ARCHITECT'S STAFF FOR LIBRARY:

Howard Kable, Robert Turner, Ernest Hodges, William Smith, Manson Bennett.

The subordinate building of the capitol group will be set well back so that they do not detract from the capitol, main objective of the entire group. By so doing the vistas to be seen of the capitol building will reveal a considerable portion of the trees on both east and west sides of the building.

Terraces in the garden are so designed to repeat dominant lines in the main building while the planting will also be extremely simple, with a few choice groups flanking the entrance and a border of box hedging flanking the walks around the building.

Well chosen trees may be planted later after a perfect turf has been developed on the terraces. Hawthorne trees will border the approach streets and will be hedge-pruned to be kept constantly in scale.

"The interior Montana Travertine Marble on the New Oregon State Library Building was furnished by the

Drake Marble Co.
ST. PAUL, MINN.

who have completed contracts in 40 States."
The new state library building in construction, showing how marble slabs were placed on the concrete and steel skeleton of the building. The library is the second unit in the capitol group plan, the capitol being the first.

The library building as it nears completion. The building is expected to be ready for occupancy early in January and will house, besides the state library, the Veterans' State Aid Commission and the state department of education.

FIRST unit of the capitol group aside from the capitol itself to be completed will be the state library building, now in the process of construction.

The $1,000,000 library, being constructed as was the capitol through the assistance of the Public Works Administration, was authorized by the 1937 state legislature. It will be ready for occupancy sometime in January, 1939. The government contributed $450,000 to the project.

Whitehouse and Church, associate architects on the capitol buildings, designed the library building, which will conform in design to that of the capitol.

Whitehouse and Church have designed many of the outstanding civic and private buildings in the state. They were architects for the Federal Court House and Post Office in Portland, the Multnomah Athletic club building, the first unit of the receiving ward at the state hospital in Salem, Jefferson and Lincoln high school at Portland, the Salem Y.M.C.A., the Corvallis high school, the Sixth Church of Christ Scientist, Portland, and Temple Beth Israel, Portland, as well as numerous other prominent buildings, many commercial structures and private residences.
Morris H. Whitehouse, senior member of the firm, is a native of Oregon and received his education at Bishop Scott academy in Portland, Massachusetts Institute of Technology and American Academy in Rome. He first opened his office in Portland in 1908 in association with the late Bruce Honeyman.

Walter E. Church, a native of Boston, came to Oregon in 1905. He graduated from the University of Oregon in 1916 as a bachelor of arts and in 1917 as a bachelor of architecture. After serving with the AEF in France he took graduate work at Massachusetts Institute of Technology and became a Master of Architecture in 1921. He entered the office of Morris H. Whitehouse in 1928 and has been a member of the firm since 1930.

The building, which faces the plaza now being developed to the north of the capitol, is 196 feet long, 103 feet wide and 54 feet high to the main parapet.

The exterior is of white Georgia marble with bronze windows, doors and balcony railings over the main entrance doors to conform with those in the capitol building.

The building, in addition to the state library, will house the department of education, state board for vocational education, World War Veterans state aid commission, bureau of labor, and has some additional space yet unassigned.

The main entrance vestibules and lobbies on the first floor have walls finished in rose tan Montana Travertine marble, which was used in the rotunda and main lobbies of the capitol. The floors are terrazzo with special designs and colors to harmonize with the marble walls. The interior marble was furnished by the Drake Marble Company of St. Paul, Minn. The elevator and stair doors are in bronze. The main lobby lighting comes from bronze fixtures suspended underneath three shallow plaster domes.

In general the trim throughout is in a natural colored oak. Rubber tile flooring is provided in library special rooms and lobbies and linoleum in offices and work spaces, with asphalt tile on stack floors.

Walls are in marble in main lobbies, oak paneled in library public lobbies, pine paneled in Librarian and board rooms. Ceilings are of acoustical material in all special library rooms and work rooms and plaster in other spaces.

The stacks fill the space in the rear of the building between wings. At present stacks go from basement to third floor but are so designed that two additional stacks can be added for future expansion. At present time stacks will accommodate about 600,000 volumes.

The sculpture work on the building was designed by Gabriel Lavare, the well known sculptor, in collaboration with the architects, and is being carved directly into the marble and wood of the building by Lavare himself.

In the center of the building near the top of the main entrance front is carved a large seal, using the first Oregon printing press as the main feature. This is the so-called Mission press, which is now in the Oregon Historical museum in Portland.

Other sculptural work includes a running motive of pine cones and needles over the three main entrance doors and a marble plaque in the main entrance lobby depicting a pioneer mother with book in hand, teaching a small child.

In the large general reference room of the library on the second floor will be three small carved wood panels representing the state flower, the Oregon Grape; the state bird, the Meadow Lark, and again, the Mission printing press.

The state library serves the whole state by mailing books to communities and groups desiring them.

It also serves state departments, committees and groups of the state government and is a reference source for legislators. The arrangement of the library is, therefore, different from the usual city library plan.

During its existence the state library has been purely a mail order library and since its inception has grown to great size. It long ago outgrew its quarters in the Supreme Court building until books were stored in the basement, where dampness sometimes caused their deterioration, and in the attics.

Although hampered by lack of space, the library, under the direction of Miss Harriet Long, has continued to add to its functions and helpfulness to the citizens of the state. One of its most fruitful activities is its reading courses, whereby the library will prescribe courses of reading in subjects ranging as widely as bee-keeping to short-story writing and then provide the books on a regular schedule.

In its new quarters, long sought by the library staff, the library will have on the first floor a model school library room in pine trim, a travelling library room, a mending room, shipping room and stacks. The department of education will also be located on this floor.

The second floor will be entirely occupied by the library. The main lobby and the public catalogue room will be paneled in oak. The general and Oregon reference rooms, running through two floors in height, will also be oak paneled with rubber tile floors, ornamental plaster and acoustical ceilings. The Oregon room contains special Oregon material and collections.

The map and print room will have special metal cases and furniture. The Librarian and Board's room will have walls paneled in knotty pine with adjacent offices and reception rooms. There will be a catalogue room, a desk record room and a research and extension room also on this floor as well as a government room where special reference material for state departments and legislators will be kept.

The third floor will be occupied by the World War Veteran's state aid commission, the Bureau of Labor and other offices.