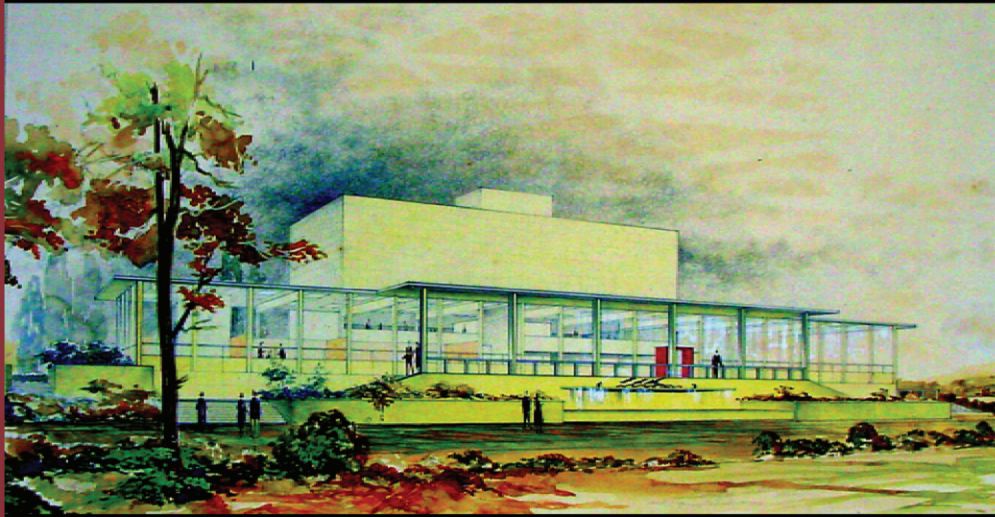


WASHINGTON STATE LIBRARY
HISTORIC STRUCTURES REPORT

(JOEL M. PRITCHARD BUILDING)



AUGUST 20, 2002

**WASHINGTON STATE DEPARTMENT OF
GENERAL ADMINISTRATION (GA)**

ARTIFACTS
Architectural Consulting

Acknowledgements

The authors would like to thank the following individuals and organizations for their assistance in the research and writing of this document.

American Association of Univeristy Women: Ruth Furman,
Nancyhelen Fischer
Artech Inc.
Barbara Johns
Barten Attaberry
Bud Schorr
Del-Teet Furniture Company: Polly Teeter
DoCoMoMoWeWa
Greg Bell
Mary Grace Jennings
Meredith L. Clausen, Ph.D.
National Trust for Historic Preservation
Paul Thiry Jr.
Ralph Munro
Rita Hupy
Seattle Public Library
Tacoma Art Museum
Tacoma Public Library Northwest Room
Thomas E. Evans
University of Washington Special Collections: Nicolette Bromberg
University of Washington Tacoma
Washington State Archives
Washinton State Department of General Administration's drawing
archives: Cipriano Araiza
Washington State Historical Society/State Capital Museum
Washington State Library: Shirley Lewis
Washington State Office of Archaeology and Historic Preservation
Washington Trust for Historic Preservation

Administrative Data	1
Executive Summary	3
Historic Background	9
1.1 Significance Statement	11
1.2 History of Washington State Library	12
1.3 Campus Planning	23
1.4 Paul Thiry	25
Chronology of Development	31
2.1 Building Technology	33
2.2 Architectural Description	35
2.3 Physical Modifications	51
2.4 Art	54
2.5 Furnishings Selection	65
Condition Assessment	69
3.1 Exterior	71
3.2 Interior	75
3.3 Art	78
3.4 Decision Making Matrix	79
3.5 Analysis of Significance	83
Conclusions	95
4.1 Summary	97
Appendices	99
5.1 Profiles	101
5.2 Modernism	110
5.3 Library Planning	112
5.4 Contractor List	114
5.5 GA Drawing Index	115
5.6 Colored Transparencies List	117
5.7 Secretary of the Interior's Standards	119
Resource List	123
Bibliography	125

The Washington State Library was the last monumental building to be added to the Historic Capitol Campus. In time and history it is separated from the Neo Classical Legislative Building, Temple of Justice and attendant structures by the Second World War and the mid point of the 20th Century. In appearance and design, it differs in architectural sensibilities with a decidedly expressed idea about modernity and form. The graceful structure that creates the southern margin of the architectural group is, however, an inseparable part of the architectural composition and a fitting last phrase in the 40 year process of building Washington State's Capitol campus.

The Library Building was designed and constructed just thirty years after the pivotal domed Legislative Building; yet in construction and design the two monumental structures seem ages apart. While the central Legislative Building referenced Greek and Roman Classical architecture and stone masonry building methods, the State Library introduced highly modern design principles and innovative new materials and engineering. In many ways, the buildings are counterpoints to one another, reflecting a symbolic appreciation of the past and a sense of promise about the future.

In recognizing that the State Library Building has achieved significance as an historic structure, there is a coalescing of thought and perception about the group of monumental buildings that comprise the historic Capitol Campus. The intention of this document is to consolidate historical and physical information about the Library Building and create a platform for further planning, improvements and preservation within a comprehensive idea of the historic Capitol Campus.

This document is being written at a point in time when the original library function and program for the building have been relocated and an analysis is under way to reuse the historic structure for offices and public spaces. This dramatic transition in purpose creates an immediate secondary function for this document as a resource and reference in planning interior and exterior modifications to the building. As with any specialized use building, adaptations away from the original designed purpose require a balanced understanding of both the building's inherent physical characteristics and the versatility of the proposed use program.

What is an Historic Structures Report?

An Historic Structures Report (HSR) is a written and illustrated reference document that provides a thorough historic and architectural evaluation of a building or site. It identifies significant original and subsequently added features and spaces, existing appearance and condition, and historic events associated with the structure. The purpose of this evaluation is to provide a basis which will be used to make decisions relating to maintenance, restoration or rehabilitation of the building.

An HSR is usually prepared for buildings, objects or sites that are on the National Register of Historic Places prior to planning any alterations, additions, rehabilitation, or restoration of an historic structure. The report is used to guide contemporary modifications, reuse or restoration of the property. The National Park Service, under the guidance of the U.S. Department of the Interior, establishes specific guidelines and contents for the creation of Historic Structures Reports, and provides advice on when they should be done. These reports are required when work is performed on Federally-owned historic buildings and are recommended for other buildings that have considerable historic significance.

Purpose of This Report

Although this Historic Structures Report is primarily intended to be an extensive repository of information concerning the historic and architectural significance of the Washington State Library Building, the document is also prepared to provide basic information for reuse of the building in concert with legislative and governmental office and public space needs. In addition to describing in narrative the history and significance of the Library, this Historic Structures Report is intended to identify the architecturally significant spaces to be incorporated into the planning and development of an approach for the future treatment of the Library Building.

This report is anchored on a detailed room-by-room survey and inventory of architecturally significant features and spaces both outside and inside the structure. The purpose of this survey was to investigate the historic character of the building and identify original, intact elements of the mid-century architecture. This will allow for the protection and preservation of the historic fabric of the building and provide standards for new construction.

The survey was performed during the spring and summer of 2002. At that time, the Washington State Library had recently vacated the building and temporary modifications were being constructed to house the Washington State Senate Chambers and offices, as well as related functions such as the Bill Room. Each room and volume within the Library Building was visited, photographed and catalogued, as were the entire exterior and related landscape areas. Each room was examined, checked against original architectural plans and noted as to its present use and condition. Then each room was categorized by public accessibility and historic significance (descriptions of these categories

are provided later). A list of significant features in each room, as well as items that were not original, was developed. This comprehensive record of the building comprised the working reference files for subsequent physical analysis and architectural assessments.

As this document is employed in future planning and research related to the State Library Building, its content will guide decisions about maintenance, modification and conservation on a very detailed level. The information incorporates an understanding of historic preservation design guidelines such as the Secretary of the Interiors Standards for Rehabilitation, and accepted practices in regard to architectural conservation methods. The content organization is designed to facilitate that use and present a clear and accurate understanding of the building as an historic structure.

Summary of Report

In compliance with conventions for content of an Historic Structures Report, this document includes an expanded exploration of the following subjects and chapters:

Significance of Property. An extensive background statement on the building is provided in the form of historical narratives, photographic and graphic illustrations and primary source materials. The materials are prepared to address the criteria for designation of historic sites and landmarks as applied by the National Park Service and the National Register of Historic Places.

Historic Persons or Events: The historic narratives and background materials explore key personalities and individuals associated with the building's planning, construction and use. This subject matter is a central criterion in evaluating the significance of historic properties and sites that may not display dramatic architectural or physical characteristics.

Architectural Description: The report includes a detailed written description of the building with a systematic discussion of interior and exterior features and spaces, modifications, and assessment of current condition.

Public/Private Recommendations: Maps and coded drawings are included in the report indicating relative historic importance of interior spaces and rooms, exterior facades and overall massing and fenestration. Typically there is a correlation between historic/architectural significance and public access.

Architectural/Engineering: As an historic property from the recent past, there are several physical elements of the building that are markedly dissimilar from the other monumental structures in the Capitol group. These distinct characteristics merit a thorough discussion within this HSR and are addressed in the following sections: Modernism and its regional variations (Appendix, 5.2), Waffle Slab construction (Chronology of Development, 2.1), and the work of architect Paul Thiry (Historic Background, 1.4).

Spatial Assessment: The building was designed around an innovative approach to the State Library's distinct needs in serving the legislature and government, other modern libraries and public library users around the state. The HSR assesses the significance of the spaces with an eye toward potential new uses and a reconfigured program for the interior. Spaces of high historic and architectural significance that do not lend themselves to physical modification are identified and discussed.

Setting and Developing Post WWII Context on Capitol Campus: The State Library marked the beginning of post war construction on the Capitol Campus and presaged the development of the West Campus. Sections of the HSR address the completion of the Capitol Campus, the Library's relation to and importance within the Capitol Group as an institution (Library of Congress model), and the changing physical needs of State Government.

Relationship to National, Regional, and Local History: The institutional development of a State Library was interwoven with a larger regional and national movement toward education and learning. Triggered in the minds of some by the Russian Sputnik in space and a sense of America's trailing scientific and educational development, this social reaction helped build the Library. Sections of the HSR discuss statewide library support and involvement, planning drawn from libraries across the nation, and the underlying social purpose of the institution and building.

Interior Design Elements, Views, and Orientation: When completed, the State Library was a catalog of mid-century design ideas both in public libraries and buildings and in architecture at large. Sections of both the historical narratives and the physical descriptions address the integration of contemporary library planning principles--in-depth evaluation by library staff leading to specific choices of furnishings (approved by architect for aesthetic compatibility) and site and orientational concepts that affected its location and juxtaposition on the Capitol Campus.

Aesthetic Development, Artwork and Craftsmanship: A distinctive element of the State Library is the wardrobe of original furnishings and important artworks that were commissioned for the building. The HSR provides sections that describe the integration of works by significant local artists and craftsmen on both interior and exterior, and the design and compatibility of the furniture line with the aesthetics of the building.

Portfolio: The Historic Structures Report includes a portfolio volume that presents a photographic documentation of the building currently, historic photographs showing its original and historic appearance, and original architectural drawings and site plans.

Summary of HSR Findings and Conclusions

The general conclusions that arise out of this report are organized under the captions below and may be individually studied in more detail within the appropriate sections of the main report. It must be noted that current (2002) modifications and installations to accommodate the State Senate are recognized as temporary and planned for removal. Therefore, with the exception of some new building system components such as kitchen facilities, they are largely disregarded in the report and conclusions.

The conclusions address the specific historic preservation findings, conditions and issues that exist currently and should shape plans and policies for stewardship and maintenance of the structure. They should also be integrated into planning for the adaptive reuse of the Library Building and the design of any physical modifications or additions to the historic building.

As a preamble to any conclusions about the building it should be noted that the State Library Building is in a remarkable state of architectural integrity and original condition. The inherent quality of its design and

materials, as well as the high degree of maintenance that has been provided over the decades, leaves a building of exceptional merit and historic value. It is the most intact historic building on the Capitol Campus. In the years to come, its ascension to full appreciation as an historic landmark is inevitable. Policies and standards for treatment of the building should match those for the Legislative Building and the other historic structures in the Capitol group.

Historic Significance: The State Library Building is among the region's most important mid-century works of public architecture. Architect Paul Thiry was at the height of his intellectual and professional career when he designed the building and it represents a masterpiece among his works. As the final monumental public building added to the Historic Capitol Campus, the State Library Building is a critical element in the architectural group and deserves preservation treatments equal to the other historic buildings.

Architectural Context: The Library Building brings both architectural compatibility and diversity to the historic Capitol Campus. In its basic form and scale, it effectively references the Legislative Building and the attendant structures without being overly assertive in presence. The use of Wilkeson Sandstone on the exterior and well placed public interior spaces addressing the Legislative Building create a satisfying southern boundary for the architectural group.

Condition Assessment: The condition of the Library Building is generally excellent and reflects high maintenance standards and thoughtful modifications. The historic integrity of the building's original design has not been significantly compromised by wear or the minor alterations that have been made. There are minor indications of deterioration, particularly in public areas, that can be corrected within the scope of work for the planned reuse of the building for offices.

Treatment Recommendations/Exterior: The simple geometric form of the building and overall modest scale presents a visual character that does not lend itself to massive modification or addition. Architect Paul Thiry developed ideas and drawings for a rear addition to the structure, so there is an historic precedent for additional massing on the east and west walls of the stacks section. Banded glazing that repeats the main front facade of the building should be used if windows are added on the sides and rear of the stacks. The front north elevation of the stack section is highly visible and architecturally important. Added fenestration on the wall should be approached cautiously. The exterior courtyard and enclosure wall on the east and open view to the Legislative Building from the porch are integral to the original design of the building and site. The main entry, porch and roof should be considered integral to the building and treated with the same importance as primary interior spaces. Should additions be made to the building, they should be subordinated to the visual integrity of the primary facade when viewed from the Legislative Building (north).

The mid 1990s modifications to divide the massive glazing panels on the primary facade of the building should be reversed. The open view from the interior as well as the undivided translucent curtain wall effect from the exterior are central design features of the building and distinguishing characteristics that have been lost.

Treatment Recommendations/Interior: The original design intent at the State Library involved clearly defined interior public areas that displayed many of the most significant architectural and aesthetic elements in the building. The Washington Room, lower gallery and reading room area of the main floor should be given priority consideration for public access and use in any future plans. The waffle

slab coffered ceilings in the stacks area exhibit a unique engineering and design feature of the building and should be left visible if possible. The spacious open volume of the main floor with its overlooking mezzanine is architecturally important and central to the overall design and proportions of the building. Subdividing and partitioning should be undertaken with sensitivity to the high visibility of this area through the main facade glazing and to the role it plays in giving the Library a monumental character. In assessing the spacial options for interior volumes and areas, priority should be given to retaining area uses, such as public uses in the main floor reading area and the Washington Room, and offices in the east side of the main floor and the lower level.

Design Integrity/Future Modifications: The State Library Building was designed with the idea that it would be expanded through additions in massing and volume. Drawings, plans and sketches for additions to the building by the original architect exist and Paul Thiry's conceptual approach to the design for the Library is documented and can be extrapolated from his writings and other works. These sources should be employed in developing plans for additions and modifications to the structure and site. The design integrity of the State Library Building is anchored by its orientation and compositional reference to the form of the central Legislative Building.

Furnishings & Artwork: The historic and aesthetic merits of the original furnishings and site specific artworks for the State Library Building have been largely overlooked and undervalued. An effort should be launched to inventory the remaining original furnishings commissioned for the building. Conservation methods should be adopted and implemented in regard to the artworks. The three primary interior site specific artworks by Kenneth Callahan, Mark Tobey and James FitzGerald deserve particular attention as they must be considered among the most important public artworks at the Capitol.

Structure

Historic Name: *Washington State Library (WSL)*
Current Name: *Joel M. Pritchard Building*

Address

*415 15th Avenue Southwest
Olympia, Washington 98504
Thurston County*

Proposed Treatment

Related Studies

- Site Evaluation Study, *Dames & Moore (July 9, 1956)*
- Preliminary Proposed State Capitol Grounds Expansion, *Paul Thiry (June 10, 1958)*
- West Capitol Campus and Sylvester Park Landscape History and Regeneration Study, *Artifacts Consulting, Inc. and Susan Black and Associates (October 15, 2001)*
- Dynamics of Change: A History of the Washington State Library, *Maryan Reynolds: Washington State University Press. (2001)*

Cultural Resource Data

Period of Significance:

- *Date of Construction 1957 - 1959*

Commissioning of Historic Structures Report

Washington State Department of General Administration (GA)

Historic Background

- 1.1 Significance Statement
- 1.2 History of Washington State Library
- 1.3 Campus Planning
- 1.4 Paul Thiry

At the time of this writing in 2002, only 46 years have passed since Paul Thiry imagined the design of the State Library Building, and only 44 years have passed since it was constructed. This relatively recent time frame and the still-fresh architectural appearance of the structure eclipses the perception of the Library as an historic building. The contrast of style and form between the Library and other monumental buildings in the Capitol group also makes it difficult to understand the building as an elder landmark.

From the perspective and growing distance of a different century, however, stewards of mid-century buildings and architectural historians are beginning to focus on landmarks of the recent past and are defining the post-war era as a new field of historic study. The Washington State Library Building not only fits into this field but is among the most important regional archetypes of mid-century architectural design and thought. The social history surrounding the Library and the prominence of designer Paul Thiry during the period anchor the building and its history firmly in Pacific Northwest post-war development. By adding the layers of significance that come with associations to political and artistic figures, the Washington State Library becomes a textbook on how Washingtonians looked at the future in the 1950's and how public buildings reflected that vision.

This section presents the case for evaluating the State Library Building as an historic structure and provides a summary of the documentation that supports that status. It addresses the criteria conventionally used by Federal, State and local historic preservation agencies in evaluating potential historic places. The historic narrative also provides an understanding of original design decisions and physical construction methods.

In a literal sense, the origins of the Washington State Library can be traced back to an eclectic shelf of books and two parchment covered orbs acquired by the Territory's first Governor, Isaac Stevens. The titles reflected his interest in the law, history, and geography and an enlightened curiosity about earth sciences and the distant questions of astronomy and stargazing. Most of the books and the two celestial globes, one of the earth and one of the heavens, remain in the State Library's collection, where they have launched its trajectory of ideas and reflected its beginnings for more than a century and a half.

In a more formative mandate, the Organic Act of the Territory of Washington, passed by the Congress of the United States on March 2, 1853, provided for a library as an integral step in creating a new territory. Predating statehood by more than 35 years, the State Library became Washington State's oldest executive agency. The State Library was conceived as a readily accessible repository of records and documents for use by the State Legislature, a role identical to that of the relation between the Library of Congress (created in 1800) and the Congress of the United States. For its first 100 years, the State Library operated in "visual isolation," unseen by most citizens and visitors to the State Capitol as it occupied a variety of impermanent locations. Not until the completion of the present Washington State Library building (currently the Joel M. Pritchard Building) in January 1959, did the State Library have dedicated quarters whose siting and architectural composition expressed the significance of the Library's supportive role within the State government.

Territorial Governor Isaac I. Stevens made the first purchase for the Washington State Library during his trips back and forth between the east coast and the Pacific Northwest. In providing for his directive to create a new territory, the federal government gave him the same amount of money to buy books as they did to build a Capitol building. He initially expended the allotted \$5,000 mainly on law and history books intended to assist the territorial legislature he was to convene. His other interests as railroad surveyor and treaty maker intruded on his concept of a library, however. Between 1853 and 1856, he bought books, gazetteers, maps and celestial and terrestrial globes, which he had shipped around Cape Horn to Puget Sound.

The books sat on a variety of shelves during the Indian wars of the mid 1850's, the civil war (which took Stevens' life) and the territorial period. The State Library as a recognizable agency was initially located in the first wood frame Capitol building, and then relocated to the McKenny building in downtown Olympia. By 1906, it had moved into the Romanesque "Old Capitol," built as the Thurston County Courthouse, where it shared space with the Office of the Superintendent of Public Instruction. In 1917, it moved again, this time into the basement of the recently constructed Temple of Justice, where it was to remain for the next 40 years. The Temple of Justice was the first of the formal buildings that would comprise the Capitol Group as envisioned in the master plan by Wilder & White. The masterpiece



Fig. 1.2.1 View of conditions in basement of the Temple of Justice Building prior to construction of the new Library building. Photograph courtesy of the Washington State Library.

Legislative Building by the two architects would not be completed for another decade, and in the meantime and subsequent years, the Library would outgrow its subterranean home. Amidst cramped conditions with books stacked on steam pipes, rare volumes piled in a vault, micro-film equipment sharing closets with the heating system, and the bindery, mending, mimeographing, receiving and mailing departments "crammed" into 17 square feet of space, it became evident that a true library building should be built. During the 1954 legislative session, 555,000 copies of bills were mailed to libraries across the state and the Library received approximately 10,000 federal documents. Post war prosperity and population growth was reflected in the size and complexity of State government, and the State Library became a barometer of the changing climate. (Reynolds, 2001; 53-55, and *Seattle Times*, December 5, 1954)

Earnest conversations and planning for a more accommodating and permanent location for the Library had been ongoing from 1913 through the early 1950s. Wilder & White originally included the State Library in the program for the Legislative Building. However, by the time that building was completed in 1928, the Automobile-License Department "had expanded to such an extent that it needed the space." Meanwhile, the Old Capitol was once again considered, but it proved too far from legislators who needed access to the Library's records and research tools. (Reynolds, 2001: 53-55 and *Seattle Times*, December 5, 1954)

The first substantial progress towards obtaining a permanent dedicated building for the Washington State Library began with the formation of the State Library Commission (SLC) in 1941. The Commission consisted of five members, four appointed by the Governor for a term of four years (one appointed annually) and the fifth, the State Superintendent of Public Instruction who acted as *ex-officio* chairperson. (Reynolds, 2001: 55-56)

The SLC focused from the beginning on the need for a building. They proposed a joint Education and Library building during Governor Arthur B. Langlie's first term, continued to push the plan during Governor Mon C. Wallgren's service, and again under Governor Langlie in 1948. By 1951, they enjoyed some success in getting budgetary consideration for the project, largely through the efforts of State Librarian Carma Zimmerman, and Inez Lewis, the Governor's secretary and a friend of Zimmerman. The State Library was to be included in a new building that would also house the Public Printer, as well as several other departments that were leasing space in private buildings.

Central to the development of upcoming events was the hiring of Maryan E. Reynolds in 1951 as the State Librarian to replace Carma Zimmerman, who resigned to accept a position as California's State Librarian. Over the course of the next six years of struggle for permanent library quarters, Reynolds relied on the sound advice of Superintendent of Public Instruction Pearl Wanamaker (Chairperson of the SLC) and Alta Grim, who had been acting State Librarian three times in her career. In a climate of frequent political storminess, the three women navigated the building project forward with determination and astuteness. It was not to come without disappointments, however.

As architectural plans developed for the new building intended to contain the Library, Public Printer and other departments, the SLC recognized that there was little in the way of specialized spatial requirements of a library. Conceived primarily as an office building, the design made only limited provisions for future expansion of the library space and had such functional flaws as "three doors opening directly to a public hallway." The column spacing was such that it would have required expensive custom shelving, and a vast 3000 square feet were

devoted entirely to a lobby. Furthermore, the adjacent interior area north of the wing they were to occupy (allocated as five to ten years worth of expansion area) was closed off entirely to library use. Flexibility was further limited by the floor to ceiling height in the library stack space that was unusable for other purposes. (Reynolds, 2001: 56-57)

The SLC met with Governor Langlie and asked for removal of the Library from the 1953 bill authorizing the joint use building. They further requested that the Governor "authorize a building of its own" for the State Library. Despite Langlie's expressed agreement to this change (passed in March of 1953), no further progress was made on a separate building. By 1954, the Department of Labor and Industries was proposing to move the State Library into its old two-story building between Fourteenth and Fifteenth Avenues on Water Street after L&I moved into the new office building then under construction (completion anticipated for 1955). This would have required the addition of two wings and a new front entrance to the former Department of Labor and Industries building.

Meanwhile, popular support for the Library was growing across the state, particularly in the Washington Federation of Women's Clubs, the American Association of University Women, and the Parent-Teacher Association. (Reynolds, 2001: 55-56) The tenor of political support for a State Library was decidedly divided along gender lines, with the male dominated legislature largely indifferent, and a growing base of grassroots support developing among statewide female-led activist groups.

In 1954, the Thurston County Superior Court ruled that all State Agency headquarters had to be in Olympia. This required a substantial addition of office space to accommodate the hundreds of employees moving to Olympia. Senator Carlton Sears and Public Institutions Director Harold

Van Eaton advised the SLC that they would need the Labor and Industries Building for office space and that it would be better for the State Library to construct a new building. They suggested a site due east of the Labor and Industries Building.

This stalling and relegation of Library construction to a secondary status behind office space appropriations continued as the Finance Committee took issue with the updated language in the bill regarding the sale of bonds to finance the library. They cautioned that unless corrections were made to the bill language there was no way to procedurally sell the bonds, effectively forcing the Library to start all over again with the budget process. In one of many resourceful moves, Reynolds had already spoken with the attorney general, legislators and staff responsible for the changes, and was able to characterize the issue as obfuscation. In subdued triumph she informed the Finance Committee that no changes were necessary to make the bonds saleable and moved deliberately to take advantage of the opening.

Following the meeting, Reynolds contacted John Robinson, the Assistant Attorney General assigned to the State Library, to discuss the Library's final issues concerning site choice and financing. Robinson, concerned that this stalemate would continue, proceeded to draft a bill for action that would resolve the final issues and authorize construction of a new Washington State Library. Reynolds then met with Senator Rosellini to ask for his support if he were elected Governor. Rosellini responded "if I do make it to Governor, you call and we'll set up an appointment with the Library Commission to discuss the State Library problems." (Taped interview with Reynolds, September 23, 1988)

In March of 1955, the legislature authorized the construction of both a new state office building and a new State Library. At the last minute, however, Newman Clark, a library opponent, added an amendment to

the authorization confusing the buildings referenced in the bill. In addition, the Capitol Committee's indecision on how to finance the Library and a dispute over its location stalled construction until membership of the Capitol Committee, which was responsible for the expenditure of Capitol Funds, changed in 1957 to include Governor Albert D. Rosellini, Commissioner of Public Lands Bert Cole, and Auditor Cliff Yelle. [See essays in this section on *Architect* (1.2.1) and *Site Choice* (1.2.3)].

As a senator, Rosellini had told Reynolds he would support a new building for the Library as either Majority Leader in the Senate or, if elected in the November 1956 election, as Governor. Following his election, Governor Rosellini met with the entire SLC and members of the Washington Library Association (WLA) Executive Board in his Seattle law office to discuss the full WLA legislative program, particularly the language of the Library building bill using the draft prepared by John Robinson. ("Some very powerful state senators later tried to get Robinson fired for this, but Attorney General John J. O'Connell refused." (Reynolds, 2001: 227)

The outcome of the meeting was unequivocal. The resulting House Bill 50 put to rest all of the outstanding issues concerning the financing, location and building of a State Library building. The divisive question of location was addressed in a new section added in Chapter 62 that retained the word "contiguous" in describing how close the building would be to the Legislative Building and Capitol Group. The Chapter also specified that "this shall be a priority project" and that with exceptions (including "catastrophe or



Fig. 1.2.2 Photograph of Governor Albert D. Rosellini signing House Bill 50 into law. Photograph courtesy of the Washington State Library.

dire emergency"), "no capitol building funds other than payments authorized in section four of this act shall be expended until the State Library building is under construction." Governor Rosellini expedited its passage through both Chambers without a dissenting vote, and approved it on March 11, 1957. It was the first official act of the newly appointed State Capitol Committee.

1.2.1 Architect

Virtually the only substantive progress the Capitol Committee made on the Library project after the 1955 legislative authorization was the selection of an architect. Given the thick atmosphere of indifference toward the project in many quarters of state government, it came as no surprise that difficulties emerged.

The circuitous path that led to the choice of a designer for the State Library Building began with an unconnected and not altogether pleasant meeting between Governor Langlie and an Alaska-born, Seattle architect named Paul Thiry. While serving as president of the Washington Chapter of the AIA, Thiry represented the organization on behalf of one of its members, Gordon Lumm, a Tacoma architect involved in planning a state building. Governor Langlie had contested the standard 9% AIA schedule fee, agreeing to only 6% in public statements that included fairly confrontational language. A face-to-face meeting with the AIA president was unavoidable, and in the end, Governor Langlie did not move from the 6%. However, as part of this process, State Auditor and Capitol Committee member Cliff Yelle met Thiry and was impressed. Even in losing, Thiry displayed a certain integrity and confidence in his arguments that Yelle admired, and he "seemed to like" Thiry both as an architect and a person. Governor Langlie, on the other hand, remained "mad at [Thiry] because [he] sided with Lumm." (Taped interview with Thiry, December 1, 1989: 1-4)

In what could have been a misstep, Yelle and the Capitol Committee bypassed Maryan Reynolds, the WLA and the SLC, and introduced the notion of Thiry as the architect for the new Library. Langlie opposed the selection, and the Committee decided to bolster their choice by seeking recommendations from the library boards and Maryan Reynolds. In the meantime, Thiry met with Reynolds to discuss and explain his interest in the project. (Taped interview with Thiry, December 1, 1989: 3-4)

The president of the WLA asked for all librarians involved within the last five years in a building program to prepare and discuss their recommendations at a special meeting. After "considerable discussion," the WLA selected the following six candidates to present to the State Library Commission:

- Decker and Christenson*
- Naramore, Bain, Brady & Johanson*
- Paul Thiry*
- John W. Maloney*
- Jones and Bindon*
- Wohleb and Wohleb & Associates*

The WLA then submitted these choices on September 6, 1955, to the SLC for their approval. Some architects, including Maloney, also submitted letters directly to the State asking for consideration.

The SLC debated whether to submit the list as presented or to narrow it down. They decided to submit a list of three firms according to comments from other librarians on their finished buildings, along with a list of buildings designed by each architect. The favorable design of the Northeast Branch Library and his enjoyment of working with librarians and libraries were important factors in Thiry's selection for the list. On September 15, 1955, the SLC recommended the following to the Capitol Committee:

- Decker and Christenson*
- Paul Thiry*
- Wohleb and Wohleb & Associates*

Of the three submitted, the SLC endorsed Thiry. The Capitol Committee then voted (two to one) to make the choice of Thiry final on December 13, 1955. At the meeting, Harold Van Eaton's objection that it was his responsibility to appoint an architect according to the Attorney General was ignored. Otto Case, the Land Commissioner, who was very old at the time, nearly voted no before his staff "grabbed his arm and said 'vote yes.'" Governor Langlie, concerned with not having a definite proposal for funding the building, was in opposition. (Taped interview with Thiry, December 1, 1989: 1-2 and paper prepared for the SLC by Reynolds prior to 1957 session of the Legislature)



Fig. 1.2.3 State Library building proposal by Wohleb and Wohleb. Image courtesy of Washington State Library.

Thiry's contract followed debate over whether a "Clerk of the Works" was needed for daily supervision of the site (as Governor Langlie felt was necessary), and was approved at the April 17, 1956, Capitol Committee meeting by a vote of two to one.

1.2.2 Financing

Capitol Building Funds financed the Library, utilizing no taxpayer money. Normally the Secretary of the State Finance Committee, then Ernest Minor, issued bonds at no additional cost to the State. However, under pressure from the State Librarian to begin work and with the fortuitous voluntary offer by the private financial firm of McLean & Co. of Tacoma (Sid Yelle, brother of State Auditor Cliff Yelle, was the firm's local

representative), the Capitol Committee determined the firm's fee reasonable for the work involved. The original proposal called for payment of 62-1/2 cents for each hundred-dollar par value of the bonds. Proceeds from the sale of Capitol Grant timber holdings (which consisted of 132,000 acres of timberland received from the Federal Government as a statehood gift, November 11, 1889) repaid the bonds. Annual revenue from these timber sales at that time averaged around one million dollars, which was sufficient, with "appropriations from some additional allocations the following year," to cover construction costs. (*Seattle Times*, April 2, 1957)

1.2.3 Site Choice

The debate over site choice began with the 1955 Legislature authorizing the construction of a new State Library building. Once the focus shifted from renovating existing buildings or moving into an already planned office building, the question of whether the State Library should be "contiguous" or "adjacent" to the Capitol grounds became a controversial matter.

During the 1955 legislative session, Leo Dawley, who was from Olympia and chairman of the State Republican Party, owned property adjacent to the Capitol grounds that he wanted to sell "whether or not it was suitable" as a library site. He pressured Reynolds with an ultimatum that if "adjacent" were not written into the building bill, he would make sure the State Library did not receive a budget. Dawley believed the term "contiguous" used in the bill to describe the location of the new library disqualified his property from consideration. With support from Senator Sears, the language was not changed, a fact kept quiet until the building bill was signed, and Dawley's site was indeed eliminated, along with widespread unease on both sides of the political aisle. (Reynolds, 2001: 58)

After Thiry's appointment as architect in 1955, he met with the SLC to discuss ideas and then began investigating possible locations. He presented his preliminary ideas to the SLC on February 2, 1956. Then on April 17, 1956, Thiry presented his recommendations to the Capitol Committee. His concept was that the Library Building should complete the Wilder & White master plan as well as the subsequent Olmsted Brothers' landscape plans for the Capitol Group. As the southern edge to the Capitol ensemble, Thiry imagined a freshly interpreted monumental building that reflected the Classical form of the central domed Legislative Building and took its place as an equal among the other attendant structures. Thiry's site planning ideas amounted to an updating of the Wilder & White master plan for the Capitol Campus, and it spurred the first original thinking about where government buildings might be located once the Capitol Group was completed. In part due to Thiry's broad approach to site planning, the Capitol Committee conceded to a request by Olympia's Planning Commission to hire a consultant to conduct a study of the Capitol grounds for expansion and State Library location.

Within this continuing debate over site choice, the SLC proposed three important considerations for site location: close proximity to the Legislative Building; convenient location for government agencies; and inclusion of space for future expansion.



Fig. 1.2.4 The circle indicates the site Paul Thiry proposed for the Washington State Library prior to its construction. Photograph courtesy of the Washington State Archives.

On May 21, 1956, the Capitol Committee authorized Thiry to have his preferred site (current building location) evaluated for soil stability and excavation above the bluff. On July 9, 1956, soil mechanics engineers Dames & Moore submitted their report stating that with the proper precautions taken, the site was favorable.

The Capitol Committee arranged a meeting, for July 16, 1956, supposedly to finalize the approval of Thiry's preferred site. However, Thiry's approach to the Library location question was a comprehensive one that not only justified the new building as the final piece of the Capitol Group, but also advanced a concept for grouping future buildings on the east side of Capitol Way. In his view, the Library was of consummate importance and a fitting final act in the architectural drama of the State Capitol. He held that the State Library was "entitled to one of the primary sites on the campus because it was one of the functions of Capitol Government and it was also the starting point in references [i.e. legislative statements and laws] for the Legislature." All others could follow on a new campus canvas well to the east of the Classical constellation of buildings that surrounded the Capitol dome. Langlie's reply was that he "had not been retained" to prepare a Capitol Plan. (Taped interview with Thiry, December 1, 1989: 4)

Amid the increasingly fractious atmosphere swirling around the Library's location, and against Yelle's objections on Thiry's behalf, the Capitol Committee surprisingly decided to partner with Olympia's Planning Commission in hiring the firm of Puget Planners to prepare an independent plan for Capitol grounds expansion and determine a site for the State Library. The project may have been largely symbolic since Puget Planners was given only 30 days to produce a final product. They

made no consultation with the State Librarian or any staff, and only one short, no doubt awkward interview with Paul Thiry. Internal delays were becoming compounded and people were asking why construction was not underway.

On September 25, 1956, John L. Nordmark of Puget Planners presented the firm's findings to Olympia's Planning Commission. According to Reynolds, Thiry's site choice in the Capitol Group was rejected in the report for five reasons:

- 1. The Highway Department had planned the new highway to take advantage of the 'view' (Puget Planners' word) of the Capitol building.*
- 2. The Highway Department had planned a similar perimeter road and a bridge from the rear of the Transportation building over to the point.*
- 3. The Highway Department had planned a garage in the location south of the Transportation and Social Security buildings for the department's use and Motor Pool.*
- 4. The Highway Department had assured Puget Planners that they had the money ready and were waiting to build the perimeter road, the bridge, etc.*
- 5. There was money available for the garage to be built immediately. (Reynolds, 2001: 62-63)*

In her inimitable way, Reynolds quickly scheduled a meeting with William Bugge, Director of the Highway Department. According to her written account, he "flatly rejected all five of the points" saying, "none of them had any validity whatsoever." Nordmark hastily withdrew the findings against the Thiry site and shifted emphasis to building orientation. He recommended that the building should face west instead of north, an orientation opposed both by Thiry and the Washington State Library staff. (Reynolds, 2001: 63)

On October 1, 1956, the Capitol Committee met yet again to decide the question of the Library's location. Mr. Nordmark of Puget Planners began an "extensive presentation" in which he recommended viewing the "library as [a] hinge between [the] present legislative group and [the] expanding administrative group" east of Capitol Way. (State Capitol Committee, *Minutes*, October 1, 1956: 7)

Puget Planners advocated a "re-design" of the Capitol grounds based on three principal problems that they determined would affect the siting of the library. These were:

- 1. Vista: Development of a road along the Capitol grounds (including possible expansion area), whereby they foresaw the Library would be visible from the freeway (then under construction). They objected to Thiry's site on the grounds it would obstruct the view;*
- 2. Parking concerns for current employees, legislators, and visitors: They intended to resolve this with a two to three story parking garage below the Library;*
- 3. Orientation of the Library in relation to its present and future needs: They considered Thiry's site did not allow for this, and they wanted the building to be the first of a new Administrative group in the Capitol grounds expansion.*

According to the State Capitol Committee Minutes, Thiry was unmoved by the Puget Planners findings and remained in favor of the site immediately south of the Legislative Building, between the Transportation and Public Lands-Social Security Buildings (current Library location). His studied preference was based on the juxtaposition of existing buildings within the Wilder & White plan, proximity to the Capitol Group, and the accommodation of specific library functions. Thiry looked at various other Capitol plans, including Washington D. C., to understand how the relationship between primary (Legislative Building) and secondary buildings (such as Transportation and Insurance Buildings, and the anticipated State Library) was developed in both architectural and functional terms. According to Thiry, the

existing Wilder and White plan needed only one to two buildings to be complete, which left the gap between the Transportation and Public Lands-Social Security Buildings as the obvious location. (Oral history interview with Thiry, September 15, 16, 1983)

In Thiry's view, the "previous Library [in the basement of the Temple of Justice, was] under isolation visually." Thiry wanted an important site, not only because "he was doing the building," but because the State Library "was an important function of government and should stand on its own right with the House and other office buildings and Capitol as part of the existing Capitol Group, which were the agencies the Library was serving." Comparatively, the Temple of Justice occupied a "place of importance" on the north side of the Legislative Building, and Thiry determined the Library "should have equal importance." His logic was that the State Library should balance with the Temple of Justice on the north-south axis.

Thiry felt that other than the "imaginary vista" proposed by Puget Planners, the building "would not interfere with any future planning, specifically campus expansion." Thiry also allowed for future expansion of the Library by enlarging the stack area, rather than by increasing the building's overall height. One of the prime considerations was that the building blend in with adjacent buildings, and not interfere with the view from the south of the Capitol dome.

In response to questions of function and orientation, Thiry acknowledged that the site was narrow, but that he had "a functional plan that [would] work in this location." Thiry's design called for a relatively small building compared to others in the Capitol Group. However, locating the building on the rise of ground provided the stature needed, while permitting an operationally efficient one story plan for the main area. The stacks

carried out the concept of a dome dominating the building, tying it into the original architectural plan, while its modern form would provide a stylistic transition between the Capitol Group and any new architectural developments.

Both Thiry and the SLC were against turning the building to the west into the sun and prevailing weather on the grounds it would have “placed a handicap on [the] building that would complicate matters” as well as increase construction and operation costs. Thiry’s orientation provided highly desirable north light for the main reading area and most of the offices.

The case for the Thiry site was summed up as “an available site owned by state, would be elevated, permit expansion and design of a functional library, effectively serve its purpose, and would fit in with the rest of the Capitol layout.” (State Capitol Committee, *Minutes*, January 22, 1957 - December 1966: 1-2, 7, 15 and Taped interview with Thiry, December 1, 1989: 4-5)

A decision on the site choice was lingering business for the Capitol Committee until the 1957 legislative session when Governor Rosellini signed the State Library Building Bill into law. The deliberations around the State Library Building launched the first substantive master planning for the modern Washington State Capitol Campus and introduced the general concept of the East Campus.



Fig. 1.2.5 Ca 1957 photograph showing the model of the State Library. Photograph courtesy of the Washington State Archives.

1.2.4 Construction

By May 14, 1957, following detailed consultation meetings with the Capitol Committee, SLC and State Librarian, Thiry's construction plans were accepted and authorized. He had a model prepared by July of that year and construction documents were finalized and distributed. Bids from construction contractors were opened on October 22, 1957. Thiry's economical design and clear specifications contributed in no small way to very favorable offers well below pre-bid estimates. Construction commenced on November 4, 1957, and the groundbreaking ceremony was held on November 5, 1957, with Governor Albert D. Rosellini, Lloyd J. Andrews (State Superintendent of Public Instruction and chairman of the SLC), and Maryan E. Reynolds (State Librarian) in attendance. Just days over a year later on November 15, 1958, the building was ready for occupancy. A full ten days were required to move the Library's collection from the basement in the Temple of Justice into the new building. Following all of the delays in planning, the entire building was completed in just 12 months.

On April 21, 1959, the Capitol Committee approved funding of \$15,000 to develop the landscaping.



Fig. 1.2.6 Photograph of the November 4, 1957 groundbreaking ceremony. Governor Albert D. Rosellini is holding the shovel with Maryan Reynolds standing to his left. Photograph courtesy of the Washington State Library.



Fig. 1.2.7 Ca 1957 photograph of the Library construction, looking southeast at the excavated site. Photograph courtesy of the Washington State Archives.

1.2.5 Dedication

Ultimately, the total cost of the building was \$1.3 million, a well-managed \$350,000 less than the appropriated amount. Of the total, \$900,910.42 was for general construction, \$141,036.46 for mechanical, \$70,144.27 for electrical, \$71,921.37 for furnishings, \$34,297.61 for art and embellishments (including miscellaneous equipment and supplies) and \$70,083.65 for the architect's fee (less than 6%). The contingency fund was set aside at 10% of the building cost.

On January 23, 1959, a formal building dedication was held. For many of those present there was a triumphant sense of satisfaction that had been hard earned. Lloyd J. Andres, Chairman of the SLC, provided introductory remarks, followed by a victoriously toned address from Governor Albert D. Rosellini and friendly remarks by Bert Cole, Secretary of the Capitol Committee. In a moment of rewarding personal meaning as well as symbolism, State Auditor Cliff Yelle presented the keys to Maryan Reynolds, and the Washington State Library finally had a monumental home of its own. Also in attendance were Supreme Court justices, their wives, and members of



Fig. 1.2.8 Ca 1958 photograph taken during construction of the Library, looking south. Photograph courtesy of the Washington State Archives.

the SLC. Tours of the building were provided with Washington State authors in the Washington Room welcoming guests. Everett G. DuPen, James FitzGerald, Mark Tobey, Kenneth Callahan, and Paul Thiry all witnessed the ceremonies. (*Tacoma News Tribune*, May 31, 1959)

An open house to “meet the artists and authors” was held on June 7, 1959 following the final installations of artwork. Organized principally by Mrs. Robert Finley, and Mrs. Charles Donworth, the event was partly in response to controversy surrounding the artistic merits of the Tobey painting, as well as a desire to increase the public’s awareness of and appreciation for the building

Over two thousand guests arrived from large and small communities across Washington and, again, the dependable advocates for the building within state government were present. Hosting the event were Mrs. Albert D. Rosellini, Mr. and Mrs. Cliff Yelle, Mrs. Bert Cole, and six of the nine Supreme Court Justices and their wives (Chief Justice Frank P. Weaver, Robert C. Finley, Charles T. Donworth, Joseph A. Mallery, Robert T. Hunter, and Harry Ellsworth Foster). Kenneth



Fig. 1.2.10 Ca 1958 photograph showing the moving in and arranging of furnishings in the Washington room. Photograph courtesy of the Washington State Library.



Fig. 1.2.9 Ca 1958 photograph taken of the State Library interior, looking east at the entry and main desk area with the mosaic done by James FitzGerald in the background. Photograph courtesy of the Washington State Library.



Fig. 1.2.11 Ca 1958 photograph showing the moving in and arranging of furnishings on the first floor (looking north). Photograph courtesy of the Washington State Library.

Callahan, Everett DuPen, James FitzGerald, Chao-Chen Yang, John W. Elliott, and Paul Thiry, as well as Mrs. Thiry, Mrs. DuPen, Mrs. FitzGerald, Mrs. Yang, and Mrs. Elliott, were present to discuss and answer questions about the building and the artwork.



Fig. 1.2.12 1959 photograph taken during the building dedication of Governor Albert D. Rosellini addressing those in attendance. Photograph courtesy of the Washington State Library.

In the Washington Room amidst the Library's collection of Pacific Northwest materials and Callahan's

mural, authors (including poet Theodore Roethke, historian Lucile McDonald, Elizabeth Rider Montgomery, Zoa Sherburne, Grace Dixon, Dorothy Fae Gould, Inez McLaughlin, Agnes Maaga, and Geraldine Brain Siks) were present to discuss Washington's cultural and historic heritage. Representing the SLC were George Norman Campbell from Kalama, Miss Dorothy Dakin, and, of course, Miss Maryan E. Reynolds. (News release prepared June 9, 1959 and Reynolds, 2001: 72) In the bookshelves that lined the room sat several leather bound volumes that had once come around the Horn in a case addressed to Territorial Governor Isaac Stevens, and nearby sat two antique globes, one showing a map of the world changed by 150 years of history and another showing the placement of the stars unchanged.

At the time, the combination of art and architectural features set the building apart as one of the country's premier examples of library construction. For his design of the building, Thiry received the Award of Merit in the 1963 Library Buildings Award Program sponsored by the American Institute of Architects, the American Library Association, and the National Book Committee. To the Library staff, this culmination of

years of struggle marked their emergence onto the Capitol Grounds in a carefully placed and designed building that spoke both to the function of the Library within the state government and the value of their services. As the last monumental building to be added, the State Library Building brought to a close the building of the historic Washington State Capitol Campus and sparked the beginnings of East Campus planning. (*Seattle Times*, February 8, 1959: 19)

The original Wilder & White master plan (1912) for the Washington State Capitol directed government building for more than 45 years, altered only by refinements in the Olmsted Brothers' landscape plan (1928). With the completion of the two southern office buildings, the Social Security-Public Lands Buildings in 1937 and the Transportation Building in 1940, the original master plan was essentially fulfilled. The addition of a new monumental building for the State Library in the 1950's introduced the need for expanded thinking about where future government buildings should be placed and how the campus would grow beyond the formal Capitol Group

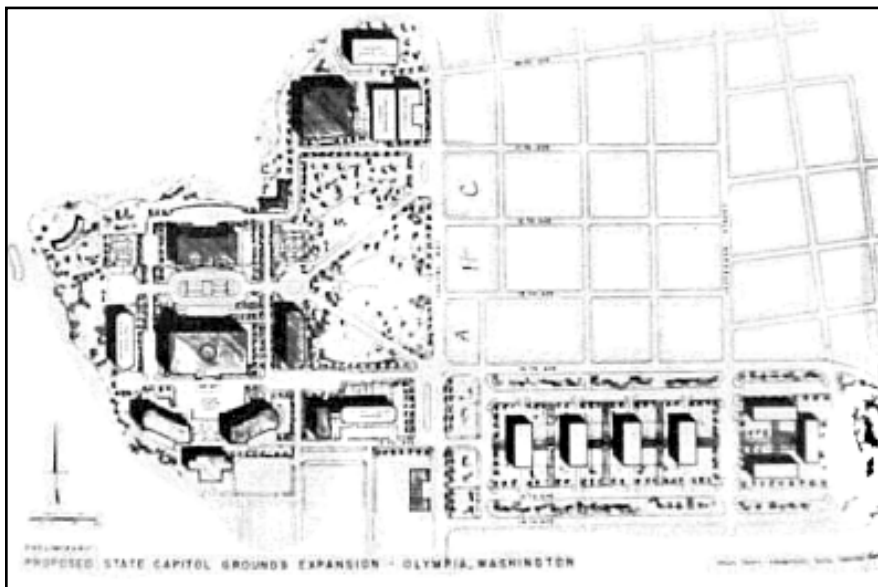


Fig. 1.3.1 Image of the Capitol Campus Expansion Plan proposed by Paul Thiry. Thiry retained the original composition of the Wilder & White Plan (1928) and expanded to the east. Image courtesy of the Washington State Archives.

The question of where to locate the library spawned a greater issue concerning the physical growth of the Capitol and basically divided thinking into two camps. Paul Thiry imagined the new east campus for State government developing between 14th and 18th Avenues with property reserved to the north for Federal, County and City government development. In this plan, the State Library would have completed the existing Beaux-Arts Composition of the existing Capitol Buildings.

Alternatively, the option suggested by Puget Planners during planning for the library was to modify the existing form and expand to the south and east with the State Library functioning as a hinge between the two parts. This plan would have located the Library Building near its eventual location but oriented it toward a cluster of office buildings that would have replaced a section of the adjacent residential neighborhood. (State Capitol Committee, *Minutes*, October 1, 1956)

During the course of choosing a site for the State Library, Paul Thiry was retained to prepare a master plan for the Capitol Grounds. Thiry began first with the original Wilder and White Plan (1928), advocating that it be "retained, kept in force, with only minor modifications."

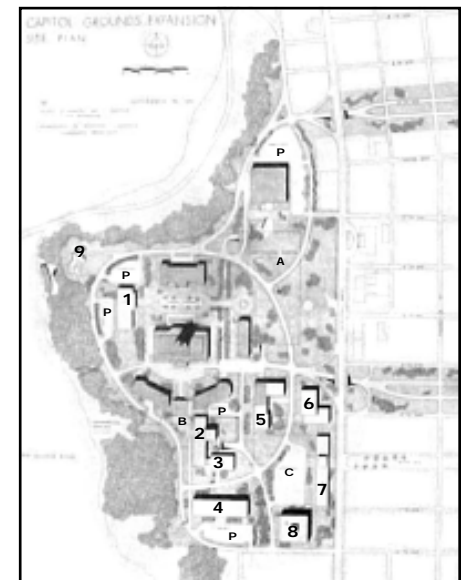


Fig. 1.3.2 View of the Puget Planners Proposed Campus Expansion. Numbers indicate proposed buildings: 1. Executive, to house many offices now in the Legislative Building; 2. State Library; 3. Education; 4. Labor and Industries; 5. Public Lands and Resources; 6. Highway Department; 7. Institutions; 8. Licenses; and 9. Governor's Mansion. Areas labeled A, B, C are proposed underground-parking areas. Those labeled P are surface-parking lots. Image courtesy of the Washington State

The existing campus would consist of Judicial, Executive and Legislative functions, while the East Campus would contain new buildings designed with compatible appearance and use for administrative functions. In addition, Thiry advocated the purchase of land along the north and south boundary lines. The east expansion was from Capitol Way east to the freeway, between 14th and 16th Avenues.

According to the Preliminary Proposed State Capitol Grounds Expansion (June 10, 1958), Thiry gave the following reasons for retaining the existing plan:

- *Campus [is] already well developed and landscaped;*
- *Classic design of buildings presents a uniform and related composition of structure;*
- *Departures in design or occupancy will not add to quality or functioning of area;*
- *Departures will detract from whole, [and] create new problems.*

Moving across Capitol Way to the East Campus, Thiry anticipated that due to the number of new facilities that would be needed, a large amount of space would be required. Therefore the East Campus location “seemed ideal” because it was on the “crown of [the] hill and led directly to [the] freeway.” (Taped interview with Thiry, December 1, 1989: 9) Thiry gave the following reasons in support of the East Campus location in the Preliminary Proposed State Capitol Grounds Expansion (June 10, 1958):

- *Adjacent to present campus, and readily accessible;*
- *Sufficiently detached from present campus to allow functional variety and architectural freedom;*
- *Openness [allows] maximum efficiency of building placement;*
- *Buildings could be multistoried without detracting from Capitol.*

Within this expansion of the Capitol Grounds, Thiry envisioned that the county would develop the central section, providing a “centralized government center.” (Taped interview with Thiry, December 1, 1989: 4)

In the same taped interview, Thiry remembered presenting this plan for expansion to Governor Rosellini, who “thought it was great.” He then made a presentation to the Capitol Committee and it was incorporated into Olympia’s comprehensive plan as the plan for the Capitol Grounds.

American architect Paul Thiry (1904-1993) contributed to the architectural development of the Pacific Northwest over a long, productive and imaginative career that was distinguished by his seminal introduction in the mid-1930s of the “architecture of the European modernists.” Internationally, Thiry is recognized for his regionalized design of modern residences, advances in building technology (particularly reinforced concrete), design of churches, capitol campus planning, and his participation with the Army Corps of Engineers on the design and planning of Libby Dam in Montana. (Clausen, 1990: 110 and Clausen, 1984: 128)

Thiry was born in Nome, Alaska on September 11, 1904 to French parents. Thiry’s father, Hippolyte Thiry, was a mining engineer working for a Belgian mining syndicate in Alaska at the time. His mother, Louise Schwaebel Thiry, was proud of her French heritage and drew on this background to design and sell fashionable women’s attire, first in Nome and then Seattle. After a brief move to San Francisco when the mining began showing signs of failure, the family settled in Seattle. Frequent trips to Paris (including an extended trip in 1909 - 1910) as well as the family’s more refined domestic setting provided Thiry with tastes and an upbringing distinctly different from the typical Pacific Northwest youth. When World War I erupted, Thiry’s father, an officer in the French army, returned to France. Thiry and his mother remained in Seattle where Mme. Thiry continued working as a couturier. (Clausen, 1984: 129)

Thiry’s formal education began at St. Martin’s Preparatory School, a Benedictine school in Lacey, north of Olympia. He graduated in 1920, having gained a lasting sense of discipline and stability. This proved to

have a significant “impact on the development of his own temperament.” He continued his studies at the University of Washington. Knowing he wanted to pursue a professional education, he at first conceded to his mother’s wishes and took pre-med courses. Thiry soon realized, however, that his interests were not in medicine but in his talent for drawing. During this period, he often neglected his studies in favor of engaging in extracurricular activities, which led to a summons to the Dean’s office. In the course of being asked to choose a direction, he “noticed a drawing of the Villa Medici on the wall ... and mentioned his interest in drawing.” The dean recommended architecture, which Thiry began in the fall of 1923 at the University of Washington’s School of Architecture. (Clausen, 1984: 129)

The University of Washington, like other American architecture schools at the time, structured its curriculum according to the academic tradition of the École des Beaux-Arts, Paris. Emphasizing the fine art aspects of architecture, including the development of a sense for design, principles of formal composition, and architectural history, education often favored traditional structural and functional practices over advances in building technology. Thiry’s early introduction in preparatory school to regimented discipline provided a solid foundation for the Beaux-Arts program of architectural education. Thiry’s predilection for solving problems was apparent in his 1926 receipt of the “school’s prize for the most outstanding solution to a given architectural problem.” As a student, Thiry worked in the offices of Seattle architects John Graham and Henry Bittman. (Clausen, 1984: 129-130)

During the summer of 1927, Thiry studied at the American School of Fine Arts in Fontainebleau, France, for which he received a diplôme from the French government. Jacques Carlu, then director of the program and a professor at Massachusetts Institute of Technology, had a significant influence on Thiry’s architectural philosophy and

“appreciation for simplicity.” Carlu’s method of design combined a thorough knowledge of architectural history with the reasoned approach to design of French rationalism that depended on a thorough grasp of the building’s program, materials employed, and precise thinking rather than opting for a proscribed traditional format. (Clausen, 1984: 130)

After the summer in Fontainebleau, Thiry remained and traveled through Europe before returning to Seattle early in 1928 to complete his studies. He graduated the same year at the end of summer quarter with a degree in architecture and a student medal of excellence from the American Institute of Architects. In 1929, Thiry opened his own office in the Skinner Building, designing primarily churches and traditionally styled residences near Seattle.

According to Meredith Clausen, Thiry’s early residential designs, while remaining traditional in style, exhibited changes indicative of how his rational approach to design would affect the more rigid exterior forms of traditional styles prevalent at that time in the Pacific Northwest. The “sensitive” siting and orientation of buildings evident in the George F Kacklein house (1933; Broadmoor), brought internal functions more in tune with surroundings, while forms were simplified and trim reduced. Over the course of his career, Thiry would refine his application of these traits. (Clausen, 1984: 131)

As the Depression set in, Thiry took the opportunity to attend the Century of Progress Exposition held in Chicago in 1933. Termed the “antithesis” of the 1893 World’s Columbian Exposition, it was intended specifically as a forum for progressive ideas in building technology, prefabrication, construction methods, standardized parts, and new materials that integrated then prevailing financial and material shortages. For Thiry, the ideas it generated represented to him “his coming of age.” This led

to his consideration of long-range city planning and zoning problems following his return to Seattle late in 1933. However, by 1934, Thiry had received an offer from Takahashi Matsumoto, a former University of Washington classmate, to work in Japan. The economy had not improved, and Thiry closed his office in May of 1934 and departed for Tokyo.

Thiry’s stay in Japan lasted only a few months as he quickly realized long-term employment in Japan would require a new language, working for others, and a new architectural system of measurement. However, this brief but significant exposure brought Thiry into contact with not only the simplicity and elegance, but the “sparsely furnished... and flexible plans” that allowed for changing uses and “light-filled interiors” of Japanese architecture. During his stay, he rented a room in Frank Lloyd Wright’s Imperial Hotel (1916 - 1922), where he experienced first hand application of Wright’s structural rationalism, “low horizontal proportions, ...and graduated lighting” Thiry was also exposed to the non-traditional, direct and simple approach to design of Antonin Raymond. (Clausen, 1984: 131-132)

Raymond was a Czechoslovakian born, European trained, American architect who had come to Japan in 1919 to work on the Imperial Hotel with Wright. He stayed in Tokyo, opening his own architectural and engineering firm. George Nakashima, a University of Washington graduate, introduced Thiry to Raymond and his designer wife, Naomi. The importance of Raymond’s influence on Thiry’s own design philosophy was in Raymond’s rational approach to design, technical perfection (everything worked), and pursuit of the simplest, most economical means for solving an architectural problem in unison with experimentation with new materials and techniques. (Clausen, 1984: 132-133)

These principles not only corresponded with those of European Modernism, but set this approach apart by drawing on the “sense of purity,” elegance and flexibility of Japanese architecture. Many of these traits also applied to the climatic and site conditions of the Pacific Northwest. Of particular importance for Thiry’s own design philosophy was that the integration of European Modernism and Japanese Architecture could produce a simple, functional, economical, well-crafted design, the role of which was that of a “discreet background for human activities.” Thiry would later integrate these elements into the design of the Washington State Library, particularly his choice of subdued colors to accent the human element and the books. (Clausen, 1984: 132-133)

After leaving Japan, Thiry undertook a year long tour around the world that included stops in Shanghai, India, Egypt, and Europe with a brief visit with Le Corbusier (Charles Édouard Jeanneret) at his studio. This period of travel provided both additional exposure and time to digest the ideas of the European Modernists, while refining his own design philosophy. Late in the spring of 1935, Thiry returned to Seattle and entered into partnership with Alban Shay, which lasted until 1940 (Thiry & Shay).

Although Shay was open to Thiry’s experimentation, there were few opportunities to do so until John L. Scott, a real estate manager of Puget Mill who was interested in Modernism, asked Thiry to design a model house for a development project. While marketability concerns forced a modification of the design, the original was steel framed, cubical, with unornamented walls, windows flush with the surface, a flat terraced roof, a flexible plan, and stilts that lifted the building.. (Clausen, 1984: 133)

The design process enabled Thiry to sort through his ideas and bring them into form on paper. This was the precursor to the next several years of primarily residential design, marked by Thiry’s design of his own residence in 1936, followed by stark modernist and “softer” regional variations.

Thiry’s work, recognized for its careful siting, consideration (and minimizing) of cost in the design process, simple forms, flat roofs, and rationalized structure was a change motivated by specific reasons. Thiry questioned the reasoning behind the traditional design of buildings, particularly the ability to adapt to changing modern spatial requirements. He was also anxious to experiment with concrete and prefabricated units. However, concrete, due to its previously limited application, was cost prohibitive and the machinery necessary for maneuvering large pre-fabricated parts did not exist. (Clausen, 1984: 131-138 and WC, 15)

World War II brought to the construction industry widespread material restrictions and changes in building needs. During the war, Thiry worked on several large housing developments and military projects (Jones, Thiry & Ahlson in 1942 and Jones, Bouillon, Thiry & Sylliaasen from 1943 - 1944). (Ochsner, 1994: 247) The war also saw technological developments, particularly in the use of reinforced concrete, plywood, and the machinery necessary for manipulating large pre-fabricated building sections.

It was following World War II that the scope of Thiry’s work expanded widely to include designs for educational facilities, museums, libraries, and commercial buildings. He continued to develop his design of churches and residences, writing *Churches and Temples* with R. Bennett and H. Kamphoefner (New York: Reinhold, 1953), as well as articles on architecture. Thiry became involved in urban planning as a member of

the Seattle Planning Commission from 1952 until he resigned in 1961 in opposition to the construction of Interstate “5” through Seattle. He was also a member of the Puget Sound Regional Planning Council’s executive committee (1954 - 1957) and advisor to the Washington State Joint Committee on urban area government.

Thiry was active in the design of buildings in Seattle, including the Museum of History and Industry (1950; altered) which had a low, horizontal volume adapted to the sloping site with a combination glass and solid principal facade, and St. George Church (1953). In 1956, he designed the Northeast Seattle Branch Library comprised of an open plan with an overhanging gabled roof, exposed metal beams, and extensive use of glass along the exterior walls above the bookcases. The exterior walls were pre-cast terrazzo. He received an honorable mention for the design in the 59th National Gold Medal Exhibition of the Architectural League of New York, as well as an award from the Washington Chapter of the American Institute of Architects. The functional success from the standpoint of the librarians, and the favorable public reception of the Northeast Branch Library were instrumental in the State Library Commission’s selection of Thiry as the architect for the Washington State Library.

For the design of the State Library, Thiry drew on contemporary advances in library planning, reinforced concrete technology, and the building programs prepared by the Washington State Library staff to provide a low maintenance, operationally efficient building. Due to his Beaux-Arts training and his modernist approach to design, Thiry was able to choose an appropriate site and develop the appropriate detailing and massing necessary to integrate the State Library building into the existing Beaux-Arts campus in harmony with adjacent, classically designed buildings. The original drawings for the building, when completed, were partially drawn (initialed) by seventeen different people.

This work, which involved the site choice for the library building and consequently the preparation of a proposal for the Capitol Campus expansion (1958), also led to Thiry’s involvement in complex campus planning. This was followed by his involvement in campus expansion planning for Washington State University (1958) and the University of Washington Campus (1962), and as principal architect for the Century 21 Exposition (1962), and his appointment (in 1963) to the AIA Committee on the National Capitol Building in Washington D.C.

Advances in building technology during World War II also caught up with Thiry’s ideas. By the late 1950s through the 1960s, his use of waffle slab construction in the Washington State Library (1957-1959), pre-cast and pre-stressed concrete in the Mercer Island Presbyterian Church, Mercer Island (1960-1961), and the Seattle Center Coliseum (1958-1962; Seattle), as well as plywood paneling and standardized building components, placed Thiry on the leading edge of technological advances in the Pacific Northwest.

In the Seattle Center Coliseum, Thiry employed a framework of concrete beams from which the roof was suspended. His design of churches featured highly articulated roofs (a folded plate roof “floating above the sanctuary space” in the Mercer Island Presbyterian Church) and concrete vaulting in Saint Demetrios Greek Orthodox Church, Seattle (1964-68), as well as innovative interior arrangements. (Ochsner, 1994: 250)

In 1962, Thiry was employed as a consultant to the U.S. Army Corps of Engineers for the Libby Dam in Montana, for which he visited numerous dams across the country to study their relations with their sites. He

prepared a master plan for the complex as well as design guidelines for the powerhouse, visitor's center, and other associated structures. Thiry's involvement continued until 1984. (Ochsner, 1994: 249-251)

Paul Thiry considered architecture to be an all-inclusive art, one in which statements were basic, referring directly to people. He envisioned the architect as a leader, not only the author of the design of the building or structure, but also as the unifier of participants in its construction. The architect should be able to point out to the engineer the direction to be taken in looking for a solution appropriate to the design concept. The architect should orchestrate the role of craftsmen and artisans in the details and embellishments of a building. The architect should preserve order in the building process and balance man made and natural elements to create structures that are compatible with their environment and context. Thiry incorporated his "sense of equanimity, economy of lines and materials, high sense of order, and unusual appreciation for contours of land," into his attitude about environmental design in the Pacific Northwest by fitting buildings to the irregular terrain, his consciousness of orientation, and inclusion of panoramic views. Dignity and economy were one in his mind and there is no better expression of his ideas than the Washington State Library. (McCoy, 1965: 15)

Thiry was very sensitive to the Beaux-Arts hierarchy of buildings within a composition. He understood that the importance of a particular building is often derived from its relationship to the buildings and context around it. In his opinion, if a work of architecture was well imagined and placed, it should be left in its place and responded to with new construction that organically adds to the composition. All in all, Thiry derived his primary pleasure in architecture from solving problems of context and composition, as is adeptly illustrated in the Washington State Library and its relationship to the greater Capitol campus. (Oral History transcript, 1983)

Chronology of Development

- 2.1 Building Technology
- 2.2 Architectural Description
- 2.3 Physical Modifications
- 2.4 Art
- 2.5 Furnishings Selection

2.1.1 Waffle Slab

A key innovation employed in the construction of the Washington State Library Building was the use of reinforced concrete waffle slabs in the stacks section. A variation of the solid slab, the waffle slab is a two-way floor panel, best imagined as a web of crossing joists set at small spacings relative to span (a dimensional ratio of length to width less than 2'). These are supported on all four sides and carry a thin top slab. Voids in the slab, cast using removable or expendable forms, enable a large effective depth while reducing the dead load of solid-slab construction. Metal pans with wood framing between were used as forms for the concrete casting in the Washington State Library. The pans were hammered clean after each use, much to Thiry's dislike due to the impact on the shape and integrity of the pans. (Conversation with Paul Thiry Jr., June 2002)

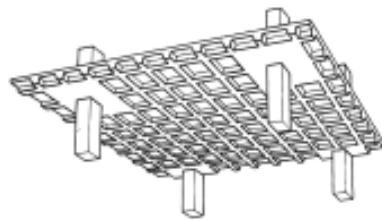


Fig. 2.1.1 Contemporary drawing illustrating waffle slab construction.

Omitting these voids around the column-slab joint provides additional strength (resist moments and shears) to those areas. This is evident in the Washington State Library around the columns. The stiffness of these columns was important for redistributing moments. When parallel lines of recesses are omitted, the slab is a flat slab and supported at only two opposite sides, functioning basically like a beam.

Waffle slabs are often used in situations necessitating spans larger than 30' because of the slabs' large effective depth and ability to provide a stiff structure. Generally developed for a uniform distribution of loads

over the entire slab panel, they rely on the reinforcing steel to pick up minor concentrated loads. Heavy concentrated loads necessitate true supporting beams. Hollow terra-cotta tiles or concrete boxes are placed to form the hollow recesses which are then covered, producing a variation of the waffle slab that appears uniform throughout. (Park, 1980: 2)

Waffle slab construction, relatively new to the Pacific Northwest in the late 1950s, functioned well for the Library's operations. The clear spans enabled flexible arrangements of stacks. The repetitive, efficient construction methods used to create the slabs kept costs low for concrete work and shortened the construction time. The cost savings associated with the waffle slabs contributed in part to the overall savings in the construction budget and the Library's ability to purchase quality furnishings, artwork and amenities. The single drawback, which Thiry mentioned in a December 1, 1989 interview, was the low ceiling height in the stacks due to the depth of the beams.

The current waffle configuration of two-way slabs developed from the beam and girder system. However, in contrast with flat-slab construction, two-way slabs came into consideration as a feasible structural system only after development of a suitable analysis. One of the earlier, documented two-way slabs was built and tested in St. Louis in 1911, with ongoing testing through the 1910s and 1920s. ACI code requirements were developed from design methods proposed by Westergaard and Slater (1926) and Di Stasio and van Buren (1936). (Park, 1980:7)

At first, design methods factored beams in as non-deflecting. Consequently the beams were designed for the "reaction the slab applied to the rigid supports." This resulted in either very deep and stiff beams or heavy compression and tension reinforcement. Not until introduction of the 1971 ACI Code was rational design of a waffle slab

supported on shallow beams allowed. Thiry's use of waffle slab construction preceded this by fourteen years. (Park, 1980: 7-8)

Design considerations in choosing between two-way and beamless-slabs focused mainly on cost of labor versus cost of material. While the beamless-slab required simpler formwork and less labor, the large effective depth of two-way slabs offered substantial material savings, particularly in reinforcing steel. Flat-plate slabs did provide height savings, significant if the structure was to incorporate a large number of floors. However, the two-way slab afforded greater lateral stiffness due to the beams and higher efficiency of beam-column connections. Two-way slabs were more capable of resisting substantial horizontal loads by frame action rather than needing additional lateral bracing. With the addition of pre-stressing forces ("compression directly opposing tensile stresses caused by dead and live loads") "nearly crack free slabs" were possible at service loads. (Park, 1980: 7-9)

The waffle slabs in the rear stacks section of the building are a significant architectural feature of the building and represent a distinguishing historical characteristic. In their original configuration, they impart a unique understanding of mid-century construction methods and technology.

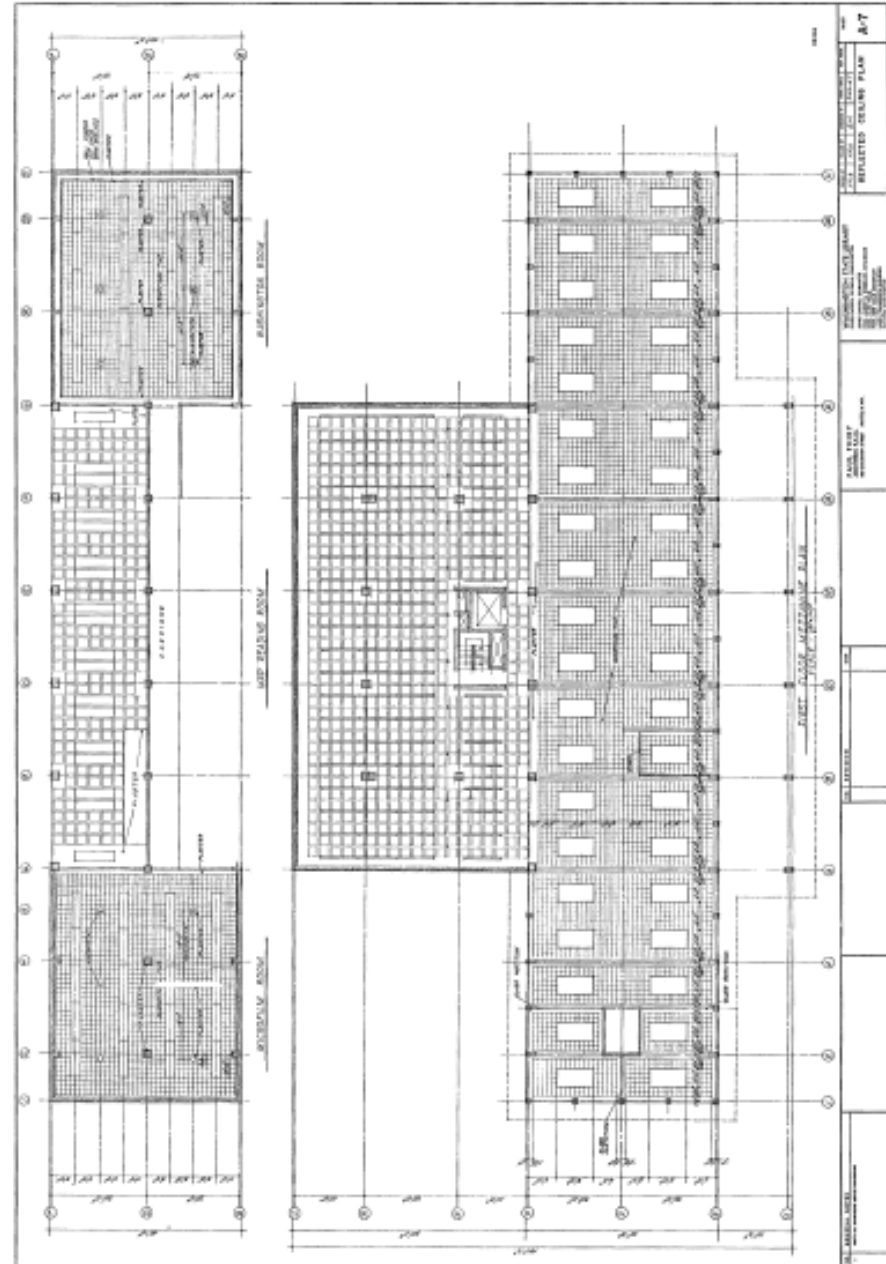


Fig. 2.1.2 1957 Reflected ceiling plan prepared by Paul Thiry illustrating the waffle slab construction in the Washington State Library. Drawing courtesy of the Washington State Department of General Administration Archives.

In recalling the early stages of planning for the State Library, Thiry matter-of-factly stated in a December 1, 1989, interview that the Library staff had prepared a “good” program and description of departmental requirements for the new building. The basic function of the Library was imagined primarily as a research center with a gracious, more conventional public library area fronting on the Capitol ensemble. Using this massing concept as a point of departure, Thiry decided to keep the stacks efficiently grouped together in a windowless block that met light sensitive document conservation standards. The nature of the site, sloping steeply off the west, and the way the Transportation (John L. O’Brien) and Public Lands-Social Security (John A. Cherberg) Buildings angled inward to frame the location, combined with the grouping of the stacks, prompted Thiry to design the library “out in front of the stacks.”

From the outset, the SLC wanted the building to blend in with the adjacent Capitol buildings rather than stand apart. (January 23, 1956 letter) Thiry also wanted the building to harmonize with any future development, a

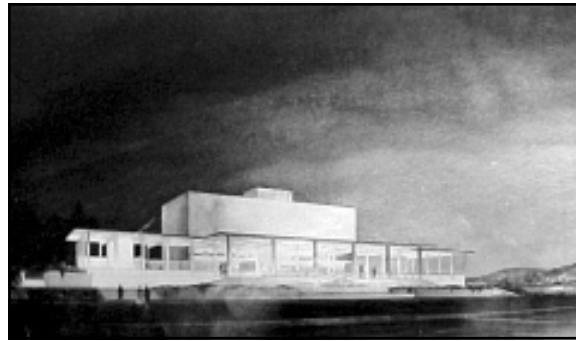


Fig. 2.2.1 Ca 1957 rendering of the State Library. Image courtesy of the Washington State Library.

contextual consideration that evolved out of his fresh ideas about expanding the Wilder & White master plan and the subsequent Olmsted Brothers’ landscape enhancements. He identified the more pronounced visual characteristics of the adjacent outwardly Classical Capitol

Buildings, specifically the Legislative Building. Then he incorporated the basic form of these elements into the Library, specifically the portico (accented by DuPen’s fountain), monumental stairway (placed to either side), colonnaded principal facade (achieved in the window mullions and portico), traditional rectangular plan, dominating central dome of the Legislative Building and central vertical element of the Temple of Justice (articulated with the stacks and penthouse).

The Washington State Library, located in the West Campus of the Washington State Capitol Grounds between Fifteenth and Sixteenth Avenues Southwest, completed the south end of the original Wilder & White Capitol Grounds Plan (1928). Centered on the north-south axis that passed through the center of the Legislative Building to the Temple of



Fig. 2.2.2 Ca 1959 looking south from the Legislative Building at the Library’s primary facade. Photograph courtesy of the Washington State Library.



Fig. 2.2.3 Ca 1959 photograph looking northwest from behind the Library. Photograph courtesy of the Washington State Library.

Justice on the north, the nearly symmetrical Library, on its elevated site, assumed juxtaposed balance with the Temple of Justice. Situated immediately south of the Legislative Building, framed between the Transportation (John L. O'Brien) and Public Lands-Social Security (John A. Cherberg) Buildings, the Library's contiguous location to the Capitol grounds afforded visual affirmation of the supportive services rendered by the Library to the prominent functions of the Legislative Building.

2.2.1 Site and Landscape Design

During the design process, an existing stone retaining wall and stairs were removed. It was debated as to whether they were historic or if they could be torn down. Ultimately it was decided that they were not integral to the Wilder & White master plan and did not fit into the new composition.

The elevated site on which the Library was located sloped gradually downward from the southeast to the north. This allowed the Library both a prominent position despite its small stature, matching the scale of adjacent buildings, as well as a focal point site for the graduated ascent from the Legislative building across the flat intermediary terrace occupied by the Transportation and Public Lands-Social Security Buildings to the base of the Library. The west and southwest sides of the site dropped off sharply into the Deschutes Basin, affording a view out over Capitol Lake. Service and employee parking were located off the building's southeast corner.



Fig. 2.2.4 Ca 1959 photograph taken from the upper portion of the Legislative Building looking southeast at the Library. Photograph courtesy of the Washington State Library.

The building featured plantings along the principle facade and northeast corner in two large planters elevated above the terrazzo walkway on either side of the portico (forming a pedestal for the portico). A third elevated planter stood off the building's northeast corner. Shrubs and a small tree in the northeast planter were indicated as existing in the landscape plan prepared by Otto J. Holmdahl and Associates.

Holmdahl, Landscape Architect (L. J. Janzen and V.L. Nichols worked in the office at the time), in collaboration with Mr. Hart, the Division of Building and Grounds gardener, designed a formal walkway bordered by annuals. They designated the principal walkway to be along the north-south axis, with smaller, east-west walkways leading towards the Library stairs. Centered between the Transportation and Public Lands-Social Security Buildings and the Library was John Elliot's sundial [see

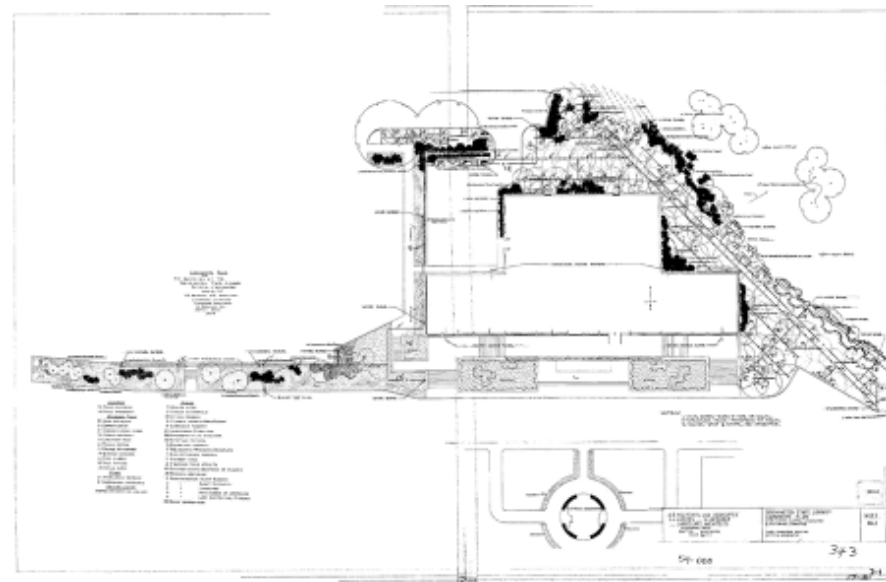


Fig. 2.2.5 1959 Landscape plan prepared by Otto E. Holmdahl and Associates. Drawing courtesy of the Washington State Department of General Administration Archives.

Art essay (2.4.1)] set on a terrazzo base with bronze dividers. It was framed by boxwood hedges on the diagonals. This arrangement provided a central focus for the four surrounding buildings.

Stretching east from the building's principal facade along the road across the site's north end were loosely grouped deciduous trees and shrubs. Existing conifers retained off the site's southeast corner along the outer edge of the parking area provided added context. Shrubs along the building's east side, southwest corner, and across the center of the stack's south wall softened the transition between grade and building.

An enclosure wall clad in Wilkeson sandstone along the site's rear southeast corner separated a courtyard for receiving deliveries and parking for library staff from public view. An aluminum gate between the north end of this enclosure wall and the southeast corner of the building's low frontal volume further inhibited public access to this courtyard.

Along the site's steep west slope and south end, a staggered series of deciduous trees planted in a diagonal line (north to south) stabilized the slope which was comprised largely of fill deposited since 1922. (West Capitol Campus and Sylvester Park Landscape History and Regeneration Study, October 15, 2001) Boards were also used to hold low shrubs to the west slope, while two groupings of trees planted further down the slope softened the visual impact of the upper wall of trees.

Overall, the landscaping served to both soften and call attention to spatial and landscape building transitions. The screen wall off of the southeast corner discretely separated utilitarian library operations from public view and access.

2.2.2 Exterior

In its responsive overall scale and form, its deferential orientation to the Legislative Building and its use of Wilkeson sandstone as an exterior cladding the State Library Building was designed to assume a sense of shared purpose and belonging in the Capitol Group. The overall form of the Library building was that of a "T" (200' across by 100' deep) in response to the site conditions and the two primary operational needs, archival and people. Archival needs necessitated an enclosed block form, and people needs required a flexible, open plan [see **Library Planning** essay (Appendix 5.3)]. Combining these two elements, Thiry designed a low, open volume, two storied structure with one floor below grade, having a horizontally extended principle façade, which formed the top of the "T." The seven-storied block of stacks rose from behind the low open frontal volume. The total combined floor space of the two volumes was 61,000 square feet.

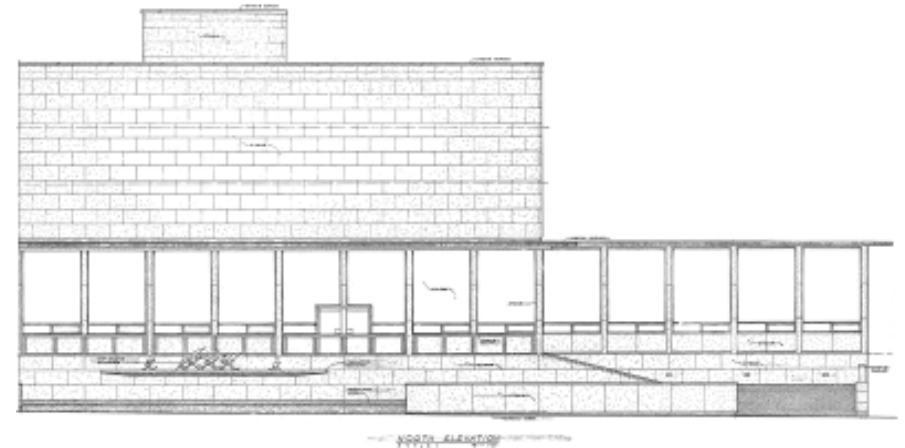


Fig.2.2.6 1957 Detail of the North Elevation prepared by Paul Thiry. Drawing courtesy of the Washington State Department of General Administration Archives.

Thiry designed the building's careful proportions and simple massing to reflect the form and facades of the classically designed Legislative Building and Capitol Group. This contributed to the informal, open composition of the main volume, providing a dignified repose befitting a monumental government building, while harmonizing with the other supportive Capitol buildings to collectively provide a base for the prominence of the Legislative Building. This unity of form and function in turn served to reclaim the essential meaning of the State Library's role within the State Government.

The foundation indicated in the original drawings consisted of reinforced concrete footings with a reinforced concrete slab on grade for the basement floor. According to the original drawings, the substructure featured a repetitive skeletal construction in which the walls were tied to the floors above and below with lap joints. The top floor walls of the stack area used a dovetail anchor slot to tie into the reinforced concrete roof slab.

Exterior walls featured a veneer of warm, off-white Wilkeson sandstone over the reinforced concrete substructure. Thiry chose Wilkeson sandstone instead of Indiana limestone, although it was then three times more expensive, in



Fig. 2.2.7 Ca 1959 photograph of the Library's northeast corner. Photograph courtesy of the Washington State Library.

order to match the earlier Capitol buildings, as well as for the stone's durability, good quality, and because it was a Washington product. Numerous lesser details, specifically the building's base, rhythmic regular spacing of window bays, and recessed panels below the windows, evoked the classical idiom of adjacent Capitol buildings without directly using their detailing. Textures employed on the exterior walls were very plain, comprised of the grainy texture of the Wilkeson sandstone contrasting with the glass surfaces of the broad windows.

Patterns were subtle within the ashlar coursing of the stone veneer. Their variations, combined with the alignment and proportions of the building's elementary shapes, emphasized the proportional relationships of the building's massing. Thiry used large 48"x26-1/2" panels across the base from grade up to the first floor, with the joints centered below the portico columns and every other window column. Larger (61"x51"—west, 61"x35"—east; height difference due to slope of site) panels on the elevated planters enhanced their physical projection from this base while drawing attention to their visual function as a pedestal for the portico. The alignment of joints and column centers provided an implied visual sense of the building's structure, which tied the facade's elements together. Slender 10" wide columns featuring a veneer of Wilkeson sandstone rose from the first



Fig. 2.2.8 Ca 1959 photograph of the Library's northwest corner. Photograph courtesy of the Washington State Library.

floor to carry the thin flat roof, providing an open volume punctuated by broad window bays. The same ashlar coursing was employed on the stacks and penthouse; however, the use of slightly smaller 48"x26" panels reduced the visual prominence of the stacks' massive enclosed volume while adding prominence to the low horizontal form of the principal facade. Wider panels across the north face of the penthouse (51"x23-1/2") spread its volume horizontally. Panels were reduced on the back to 48"x23-1/2" to maintain the pattern between the two doors.



Fig. 2.2.9 Ca 1959 photograph of the Library's primary facade. Photograph courtesy of the Washington State Library.

The massive window bays, repeating in rhythmic procession on 10' centers across the principal facade's main floor (twenty bays), continued across either side (five bays each) to wrap across the south sides (four bays each). The windows were designed to provide functional transparency, at the time a significant development in library design meant to encourage library use, and a panoramic view out over Deschutes Basin. The sensitivity for and inclusion of views was an important regional variant within Modernism in the Pacific Northwest.

Each 16'1" tall bay across the principal east and west facades was composed of two 3' tall Wilkeson sandstone panels set on a stone sill with two narrow 1'4-1/2" tall lights (the west light on each bay opened inward for ventilation) between the stone panels below and the single 11'6" tall glass light above. The stone panels below the windows on the south sides were 4'2" taller than those described above. This allowed

for shelving on the interior wall in the reading room below the windows. The three windows into the east wall on the first floor of the stacks were strictly utilitarian (3'6"x3'10"), providing daylight to the workspaces on the interior. All of the windows featured aluminum frames.

The roof and drainage system consisted of a thin roof over the two-story portion of the building, sloped slightly towards drains along the roof's perimeter while maintaining a flat profile. The slope stopped approximately 4' back from the outer edge of the roof. The flat roofline was characteristic of this and other existing Capitol buildings.

The roof over the low main portion and the portico overhung 4' on all sides. Over the stacks, the roof was sloped towards two drains that ran down through the stacks on the north side of the south columns (east and west ends) with a low concrete parapet around the roof's perimeter. A similarly sloped roof and drain were used on the



Fig. 2.2.10 Ca 1959 photograph looking west through the portico from the northeast planter. Photograph courtesy of the Washington State Library.



Fig. 2.2.11 Ca 1959 photograph looking southeast at the Library's west stairway. Photograph courtesy of the Washington State Library.

penthouse. The roofline of the penthouse (approximately 62' above the north grade) was slightly above the roofline of the Transportation and Public Lands-Social Security Buildings.



Fig. 2.2.12 Ca 1959 photograph of Paul Thiry in front of the Library. Photograph courtesy of the Washington State Library.

The principal entry was a complex formal composition of stairs, elevated planters, pool, portico, and vestibule that balanced the informal open volume to harmonize library function with the existing Capitol buildings. Two broad quarter-turn stairs (4:16 pitch) were set at either end of the principal facade with metal nosing and terrazzo surfacing. Low, Wilkeson sandstone-clad cheek walls that led up from the sidewalk to the colonnaded portico flanked the stairs. A stone railing identical to the railing across the portico enclosed the landing on the west stair. Between the monumental stairs were elevated (50'x20'5") Wilkeson sandstone clad planters set on a base of fine-grained terrazzo, spanning the width of five window bays.

Recessed between these was a bronze sculpture by Everett DuPen on a bench cantilevered over an illuminated (60'x14'8") polished terrazzo-lined pool also set on a base of fine-grained terrazzo. The fish in the fountain aligned with the portico columns. [See *Art* essay (2.4.2)]. The curved lines of the sculpture, and light reflected from the pool on the slab's tapered underside accented the straight, primarily horizontal and vertical lines of the portico and entire building. The patina of the bronze blended with the warm tones in the Wilkeson sandstone.

A second stair led up (4:16 pitch) from a landing that projected east, across the front of the elevated northeast planter, out from the east stair's landing. This concrete stair with low, stone capped flanking cheek wall led to the service parking lot.

The elevated portico featured a terrazzo floor with a colonnade of Wilkeson sandstone-veneered columns spaced on 20' centers along its outer north edge. The columns at either end of the portico aligned with the outer edge of the stack, maintaining a visible structure and providing continuity between the stacks and the low, broad front portion. Continuing between the columns were the low Wilkeson sandstone coping slabs corresponding with the copings from the cheek walls along the stairs. Running along this base between the columns was the rectilinear Wilkeson sandstone railing designed to follow the joint lines between the stone panels in the window bays. The open nature of the portico further reinforced the transparency and connection of the building's interior with its surroundings.

Set within the portico was the public entry vestibule, comprised of two sets of double doors with aluminum frames that opened outwards, leading into the first floor. The walls of the vestibule were composed of three Wilkeson sandstone slabs, one on either side and a third across the top, all pinned together with metal dowels.



Fig. 2.2.13 Ca 1959 photograph looking east through the portico at the entry vestibule. Photograph courtesy of the Washington State Library.

The entire unit, offset by one and a half bays to the west of the central north-south axis that aligned the centers of the Legislative Building and the Library, also projected 5'4" onto the portico in order to maximize interior space. By shifting the small entry (an appropriate size for library operation) off center, Thiry reinforced the visual unity between the stacks, the low open frontal volume, and the entry composition (portico, planters, pool and stairs) without the small doorway conflicting with this visual mass.

Service entries were located on the first floor of the stacks in the north corner of the east wall to provide staff and shipping access, and on the south side of the penthouse for roof and mechanical systems access (two doors).

Throughout the building's composition, Thiry was careful to maintain alignment of the various elements from top to bottom. The blend with existing buildings and visual and compositional unity was appropriate for a monumental government building.

2.2.3 Interior Features

According to Reynolds, the reason for the SLC's interest in Thiry was the functional efficiency of the "basic plan" he developed and his interest in working on libraries and with their staffs. (Taped interview with Reynolds, September 23, 1988)

Paul Thiry regarded the design of the Washington State Library not as a "futuristic program but one that looked to the future as regarded at

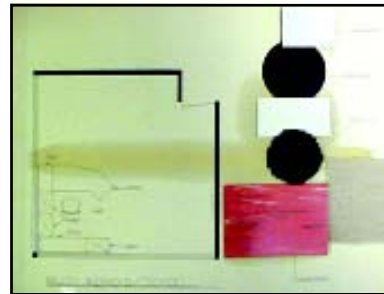


Fig. 2.2.14 Image of a mockup of the State Librarian's office showing furnishing arrangement and color scheme. Image courtesy of the Washington State Archives.

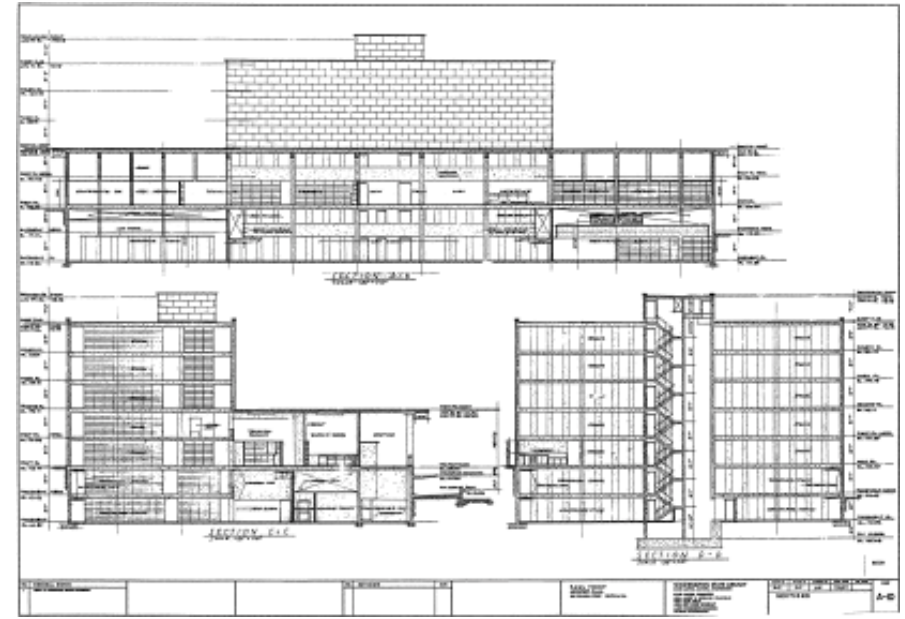


Fig. 2.2.15 1957 Sections of the Washington State Library prepared by Paul Thiry. Drawing courtesy of the Washington State Department of General Administration Archives.

that time." Throughout the process, Paul Thiry and Maryan Reynolds worked closely together (Reynolds often called Thiry three to four times a day with ideas and questions) in deciding on embellishments, particularly the historical content they were to convey, interior arrangement and furnishing



Fig. 2.2.16 Ca 1959 photograph looking east through the low frontal volume of the Library. Photograph courtesy of the Washington State Library.

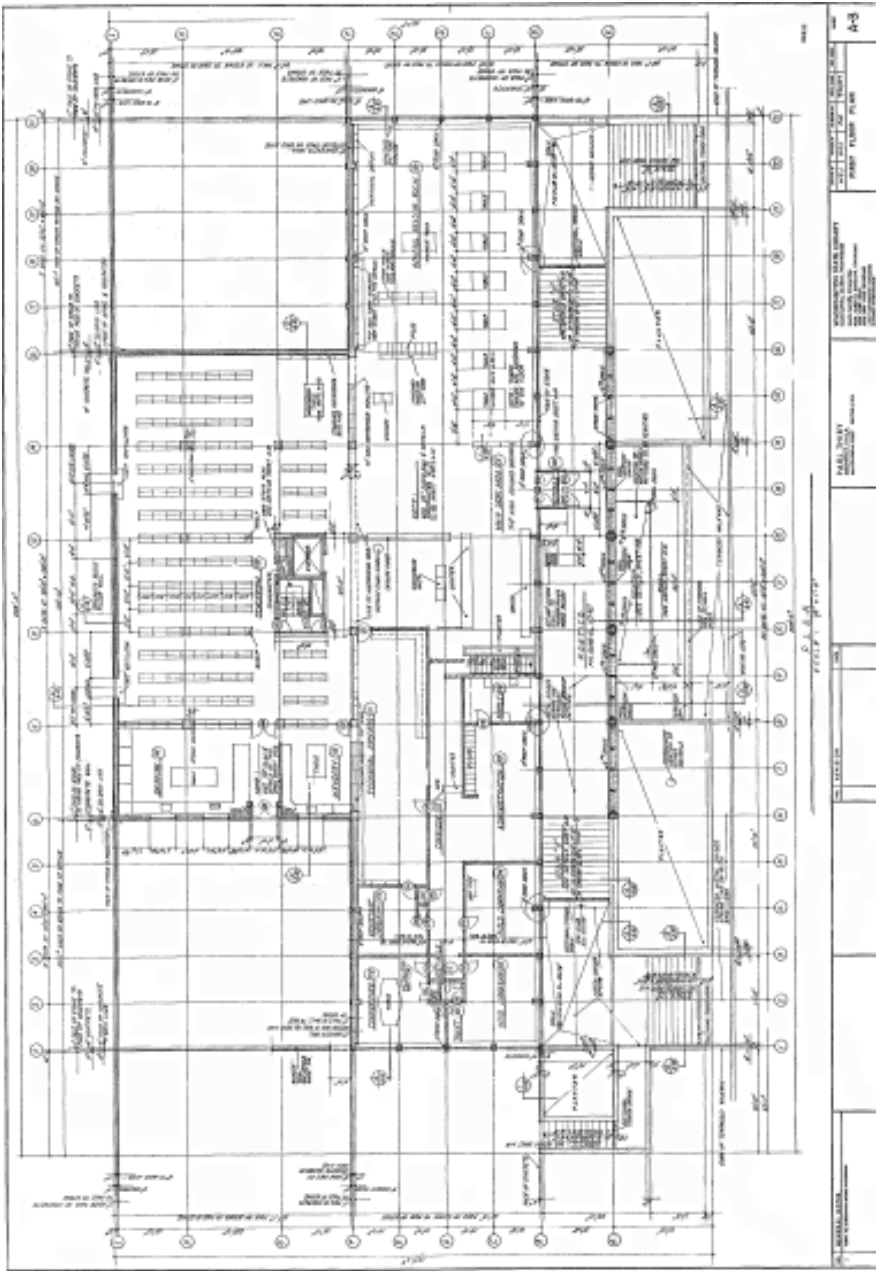


Fig. 2.2.17 1957 First floor plan prepared by Paul Thiry. Drawing courtesy of the Washington State Department of General Administration Archives.

choices. (Conversation with Paul Thiry Jr., July 2002) Thiry also met frequently with the Library staff, who prepared and adjusted mock-ups of the floors, and “recommended [that the] interior walls be omitted” to permit an open, flexible plan.

Thiry described his conception of the design as taking what he and the Library staff knew regarding their present and future requirements and developing the Library accordingly in a manner consistent with the practices of library design appropriate at that time. Consequently, the interior of the Washington State Library consisted of two distinct sections according to the building’s operational needs. One, the low, horizontally extended two-story portion along the north side of the building was designed for public and staff use with one floor below grade. This section consisted of a main floor and basement; each was double the height of the stack floors. Second, the enclosed, seven-story vertical mass of the stacks (with two floors below grade) was designed as a stack area without windows for the Library’s collection. The building was designed



Fig. 2.2.18 Ca 1959 photograph of the first floor looking south into the stacks. The staff area is to the left, with the reading area to the right. Photograph courtesy of the Washington State Library.



Fig. 2.2.19 Ca 1959 photograph of the main desk looking southeast from the entry vestibule. Photograph courtesy of the Washington State Library.



Fig. 2.2.20 Ca 1959 photograph looking east at James FitzGerald’s mosaic. The Wilkeson sandstone bench is on the left and the main desk to the right. Photograph courtesy of the Washington State Library.

for approximately twelve people. (Taped interview with Thiry, December 1, 1989: 18-19)

2.2.3.1 First Floor

Designed to have a flexible, open plan, the first floor was one open volume, readily accessible from the exterior, with reinforced concrete beams spanning north-south. The south wall between the first floor and stacks was left open to provide access to catalogues and indexes. These were placed on the first floor adjacent to the stacks in order to maximize storage space. Broad expanses of windows permitted exterior vistas of the Legislative Building to the north and over Deschutes Basin to the west.

The interior color scheme was derived from the mural created by FitzGerald. [See *Art* essay (2.4.3)]. The library staff objected initially; however, Thiry assured them that this was intended to emphasize books and people as part of the design. (Taped interview with Reynolds [September 23, 1988]: 36)

Functionally, the first floor was split between public use on the west side and staff use on the east side, with the



Fig. 2.2.21 Ca 1959 photograph looking southwest across the reading area from the entry area. Photograph courtesy of the Washington State Library.



Fig. 2.2.22 Ca 1959 photograph looking down from the first floor mezzanine to the northwest across the reading area. Photograph courtesy of the Washington State Library.



Fig. 2.2.23 Ca 1959 photograph of the first floor reading area looking north. Photograph courtesy of the Washington State Library.

entry area providing a linking space between these two principal uses. Placing the entry off center removed the main desk from the direct path of the public entering the building. The pathway between the entry and the stacks then functioned as a division between public space on the west and library administration space to the east. Spaces on the first floor consisted of the entry, reading, and administrative areas.

The entry was the central circulation point for access to the public, staff, and stack areas. From the main desk, one person could monitor the entry and reading room. This approximately 40'x40' space was split into 20' wide east and west halves. The east half consisted of the main desk, providing direct contact between the staff and public. In front of the desk was an approximately 10' wide pathway that led east to the administrative area and public stairway to the basement, separated from the room by a low planter. Dominating this space was FitzGerald's mosaic. The west half contained a pathway (north-south) leading from the entry to the stack area with the central catalog files along the main desk on the east side.

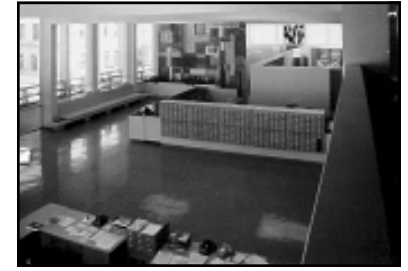


Fig. 2.2.24 Ca 1959 photograph looking down from the first floor mezzanine to the east across the entry area into the staff area. Photograph courtesy of the Washington State Library.



Fig. 2.2.25 Ca 1959 photograph looking down from the first floor mezzanine to the east across the entry area into the staff area. Photograph courtesy of the Washington State Library.



Fig. 2.2.26 Ca 1959 photograph looking east down the corridor. Photograph courtesy of the Washington State Library.

To the west of this north-south pathway, the room opened into the reading room. This approximately 40'x70' public space contained anchored tables along the north wall, moveable tables and open space in the southwest corner, periodical displays along the south wall, and an index table and shelving in the southeast corner. Thiry had the tables along the north wall anchored to the floor so they would not be arbitrarily shifted around. Reynolds objected to this on the grounds it limited flexibility. In the end it was decided that it would not be difficult to remove the anchors in the event of a change in arrangement. The other half of the main reading room contained comfortable davenports, chairs by Del-Teet Furniture and Herman Miller and low aluminum frame reading tables with mosaic tops by James FitzGerald. The color scheme of reds, yellows and creams for the upholstered davenports and chairs complemented the subtle tones of FitzGerald's mosaic. (Taped interview with Reynolds, September 23, 1988: 34)



Fig. 2.2.27 Ca 1959 photograph of the State Librarian's office looking east. Photograph courtesy of the Washington State Library.

the corridor was a desk (north side) and gate (south side) to control access to the office and work spaces that opened to either side of the corridor. Tobey's painting hung at the east end of the corridor, and the view down the corridor from the main desk provided a telescoping effect.

The configuration of the office spaces was determined by Thiry's preference that "people that work directly with you should be next to you." (Taped interview with Thiry, December 1, 1989, p19) As a result, the office and work spaces on either side of the corridor consisted of an administration office (16'x30' approximately) on the north, entered via a broad entryway with access to the supply room (16'x10' approximately) between this office space and the public stair to the basement. There were windows along the north wall. Opposite this area was the technical process room (16'x55' approximately), also accessed from the assistant librarian's office on the east, the main desk area on the west, and the mentry—stack area—on the south. Continuing down the corridor was the field librarian's office (16'x20' approximately) on the south, with closet space and access to the technical process room, and windows on the south wall.

On the east end was the "L" shaped State Librarian's office (20'x20') in the northeast corner with a slight bump-in for the toilet. This featured windows on the north and east sides and access to the toilet and conference room. An "L" shaped conference room (20'x20') was in the southeast corner with a slight bump-in for closet space and access to the State Librarian's office. The State Librarian's office was as large as it was due to Thiry. Dorothy Cutler suggested Thiry move the partition over to provide more space for the others. Thiry, according to Maryan Reynolds, "tore into her," defending his decision on the basis that if the State Librarian's "office wasn't considerably bigger than anyone else's office, it wouldn't give [her] the stature." (Taped interview with Reynolds, September 23, 1988: 34)

The private administrative area consisted of offices and work spaces grouped in the 40'x80' east portion of the first floor. A corridor (7'2" wide by 60' long) led from the entry area down the middle of the east portion to a small vestibule at the east end. A staff toilet (5'x5') was located on the east side of the vestibule, with access from the State Librarian's office and the conference room. Part way down



Fig. 2.2.28 Ca 1959 photograph looking northeast in the conference room. Photograph courtesy of the Washington State Library.

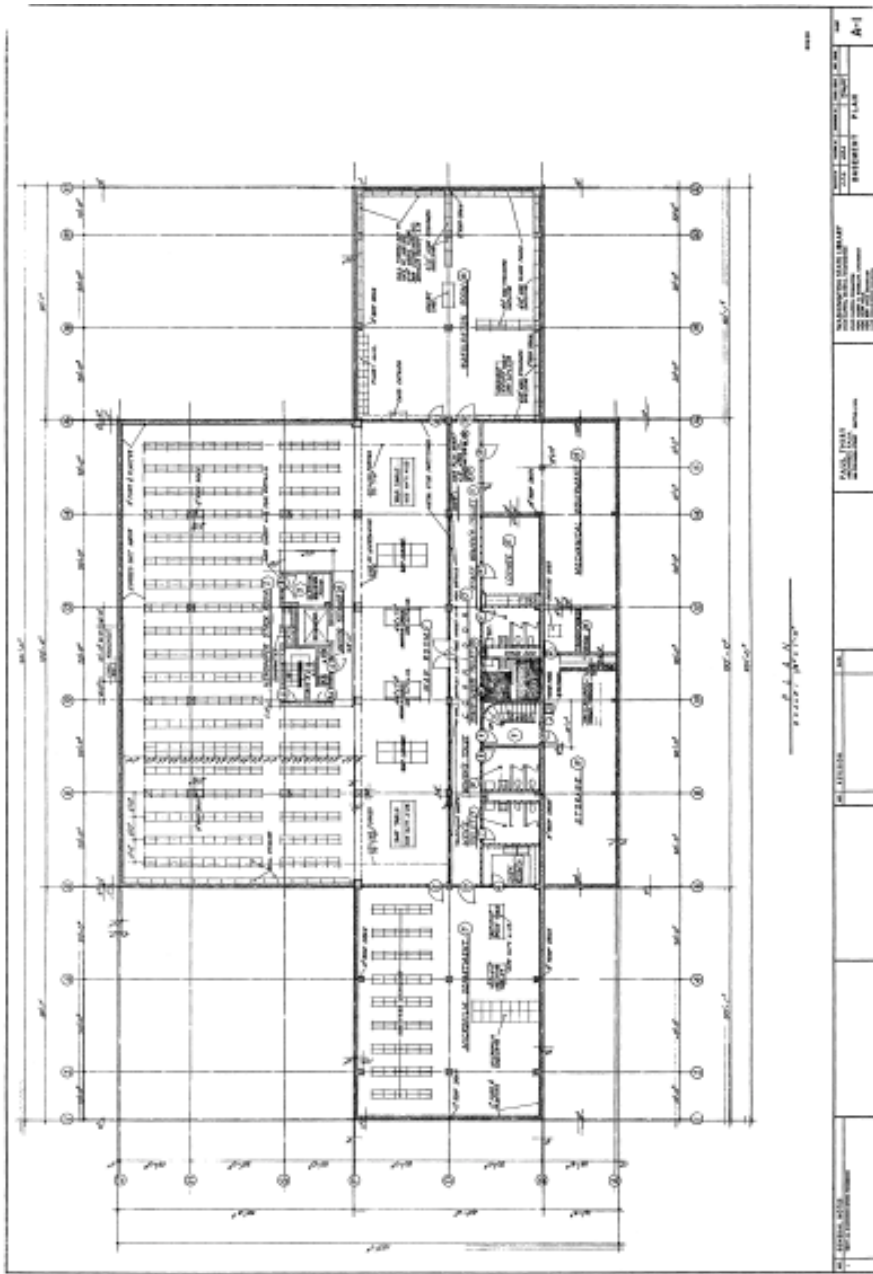


Fig. 2.2.29 1957 Basement floor plan prepared by Paul Thiry. Drawing courtesy of the Washington State Department of General Administration Archives.

Vinyl tile was used for floor covering throughout the first floor. Acoustical tile was used for the ceiling.

Partitions along the north and east walls of the administrative area aligned with the window mullions. Partitions featuring solid expanses of glass in their upper portions were used for the State Librarian’s office (south and west walls), the conference room (north and west walls), and the supply room (south and east walls). These, and the partitions around the toilet between the State Librarian’s office and the conference room were the only partitions extending to the ceiling. This left the entire first floor open and visible from the first floor mezzanine, which enabled maximum operational flexibility with a minimum of staff to monitor activities.



Fig. 2.2.30 Ca 1959 photograph looking east across the map room. Photograph courtesy of the Washington State Library.

Lighting was evenly spaced across the entire ceiling length in two rows spaced 5’ in from the north and south walls on 10’ centers. Each 4’x8’ light consisted of a waffle type covering with a piano type hinge on one side and fastening tabs on the opposite side. Those at the end were set 2’ in from the wall. Lighting was designed to provide 50 candles at reading level.

White “snowflake” vinyl impregnated asbestos vertical blinds were used to control the sun exposure.

2.2.3.2 Basement

Designed primarily for library operations, the basement consisted of a principal east-west corridor with primary volumes at either end and on the corridor's south side. Secondary spaces were to the north and below the portico.



Fig. 2.2.31 Ca 1959 photograph looking west in the Washington room. Photograph courtesy of the Washington State Library.

Functionally, the basement's primary volumes were split between public (central and west portions) and private (east portion) with the public corridor providing circulation between these spaces. Access to the basement for the public was provided through the stairway leading down from the first floor north off the main desk, with private access via the central stair and elevator core.

Public spaces, in addition to the corridor, consisted of the map room (central portion) and the Washington Room (west end). The approximately 7' wide and 100' long corridor featured large illuminated color transparencies of Washington's resources and industries mounted in display cases along the south wall. [See *Art* essay (2.4.6)].



Fig. 2.2.32 Ca 1959 photograph of the Washington room looking southwest. Photograph courtesy of the Washington State Library.

Secondary spaces off the corridor's north side consisted of public and staff toilets, a dark room, staff lounge with kitchenette, a public phone inset into the wall, a storage room, as well as work and mechanical equipment rooms (mostly below the portico).

The map and newspaper room (20'x100') on the corridor's south side, consisted of a single volume open on the south to the stacks that extended to the east and west parallel to the corridor. Doors on either end provided access to the Washington and microfilm rooms, with a central door on the north side to the corridor. This entire space was visible from the basement mezzanine balcony. All other spaces in the basement had furred ceilings and were consequently not visible. The ceiling featured exposed waffle slab. The room contained map tables and cabinets spaced along the room's east-west axis.

The Washington Room (40'x50'), located at the west end of the corridor below the first floor reading room, consisted of a single open volume accessed from two doors on the east wall opening from the corridor and map room. Above the 6'10" high wood shelving with glass doors along the room's perimeter was Callahan's mural, furred out to be flush with the outer face of the shelving. [See *Art* essay (2.4.5)]. The shelving displayed books from the Library's collection of Pacific Northwest materials, including volumes purchased in 1853-1855 by Territorial



Fig. 2.2.33 Ca 1959 photograph of stacks looking along east-west corridor along south side of the elevator core. Photograph courtesy of the Washington State Library.

2.0 CHRONOLOGY OF DEVELOPMENT

2.2 ARCHITECTURAL DESCRIPTION

Governor Isaac Stevens. Rare documents were kept within a security area in the stacks. The room also featured a moveable table, exhibit case, 3' high standing shelves, files and a card catalog.

The room, staffed by a specialist in Northwest History, functioned as a depository for materials pertaining to the Pacific Northwest and was anticipated to be one of the “main drawing cards in the new building.” According to Maryan Reynolds, State Librarian, greater effort “in terms of furnishing and design” had been placed on the Washington Room “than any other room in the building.”

Private space consisted of the microfilm room (50'x40') on the east end of the central east-west corridor. The room contained non-free-standing shelves in the south half with microfilm cabinets as well as collating and splicing tables in the north half. Two doors on the west wall provided entry from the corridor and the map room. The room was designed primarily as work space to accommodate the microfilming of newspapers and other documents. This required separate work areas for collating, filming, processing, editing and splicing, carried out by one to two staff members.



Fig. 2.2.34 Ca 1959 photograph looking east along the first floor mezzanine level. Photograph courtesy of the Washington State Library.

Rubber tile, recommended in correspondence with other state libraries as superior to asphalt flooring, was used for floor covering throughout the basement. Acoustical tile was used for the ceilings of the Washington and microfilm rooms. Partitions between the rooms, except mechanical and storage, were metal stud to provide flexibility.

Lighting in the volumes at either end consisted of east-west strips of 2'x8' lights set on 10' centers, 2' from the walls (3' in the microfilm room). The ends of these strips were set back 3' from the walls in the Washington Room and 4' in the microfilm room. The closer proximity of lighting to the walls of the Washington Room illuminated the mural and books in the shelves below. Lighting in the map room consisted of luminaries identical to those used on the first floor, spaced approximately 10' o.c. on either side of the waffle slab ribbing. Those

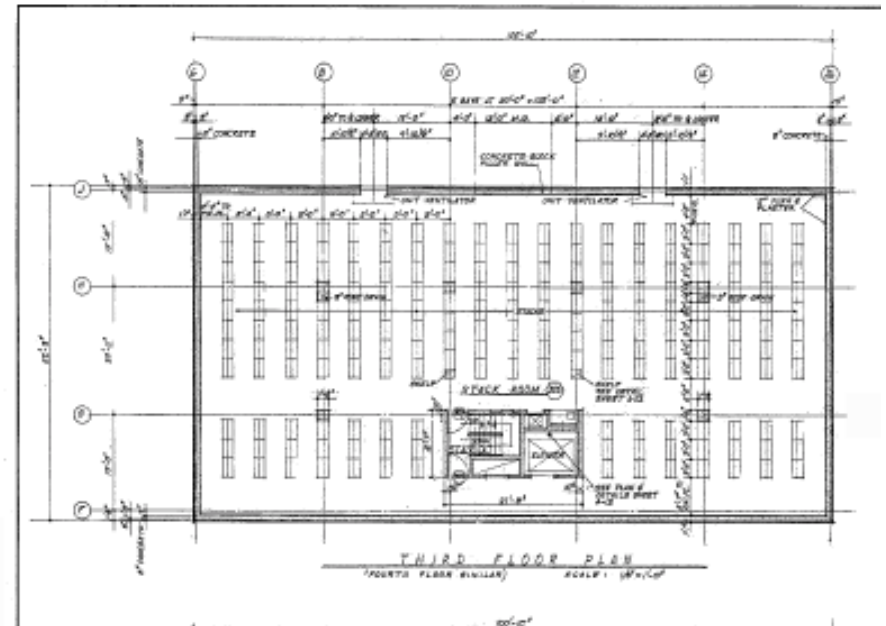


Fig. 2.2.35 1957 Typical stack floor plan prepared by Paul Thiry. Drawing courtesy of the Washington State Department of General Administration Archives.

on either end were half the width and recessed into the ceiling. The corridor featured individual lights along its length.

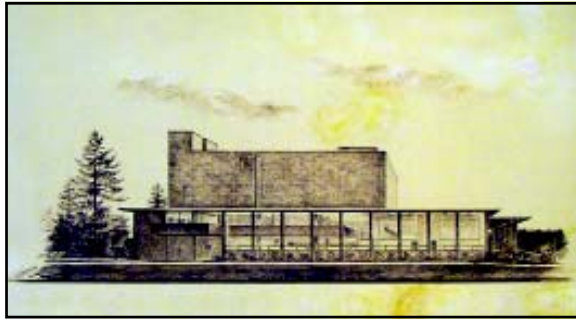


Fig. 2.2.36 Ca 1970 rendering of the addition proposed by Paul Thiry. Image courtesy of the Washington State Library.

2.2.3.3 Stacks

Designed to have open interiors free of large beams, the seven storied stacks were intended specifically for the storage of the Library's collection. Stacks were placed along the ribbing of the waffle slab ceiling. The waffle slab construction eliminated the need for heavy beams, which would have conflicted with the flexible arrangement of stacks. [See *Building Technology* essay (Chronology of Development 2.1)].

Functionally, the stacks were private space, open on the north, with access from the exterior on the east wall.

The waffle floors consisted of 3" slabs with 10" deep beams, which reduced the ceiling height to 7'6" without lights. In plan view, each floor was essentially identical, consisting of a stair, dumb waiter and elevator core (11'1"x28'11" in the basement and 10'11"x22' above) in the center of the north portion. The remaining space was devoted to stack use. These were spaced on 5' centers with approximately 4'8" walkways along the south end, south side of the elevator core, and on the west side and the space between the north side of the stacks and the main portion. Thiry included the dumbwaiter in order to minimize

people having to move between floors. (Taped interview with Reynolds, September 23, 1988: 34) Materials contained in each floor were:

Basement: newspaper stack room, bill stacks (along east wall), janitor storage (north of core);

Basement mezzanine: periodical stacks, Washington documents (along east wall separate from stacks [50'x20' space]), reference (in northwest corner, separate from stacks [15'x10']), storage;

First floor: stack room, standard reference shelving (along north end of west wall, also 15'x20' open space in this corner with moveable table). On first floor stack area, east side was used for shipping [20'x28'10" appr.] and mendency [15'x20'] (on either side of a hallway [6'x20'] having doors opening to exterior and from walkway on the south side of the elevator core). The mendency was open to the technical process area and hallway between mendency and shipping room, with a doorway opening into the room from the stack area, and a window in the east wall. Shipping was also open to the hallway, but not to the stack area, with two windows in east wall;

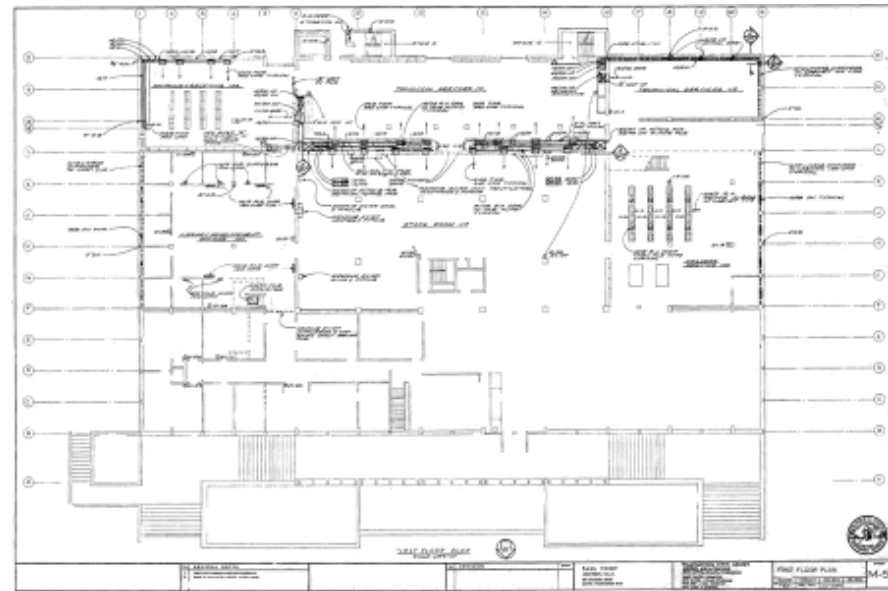


Fig. 2.2.37 1970 drawing of the proposed addition to the Library prepared by Paul Thiry. Drawing courtesy of the Washington State Department of General Administration Archives.

First floor mezzanine: book stack, document librarian
On first floor mezzanine, space for document librarian to east of core [15'x20'] area open to stacks with catalog unit on west side;
Second floor: federal and state document room;
Third and fourth floors: stacks;
Penthouse: mechanical equipment, storage.

In anticipation of future expansion, Thiry designed concrete block knockout walls on the south end of the stacks. Located along the mid point of the stack's south wall, these walls were placed on each floor, stacked by floor in a vertical line.

Lighting for the stacks consisted of long narrow strip type lights the width of the beams. These were placed lengthwise every second beam along a north-south axis to either side of and to the south of the core.

2.2.4 Thiry's Plans for Addition

As the Library's collection continued to grow, so did its role during the 1960s and 1970s, expanding to become a "nerve center" for Washington's public libraries, promoting and developing improved library services and facilities, and a loan center. In addition, the State Library began to draw more academic researchers and general public use. As a result, additional space, particularly administrative, was needed within only a few years of opening. In 1969, chapter 187 of Senate Bill 488, \$562,113 was appropriated to "construct and equip [an] addition to [the] State Library." Due to the 1970 aerospace recession and ensuing collapse of the state budget, Governor Evans decided the funds were insufficient to cover the total cost of the addition. Consequently, only the drawings were prepared.

The proposed addition called for more stacks off the south end of the building, with an extension of the low frontal volume back along the

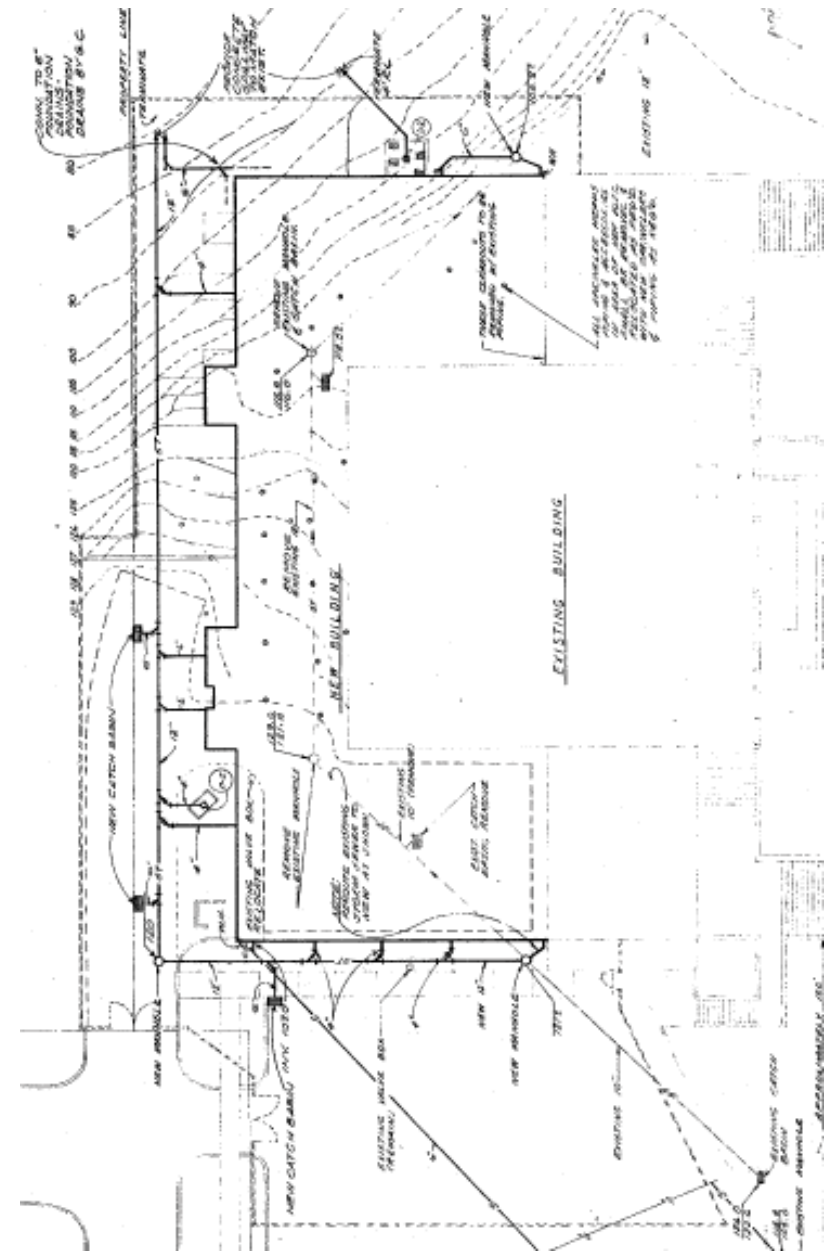


Fig. 2.2.38 1970 drawing of the proposed addition to the Library prepared by Paul Thiry. Drawing courtesy of the Washington State Department of General Administration Archives.

east and west sides of the stacks. The height of these extensions was to match the existing height of the front portion (two stories, with one below grade). The colonnade of window bays was continued along the east and west sides, with additional windows in the south end on the first floor into the new technical services area. (Note: elevations and sections were not located).

Proposed additions to the first floor:

Reader service area south of the main reading room;
Technical services in the southwest corner and across the south end of the addition
Library development offices (cubicles around perimeter of room) south of east side of main portion (existing office area);
Shipping and receiving moved to the southeast corner, with mending and shipping rooms converted to stack space.

Proposed additions to the basement:

Extension of Washington Room to south (doubled existing size);
Provision of a secure area in the southwest corner;
Audiovisual area in the east-central area (same size as existing microfilm room) and along south end behind original stacks;
Film storage in southeast corner.

Knockout walls in the stacks (indicated in the original drawings) would have been removed to provide access between the existing stacks and the addition.

Of particular interest on the M-1 sheet of Thiry's addition drawings (dated July 16, 1970) were double dashed lines beyond the lines of the proposed addition. These lines expanded out to the east from behind the main front portion, in a northeast diagonal, moving forward until roughly even with the east-west line of the existing portico. This then wrapped along the east and south sides of the proposed addition, with a recess in the southeast corner for service access and parking. These lines appear to indicate a possible third expansion beyond that of the proposed addition.

From the State Library's construction in 1959 until 2001, the building has had the same occupant and the same use. Consequently, alterations over time were minimal and done primarily in response to space needs, technological upgrades, changes in interior decoration, collection growth, and increases in staff. Cumulatively, these modifications altered, in a relatively minor sense, the original visual character of the building's principal facade and interior finishes. However, the original overall landscaping, massing, exterior materials and finishes, interior spatial volumes and relations were retained.

The following brief summaries of modifications are presented in chronological order and, with the exception of **2.3.1 Site**, are organized using the General Administration project number, title and author, followed by a paragraph summarizing the scope and effects of the modification. These physical modifications represent a chronology over time of the building's evolution and reflect only those with a substantial impact on significant elements, spatial relations and volumes, finishes, and materials.

2.3.1 Site

The trees off the southeast corner and along the south side of the stacks adjacent to the building were removed. A gravel walk was added along the south and west sides of the building. Specific remarks concerning the intent of the landscaping were not located. According to the landscape plan prepared by Otto E. Holmdahl and Associates (1959) and Thiry's drawings (1957), the only modification with adverse effect was the removal of the trees off the southeast corner of the parking area.

2.3.2 Building

65-467: New Movable Partitions: GA: In response to changes in spatial needs, movable, 7' high partitions were added in the northwest corner of the map room, creating three new office spaces (two 10'x10', the third 10'x20'). These partitions, while maintaining the open volume of the map room, were an early effort to meet the rapidly expanding need for administrative space within the building, and would change spaces throughout the building as areas were subdivided to accommodate staff increases.

76-329: Interior Decoration: Richard D. Roselle Industrial Marine and Interior Design Consultant: This project redid the interior decoration throughout the building. These changes consisted of new wall coverings, carpet, paint, and murals in the staff lounge, map and microfilm rooms, general office area, and north stair. No specific reasons were located for these changes, and they altered original finishes and materials.

76-329 G: Color Designation: GA: The Library's interior was repainted with a color scheme of whites, off whites, gold and light browns, with additional blues and yellows in the stair core and elevator interior (see drawings for specific color specification). No specific reasons were located for these changes, and they further altered original finishes and materials.

79-579: New Concrete Stairs: The Dudley Company Architects and Engineers: This project added concrete stairs on the exterior northeast and northwest corners of the stacks, connecting the basement, basement mezzanine and first floor. This addition altered the interior layout and the exterior corners of the stacks visually; however, this area is not visible from the public frontage.

93-032: Floor Covering Replacement: Anderson & Boone Architects: The original finish flooring was replaced throughout the first floor and basement with carpet of a uniform color (except in Head and Deputy Librarians' offices).

In the stacks, rubber floor tiles replaced existing loose laid rubber floor tiles in the shipping area. The main portion of the first floor stack area received carpet matching the color of the first floor carpet. In the basement, the east half of the stacks received carpet matching the color of the first floor carpet, with a different color carpet in the northwest corner of the basement mezzanine.

No changes were made to the bathrooms or mechanical/storage areas. On both stairs, rubber treads and risers, with rubber floor tiles on the landings replaced existing finishes. No specific reasons were located for these changes, and they further altered original finishes and materials.

96-066-2-1: Window Replacement: Masini Sanford Gabrielse & Schoenfeldt Architects: Existing original windows were removed in stages that began prior to 1996. This began with the changing of windows in the southeast and southwest corners and southwest side by D. K. Boose Glass Inc., followed by replacement of the frontal portion by Kell-Chuck Glass. The new windows consisted of the current six light (three vertical, side by side) windows. This change completely altered the original design intent of broad expanses of glass, with small, operable windows below for ventilation, effectively detracting from the visual of window mullions as slender columns and the curtain wall effect of the solid glass expanse.

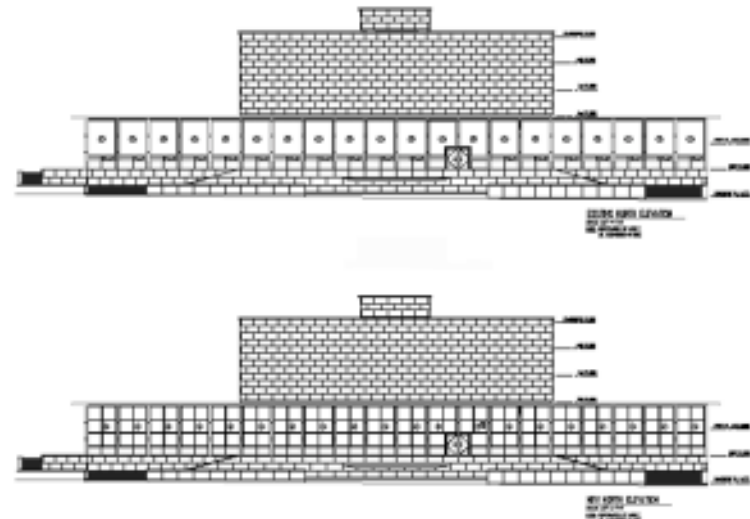


Fig. 2.3.1 1996 drawing of the Library window replacement. Top drawing indicates the before state of the north facade, with the bottom drawing showing the after state of the same facade. Drawing courtesy of the Washington State Department of General Administration Archives.

Electrical, HVAC, fire protection, and emergency light upgrades and additions: These took place in three principal time periods. The first was during the mid to late 1970s, which consisted of heating and ventilation upgrades (72-000), emergency light and floor receptacle additions (72-727 and 72-138), and electrical changes to the basement and first floor (76-671). The second was during the mid to late 1980s, with fire protection and HVAC improvements (81-304 and 83-187). The third was during the late 1990s, consisting of electrical and air quality improvements (92-192, 94-304, 1996, and 96-066G).

2002-2003: Building Modifications: Thomas Cook Reed Reinvold PLLC Architects: This on-going project is a temporary phase within long term plans for change in use of the building from Library to office and cafeteria space. Prior to and in 1977 and in the 1980s, the conversion of

the Library into executive office space was proposed. Components of these temporary changes having the greatest potential for impacting original fabric and interpretive goals are:

First Floor

- *addition of an enclosed reception area directly opposite the main entry*
- *addition of large-scale, exposed HVAC duct work*
- *partitions for the kitchen's serving area projecting out from the stack area into the first floor*
- *removal of the interior set of doors on the main entry*
- *division of the first floor into two portions through a partition wall off the wall holding the FitzGerald mosaic*

Basement

- *addition of firewalls, partitions, and HVAC duct work in the map room*
- *office space in the Washington Room*

Stacks

- *panels in waffle slab cut out to accommodate vents for kitchen stove*
- *addition of kitchen on the first floor*

Roof

- *new roof vent over the first floor*

In 1958, the major contemporary artworks featured in the State Library were considered an integral part of the architectural design, intended to enhance the building and accent the human element. Their inclusion was the result of several fortunate occurrences. Commissioned specifically for individual locations within the Library building, all of the site-specific works inside the building were emblematic of mid-century regional modern aesthetics and were executed by major figures in the American art world working at the peaks of their careers. They represented significant associations with the Pacific Northwest and Washington State, and several of the works referenced historic themes and representations. The exterior artwork was generally of lesser importance but integral to the overall building and its context.

Maryan Reynolds advanced the notion that the “State Library was the first building in the Capitol Group to incorporate art as part of the structure.” She was probably defining artwork somewhat narrowly and in contemporary terms that did not recognize the highly crafted stone carving, Tiffany Company casting and glasswork, historic paintings and other design elements in the Classical Capitol Group buildings. Since construction of the State Library, other buildings have incorporated artwork, and since the adoption of the percent for the arts program, virtually all-state buildings include artwork. (Reynolds, 2001:228)

This extensive inclusion of artwork was possible largely due to the economical design of the building and the savings that became available for enhancements. According to Paul Thiry, when the bids came back, they were “lower than the budget and so [he] thought that embellishing the building was in order.” Maryan Reynolds agreed. The Capitol

Committee approved embellishments for up to 2-1/2% of the total construction costs, and gave Paul Thiry and Maryan Reynolds full authority to choose the artists and the type of art. In turn, Thiry seamlessly blended the most important works into the design of the building, giving Kenneth Callahan a dramatic set of wall panels in the Washington Room and the sometimes-cantankerous James FitzGerald a forceful partition wall washed in northern light. Both artists responded admirably with works that enhanced the building both architecturally and intellectually.

Thiry selected John Elliott and Kenneth Callahan, recommended FitzGerald, and according to Reynolds, “said the state’s next outstanding artist next to Callahan was [Mark] Tobey and we [the Library] should have a Tobey.” (Taped interview with Reynolds, September 23, 1988: 34) The untitled Mark Toby painting ended up being 8’ by 9’ in size and was a major departure from the work he was otherwise producing. From the day he hung the mural, notching out the corners of the stretcher to fit the wall, it was controversial, challenging and atypical.

Maryan Reynolds and Bert Cole, the State Land Commissioner, also discussed a photographic transparency project for the basement corridor with Jim Hughes, Public Information Officer, who suggested Bob and Ira Spring.

During the design process, Reynolds was involved in coordinating the compilation of an historic outline of significant events in Washington’s history, which was sent to Callahan, Thiry, and Elliott, along with appropriate themes and imagery. Reynolds also met personally with Callahan and Elliott and they, in turn, blended planning and artistic ideas with architect Paul Thiry.

Artwork original to the building:

(exterior)

Bronze sundial, (by John W. Elliott)

Bronze sculpture, (by Everett DuPen)

(first floor)

Marble wall mosaic, (by James FitzGerald)

Untitled mural on canvas, (by Mark Tobey)

Marble side and coffee tables, (by James FitzGerald)

Paintings given from AAUW, (by various artists)

Paintings from Public Works of Art Project, (by various artists)

(basement)

Washington Room murals, (by Kenneth Callahan)

Color transparencies (by various artists)

The art work commissions were \$6,716.66 for the mosaic by FitzGerald, \$8,266.67 for the large painting by Mark Tobey, \$9,816.67 for the Washington Room mural by Kenneth Callahan, \$1,550 for John Elliott's sundial, and \$2,986.33 for the color transparencies.

In 1967, the Washington State Library received an ivory and ebony trophy from the State Arts Commission for its "quality of public arts" and "enrichment of government through the written word." (*Tacoma News Tribune*, February 3, 1967)

2.4.1 Bronze Sundial

According to the original building specifications, John W. Elliott was commissioned to provide a 6' diameter sundial, made from two pieces of B. &



Fig. 2.4.1 Ca 1959 photograph of John Elliott's sundial. Photograph courtesy of the Washington State Library.

S. 19 gauge copper, mitered and reinforced on the back with braces and lugs, with a gnomon made of 1/4" sheet copper extending from the sundial's outer edge to a point about two-thirds of the way to the center. The specifications called for decorative bas-relief or repoussé designs on the face, and for installation within the circular court directly north of the Library.

During the design process, Elliott worked with Paul Thiry and he drew from a compilation of "historical highlights" and a list of symbols "suitable for sundials" given to him by Maryan Reynolds. (Letter dated March 18, 1958) The list of symbols included forts, tepees, covered wagons, ships (sail), fur traders, pioneers, missionaries, Territorial Capitol Building, Indians, canoes, oxen, train, sawmills, and gristmills. These were intended to cover one hundred years of Washington's history from 1853 to 1953.

According to Maryan Reynolds, she was the one who wanted a quote to accompany the images on the sundial. However, it took a while to find an appropriate quote. On the back of one of Elliott's cards was a quote likely suggested by him: "No minute gone ever comes back again take heed and see ye nothing do in vain." This was changed during a meeting on July 10, 1958, to a quote from Marcus Aurelius suggested by Reynolds: "Time is a sort of river of passing events, and strong is its current." (Taped interview with Reynolds, September 23, 1988: 36)

Installed prior to the 1959 building dedication, the sundial was centered between the identical Highways and Social Security-Public Lands Buildings on an 18' base of bronze-divided unpolished terrazzo (matching the steps of the Library), bordered by a circular walk. The sundial served as a "focal point for viewing the Washington State Library." Four 18"x18"x1'-9" Wilkeson sandstone piers carried the 7'x7'x6" slab of Wilkeson sandstone on which the plane-type, hand-hammered sundial rested. The face featured bas-relief Roman numerals

and Zodiac signs around scenes from Washington's history. The gnomon consisted of 1"x1/2" pounded bronze rods. The letter "N" indicated true North. The quote from Marcus Aurelius precluded the historical themes of the seven inner panels. (*Building Dedication*, 1959: 4)

Historical scenes:

1. *Captain George Vancouver's discoveries, 1792;*
2. *Establishment of Fort Okanogan near the mouth of the Okanogan river, 1811, and erection of Fort Vancouver by the Hudson's Bay Company, 1825;*
3. *Cowlitz Convention urging creation of a new territory, 1851;*
4. *Crossing of Nachez Pass, 1853;*
5. *First water-powered sawmill in Washington, built by Michael T. Simmons, 1828;*
6. *First railroad to Puget Sound, 1883;*
7. *Medicine Creek Treaty between U.S. and Puget Sound Native Americans, drawn up by Governor Stevens, 1854.*

2.4.2 Bronze Fountain

Everett G. DuPen's bronze fountain, installed in time for the 1959 building dedication, was composed of four seagulls soaring over waves, flanked by two leaping salmon, with water jets in the foreground and below the salmon. The fountain (approximately 900lbs) was mounted on a basin



Fig. 2.4.2 Ca 1959 photograph of Everett DuPen's bronze fountain looking west. Photograph courtesy of the Washington State Library.

cantilevered from the Library's principal facade. A sheet of water fell from the basin into a green terrazzo pool below. The central grouping of four seagulls measured approximately 12' from wing tip to wing tip, with approximately 5' individual wingspans. Three water jets along the front delivered water to the fore of the central group, with two additional water jets (one to each side below the fish) delivering water over the seagulls. Lights, on the top and bottom sides of the cantilevered slab, illuminated the sculpture (above) and pool (below). (*Building Dedication*, 1959: 5)

According to Mildred K. Sherwood, Art Librarian at the University of Washington Library, the bronze, high in copper alloy content, was "selected to contrast well with the architecture, [...] to weather well and to increase in beauty as the richness of the patina increases with age." She indicated the entire assembly was cast in several sections. Using a Jelio-Arc welding process (combined gas and electric welding using helium, which eliminated warping due to heating and expanding bronze), the individual sections were assembled and welded together. Also indicated was the sharpening of leading edges of the forms to "catch the light, airiness and movement increased by linear effect of the highlights on the wings, while the coving under the wings was designed to catch the reflections of light thrown by the water in an enclosure of space." "The fountain was designed to be viewed from many angles (from the steps of the Capitol 300' away, from below as one ascends stairway, from eye level, from the side and from above.)" (*Building Dedication*, 1959: 5)



Fig. 2.4.3 Ca 1959 photograph of Everett DuPen's bronze fountain looking south. Photograph courtesy of the Washington State Library.

The fountain anchored the building's architectural center point and provided an elevated step that introduced the entry-level porch. The visual effect of lifting the ground floor was the same as the stairs that climbed to the entries on the other Classical buildings in the Capitol Group, but by employing a water element rather than stairs, the building had a lighter, more floating character. The cast bronze seagulls in flight, leaping salmon and moving water all enhanced the illusion of lift and elevated plane for the overtly horizontal building mass.

2.4.3 Marble Wall Mosaic

James Herbert FitzGerald was commissioned, according to the original building specifications, to provide a mosaic wall designed for installation on column line nine, stair "B," comprised of a series of reinforced panels (galvanized wire lath stapled to plywood) with mosaic tesserae set in a mix of ground marble, cement and latex, with each finished panel edged with brass bar stock.



Fig. 2.4.4 Ca 1959 photograph of James FitzGerald's mosaic. Photograph courtesy of the Washington State Library.

James FitzGerald's mosaic, totaling approximately 320 square feet, was installed in time for the 1959 building dedication. The subtle colors used provided a point of departure for interior material and furnishing colors for the purpose of focusing attention on books and the activity of people. FitzGerald was also responsible for mosaics on several coffee and side tables.

In a letter to Maryan Reynolds (dated July 1961), FitzGerald described the assembly and mounting process of mosaic. A steel frame wall was prepared to allow installation of the panels so that each one was self-supporting. This was then covered with reinforced wood panels, surfaced with a water proofing membrane. A "thin metal grid" was then attached to the wood panels. The letter did not describe if the fasteners for the grid punctured the membrane. Then "a special elastic mortar was ... used to grout into the metal the individual marble tesserae."

The 20'x16' mosaic, comprised of several separate panels, featured "individually positioned [marble tesserae] ... tipped to reflect light from different angles," with 3/16" brass edging on each panel to control variations in thermal expansion. Over twenty different varieties of marble were employed, including some from Mexico (green), Norway (rose), several from Italy and Tennessee, as well as other places. The forms, according to the 1959 Building Dedication are suggestive of Washington's native forests (verticals), "linear and textural patterns of water, fields, and foliage."

2.4.4 Untitled Mural on Canvas

According to the building specifications, Mark Tobey was commissioned to provide a "painting (7'-10" x 9') in a permanent medium of his choice on canvas or other appropriate base for installation on the wall at column line three over the opening between corridor 112 and vestibule 117.

According to Paul Thiry, Tobey visited Thiry's office where he was shown the location selected for his painting and what size painting was desired. They then set the price and Tobey departed for Paris. Thiry then received a letter from Tobey, in which Tobey informed him that "the deal was off and he wasn't well and he didn't want to paint it." So Thiry "told him [that they] would sue him." Meanwhile Tobey did the painting and sent

a letter (dated January 15, 1959) to Maryan Reynolds, Tobey analyzed informing her that the painting was done, and all that remained was for it to dry. On his way to Olympia, Tobey called Thiry to inform him that he was on his way to Olympia to hang the painting. (Taped interview with Thiry [December 1, 1989]: 14,15)



Fig. 2.4.5 Ca 1959 photograph of Mark Tobey's untitled painting. Photograph courtesy of the Washington State Library.

The painting arrived at the Library on March 1, 1959, and was installed by Seattle artists Paul Horiuchi and George Tsutakawa. According to Thiry, the painting was not what he had expected, nor similar to what Tobey had done previously or afterwards. (Taped interview with Thiry [December 1, 1989]: 16)

"Its precise figures represent[ed] a marked departure in the artist's style but the colors—subdued blues and browns, off-white and spots of brilliant blue—[were] Tobey trade marks." (*Seattle Times*, March 1, 1959: 23) In



Fig. 2.4.6 Ca 1959 photograph of Mark Tobey's untitled painting. Photograph courtesy of the Washington State Library.

a letter (dated January 15, 1959) to Maryan Reynolds, Tobey analyzed his painting as follows:

My painting is what would rather loosely be called abstract but really not. The forms are large--rather startling I feel but made I hope to fit the architecture and the very unusual height. I have worked a circular design and movement and built the inner life on an X. The blacks are dominant but the eye rests at last on the diagonal moving left and upward to the white bird form from the contemplating form in deep brown at lower right hand corner. The forms float...

Following the installation, a controversy erupted as people expressed widely varying views over the mural's content. This prompted the State Library Commission to have an open house on June 7, 1959 for public viewing of the building to which "more than 2000 people came." As of 2001, the mural was the "only work by the state's most celebrated artist on public view in Olympia." (Reynolds, 2001: 72)

2.4.5 Washington Room Murals

Kenneth Callahan was commissioned to prepare a 3'8" high by 170' long mural specifically for the Washington Room. This was to be mounted on furring strips on the wall above the bookcases. Initially he said no,



Fig. 2.4.7 Ca 1959 photograph of a small section from Kenneth Callahan's mural. Photograph courtesy of the Washington State Library.

given the amount of work involved. Callahan had worked on WPA murals during the Depression and fully understood that the project was not something that could casually be done. Previously, in 1948, he had also started to paint several murals for the Legislative Building for which he prepared ten sketches, was paid \$350 and went no further. On the State Library project, Callahan finally acquiesced to Paul Thiry's enticements and produced one of the most notable works of this period in his active career. (Northwest Oral History Project, interview with Callahan, and taped interview with Thiry, December 1, 1989)

Before beginning on the design, Callahan worked with Ronald Todd, who was the Reference Librarian at the University of Washington. Todd prepared a detailed outline of significant events in Washington's history. Maryan Reynolds also sent this same list to Paul Thiry and John Elliott. Callahan read this material and sensitively incorporated it into his design.



Fig. 2.4.8 Ca 1959 photograph of Kenneth Callahan's mural. Photograph courtesy of the Washington State Library.

According to Maryan Reynolds, Callahan then painted his design (to scale) on small rectangular panels, each cut to scale to correspond with the location of the panel within the Washington Room. He submitted these to Paul Thiry for his critique. The only element Thiry asked Callahan not to keep was a totem pole "that destroys the whole composition," with which Callahan agreed and removed it. Callahan then proceeded to paint the murals—oil on canvas—in a large rented room in Seattle, using the small panels as guides.

By November 21, 1958, the murals were complete. Callahan arranged with Maryan Reynolds to install them on December 13 and 14, 1958, which he personally supervised. Maryan Reynolds, in a taped interview on September 23, 1988, related how during the installation process, which she attended, Callahan noticed her concern about how he had chosen to represent the story of Washington's history and the way this would be received by "history buffs" (her words). Callahan said to her, "Don't worry, Maryan, I know what we have to have here; it will be okay." (Taped interview with Reynolds, September 23, 1988: 35)

In a February 8, 1959, article in the Seattle Times, Callahan described the work as "20th century primitive."

Ronald Todd, Reference Librarian at the University of Washington, provided for the 1959 building dedication a very detailed narrative of the mural's contents. He described how the murals' contents drew on Callahan's own "conception of history as a broad stream in which the lives of men and the events of history intermingle in mutual ebb and flow." This "dual struggle of man against nature and man against man" was a frequently occurring theme in Callahan's paintings. In these murals, there was a greater balance between humanity and the natural environment.

Throughout each of the murals, the mountains, Pacific Northwest scenery, and earthen colors formed a constant background tying together the four murals. Callahan's "semi-abstract technique" and use of light and shadow provided an "overall spaciousness and depth" to the murals.

White, spread throughout, facilitated a high degree of transparency. Objects not only stood out and merged with the background, but the viewer was able to look through them, "in one unbroken line," at a succession of other objects. (*Building Dedication*, 1959: 7)

The four murals were:

1. *Primitive Life* (facing the entry to the room)
2. *Historical Period* (to the right—north—of the entry to the room)
3. *Rise of Industry* (above the entry to the room)
4. *Twentieth Century* (to the left—south—of the entry to the room).

Primitive Life

The simpler plan and minimal detail set this mural apart from the other three. A merging of elements of Pacific Northwest and "life-like characters" in their struggle for existence depicted the wilderness prior to the arrival of Europeans. (*Building Dedication*, 1959: 8)

Historical Period

This panel depicted a series of events in symbolic representation that were significant in Washington State's history. The panel read in chronological order of events from left to right with a central focal point.

Beginning at the far left were depicted the members of the Lewis and Clark Expedition at the mouth of the Columbia River with the Pacific Ocean in sight. They were standing amidst scenery suggestive of Washington's marshy coastal areas. Moving to the right, adjacent to the Beaver (steamer whose arrival at the mouth of the Columbia River in 1836 signified the beginning of coastal shipping in the Northwest), was the outpost of the Northwest Company and the Spokane house. As part of a group of approximately a dozen buildings, the post "served for about fifteen years as a center for the fur trade of the Pacific Northwest." (*Building Dedication*, 1959: 9)

A depicted covered wagon represented the massive overland influx of immigration to Washington. The dates 1836 and 1853, respectively, represented the arrival of Dr. Marcus Whitman (missionary) and passage over the Naches Pass by the Longmire party. (*Building Dedication*, 1959: 9)

The panel's "focal point" was comprised of a hand holding a pen (symbolic of the preceding Congressional acts and the Presidential signature) representing Washington's admission to the Union as a Territory (1853) and as a State (1889). Immediately to the right were depicted trees, logs, the tools of pioneer loggers, and a circular saw (dated with the founding of McLoughlin's sawmill at Fort Vancouver in 1827 and Yesler's in Seattle in 1853) symbolizing the rise of Washington's lumber industry. The date 1885, founding of the Camas Paper Mill, suggested "the importance of Washington's pulp and paper industry." (*Building Dedication*, 1959: 9)

Moving right along the panel, the arrangement of "congressional and executive treaty documents" and war clubs, arrows and rifles signified the Indian Wars that resulted from the treaties made by Governor Isaac Stevens and resulting efforts to relocate resident Native Americans onto designated reservations. The dated open books implied a series of "firsts" -- establishment of the Washington State Library (1853), first newspaper, the *Columbian*, published in Olympia (1852), and first established printing press at Lapwai (1839). A dated sign board and tall cans of salmon flanked by swimming sockeye salmon represented the beginnings of the fishing and fish canning industry with the establishment of the MacGowan cannery (1854, on the Columbia River), the Hume cannery (1866, at Eagle Cliff), and the cannery at Mukilteo in 1877. (*Building Dedication*, 1959: 9)

A waterfall united the previous section with symbolism of the transcontinental union of the United States. This was represented by a curved railroad track around a crossed pick and shovel signifying the Northern Pacific Railroad (1873) and depiction of the Stampede Tunnel's entrance (on the far right) that opened in 1888. (*Building Dedication*, 1959: 9)

The Rise of Industry

This panel provided specific representation of Washington's industries and their growth, reading from left to right.

The far left portion of the panel introduced eastern Washington's fruit and agriculture industry with, respectively, apples, pears and other fruit, as well as modern machinery harvesting wheat with bags of grain nearby. (*Building Dedication*, 1959: 10)

Moving to the right were depicted the developmental stages of the state's lumber industry, then the more recent growth of the aviation industry accented by depiction of both civilian and military planes. A loaded railroad freight train "across the center of the canvas" separated the two. Washington's mineral resources were represented by a "chain of ore cars moving into the entrance of a mine." (*Building Dedication*, 1959: 10)

Further right were representations of Washington's poultry industry (flock of chickens), gardening industry (humans working with plants), and fishing and seafood industries (fisherman straining at nets of fish). Adjacent to these symbols was a representation of the Grand Coulee Dam, indicating the significance of modern hydroelectric power in the region. (*Building Dedication*, 1959: 10)

The far right of the panel then shifted to focus on the development and variety of modern industrial and commercial enterprises depicted by factories, buildings and ships. However, the panel's terminal point was the cattle and dairy industries, depicted by grazing cows. (*Building Dedication*, 1959: 10)

The Twentieth Century

The central focal point of this panel was a large, revolving world. Flowing from this globe were streams of broad ribbons of different languages' alphabets using words such as life, truth, spirit, democracy, poetry and science to accent the associated ideas, signifying the flow of communication that unites nations and facilitates the sharing of knowledge. These streams branched out to various twentieth century manifestations significant for the Pacific Northwest's connection and role within the world. People dominated both sides of the panel, which read from the center out to either side. (*Building Dedication*, 1959: 10-11)

To the right of the central globe were depicted advances in chemistry, physics, mathematics and nuclear science, which were represented by models of rockets, missiles, beakers, test tubes and burners, gradually shifting to blueprints, steel girders, and a variety of structures, as well as power lines and towers. These represented the roles of both architecture and modern hydroelectric developments in society's growth. Tying them in with nature were seed forms and seedbeds also featured in this same section. These symbolized nature's growth and conservation, processes integral in humanity's existence. (*Building Dedication*, 1959: 10-11)

Terminating this panel, in symbolic representation of humanity's search for identity and meaning in existence, was a solitary figure on horseback. (*Building Dedication*, 1959: 7)

Starting again from the central globe, developments in fine arts, music, literature, culture, and religion spread out to the left. Symbolizing these intertwined points were the "brushes and palette of the painter; the wood, stone and tools of the sculptor; and the music manuscripts of the composer." Representing literature's contribution to culture were books, newspapers and periodicals, while churches and steeples suggested religion. (*Building Dedication*, 1959: 10-11)

Progressing left along the panel, these cultural events merged with engineering and architectural planning before making the shift to the modern machine era. The technological developments of the modern era served to reinforce the associated industry and its importance in Washington. The airplane represented the aircraft industry, broadcasting towers indicated the advances in communication by radio and television, ships at anchor drew attention to the maritime industry, while scientific advances in agriculture and land reclamation were depicted by irrigation pipes. (*Building Dedication*, 1959: 10-11)

Balancing the male figure on the far right was a woman seated on the far left with her child. Their combined presence implied a continuation of life. Reinforcing this were representations of the fires that occurred in Seattle and Spokane in 1889, from which the rebirth of each city "foreshadowed the cultural and economic developments of the twentieth century." As terminal points of the panel, the people bore witness to the flow of history, the cycle of life, and their past and present involvement. (*Building Dedication*, 1959: 10-11)

With due regard to the location of mural, the proliferation of books throughout this panel drew attention to the significance and enduring value of books as repositories of knowledge. (*Building Dedication*, 1959: 10-11)

2.4.6 Color Transparencies

In addition to Paul Thiry's and Maryan Reynolds' involvements, the design and inclusion of the twenty-eight color transparencies was coordinated by Bert L. Cole, who, along with being a member of the Capitol Committee, was also the State Land Commissioner. These transparencies were intended to illustrate Washington's natural resources, agriculture and industry. Bert Cole and Maryan Reynolds also discussed the project with Jim Hughes, Public Information Officer with the Department of Natural Resources. Hughes recommended Bob and Ira Spring as photographers for the project. (Letter from Jim Hughes to Bob and Ira Spring, July 9, 1958)

The SLC also mailed letters to various organizations (including Boeing and Public Libraries in Washington) asking for pictures, preferably ones that indicated use of natural resources.

Washington photographers, Bob and Ira Spring, provided most of the photographs. After an "extensive investigation," the SLC decided on Chao-Chen Yang, a Seattle color-photographer, to develop the photographs into transparencies. Maryan then recommended that Yang



Fig. 2.4.9 Ca 1959 photograph of the color transparencies in the basement gallery. Photograph courtesy of the Washington State Library.

and Thiry meet to "discuss lighting and the design of the boxes." Work was underway as of December 12, 1958. (Letter from Reynolds to Thiry, December 1, 1958)

The result was a series of four panel-display cases, each with five sections, installed along the south wall of the basement corridor leading to the Washington Room, displaying color transparencies of Washington scenes. These included industries, products, flora, libraries, sports, and natural resources. The intent was to add beauty, color and atmosphere, as well as to educate patrons about Washington State.

Specifically designed for the transparencies, the display cases provided illumination from the back, and allowed for independent changing of transparencies. The 4"x5" pictures provided by Bob and Ira Spring were made by Chao-Chen Yang into interstage color negatives using Ektacolor film. The final 30"x24" transparencies were developed on Ektacolor film print from the interstage negatives. Reportedly, this "development process is very technical, involving control of temperature, agitation, and relative humidity." (*Building Dedication*, 1959:12)

Color control enabled high color fidelity, enhancing or correcting specific colors as necessary. The transparencies were then mounted between two sheets of glass, the back sheet being white flash glass and the front, single strength clear glass. The entire thickness, including transparency and both sheets of glass, was not to exceed 3/8". Photocolor fluorescent tubes specified by Chao-Chen Yang illuminated the transparency from behind. (Letter from Chao-Chen Yang to Reynolds, December 12, 1958)

2.4.7 American Association of University Women

Five paintings were presented to the Washington State Library as a gift from the American Association of University Women (AAUW), Washington State Division. From 1951 to 1957, an AAUW arts committee had selected one painting a year. (The dedication also indicated Mrs. Emilie MacIntyre as the winner in 1949). Each painting had to be created by a Washington woman artist. (*Building Dedication*, 1959: 13-14) The paintings (in chronological order of award) were:

1. "108 Naches," by Marie Labes Johnson, watercolor, 26"x34";
2. "Richmond Beach," by Katherine Westphal, University of Washington faculty member, tempera interpretation of a beach scene;
3. "Laus Deo," by Mrs. Emilie MacIntyre, Seattle, tempera, religious painting presented as an abstract pattern;
4. "White River," by May Marshall, Seattle, tempera, depicts white birch trees arched over a swiftly moving stream.
5. "Morning Mists," by Grace Nichols, Spokane, transparent watercolor.

2.4.8 Public Works of Art Project

In the mid-1930s, instructors from the Public Works of Art Project presented two oil paintings to the Washington State Library. These paintings, "highly prized as the work of two outstanding Washington artists," transferred with the rest of the Library's collection to the Washington State Library building in 1959. The two paintings were:

1. *"American Indian Basketry and Utensils," by Mrs. Myra A. Wiggins (1870--1956), Seattle, Dean of Pacific Northwest women painters, a "magenta blanket with black, geometric designs forms the background for the native reed and bark baskets, twig receptacle, and bone spoon and bowl. Strings of lapis lazuli and turquoise beads add color interest to the arrangement." (Building Dedication, 1959: 14)*

2. *"Old Ships or, Lake Union," by Edgar Forkner (1867-1945), Seattle, 25"x28" oil painting, reportedly "a familiar sight to those who knew that part of Seattle prior to World War II. A typical late afternoon Puget Sound sky [...] reflected in the quiet water at the south end of the lake where the obsolete "Liberty" ships of World War I lay at anchor." (Building Dedication, 1959: 14)*

The process of selecting furnishings for the Washington State Library began with information gathered by the Library staff from other libraries and their specific internal operational and long-term budget requirements. During this process, Maryan Reynolds and Chris Stevenson (State Library Commission member) worked closely with Paul Thiry.

According to Maryan Reynolds, particular attention was given by the Library staff to the inclusion of aesthetics as a significant component of planning “the building as a whole unit, in which the furnishings become part of the actual product.” They regarded “it [as] extremely important that considerable care be given to this problem as there [was] a stripped-down, clean-line building to furnish” while making “sure to retain and achieve the dignity and beauty ... expected of a building in the Capitol Group.” (Undated essay, Washington State Library: Furnishings, New Building)

Furnishings selected for the State Library consisted of three primary types: the more decorative and comfortable informal furnishings; utilitarian furnishings such as dictionary stands; and the more formal chairs and desks intended primarily for library staff and research use.

Del-Teet Furniture and Herman Miller provided the majority of the informal furnishings. Del-Teet supplied mostly upholstered chairs, davenport, and reading table chairs, and Herman Miller provided conference and stack chairs. These furnishings were used throughout the building. Paul Thiry worked closely with Del-Teet Furniture to design furniture tailored to the design of his buildings (as with the Northeast Branch Library). In addition, James FitzGerald provided the mosaic

tops in pre-built aluminum frames on small reading and end tables for the reading room and Washington Room. These employed the same marble FitzGerald used on the mosaic, however the tabletops were polished to a glossy finish. Utilitarian furnishings consisted of a birch atlas stand, dictionary stand, and newspaper racks, as well as numerous catalogues and index files provided by Remington Rand and Kardex, and special equipment for each library department (such as an enlarger, splicer, press, and collator).

The process of choosing suitable formal furnishings consisted of two stages. First the State Librarian and two of her staff visited wholesale and retail furniture displays in Portland, Seattle, and



Fig. 2.5.1 Ca 1959 photograph of the first floor reading area looking northeast. Photograph courtesy of the Washington State Library.

Tacoma, and consulted numerous catalogues on the basis of interchangeability and flexibility of use, noise, and manufacture. They visited other recently constructed libraries to determine the type of furniture there and to secure recommendations.

“Flexible use” meant any piece of furniture could be employed in either a public or private space if shifts were made in the layout. The intent of this requirement was to make furnishings compatible with the flexible design of the Library, rather than a limiting factor. The noise a particular piece of furniture (chairs, desks and work units) produced through normal use needed to be at a minimum to avoid unnecessary distractions to patrons and staff. With regard to manufacture, the library staff considered if the product was readily available or would have to be custom made, as well as its overall durability.

The “staff then requested to design work units” on the basis of what they knew of their present and anticipated needs (over next 10 years). These programs were then evaluated by the “State Librarian and heads of departments both as to necessity and type of furniture which best fulfilled the requirements throughout the building.” (Undated essay, Washington State Library: Furnishings, New Building)

Once the Library staff had narrowed their selection of furniture lines according to these criteria, they submitted their list to Paul Thiry for his recommendations as to which line would most suit the Library in terms of aesthetics. Furniture lines considered by the State Librarian and two of her staff members:

Art-Metal
Shaw-Walker
General Fireproofing
Y and E
Remington Rand
Globe-Wernicke
Steelcase
Steel

Thiry then visited each of the furniture lines. He chose Steelcase, a line of steel furniture that he felt would suit the building’s design, and he asked the library staff whether steel furniture “would meet their working needs, as he felt that the one line of steel which the library staff had designated as satisfactory would meet his requirements architecturally.” Although Maryan Reynolds was not in favor of any type of metal furniture, she withdrew her personal objections after considering the other furniture lines and realizing that Steelcase met the Library’s requirements “in appearance, in structure, and in flexibility.”

Steelcase was also used in the Washington State College Library (Pullman); the University of Idaho Library (Moscow); the University of Oregon Library (Eugene); and Stanford University Library (Stanford).

The Steelcase furniture proved to have a less pronounced “metallic feeling” than other metal furniture lines. In addition, tables and desks in this line featured patented textolite tops, manufactured by General Electric exclusively for Steelcase. This had a particular pattern intended to reduce eyestrain, and a paint that afforded “an appearance of warmth and depth,” both of which mitigated the “cafeteria or restaurant effect of [eye strain caused by patterns typical] on laminated plastic tops or linoleum.” In addition Steelcase was the only metal furniture line to pass all of the noise tests. However, aesthetics and flexibility were the main reasons for choosing Steelcase furniture, as well as wide selection of work units that fulfilled specific needs of the Library’s work program. The Librarian and office manager directly supervised the final arrangement of desks and furniture.



Fig. 2.5.2 Ca 1959 photograph looking down from the first floor mezzanine into the staff area. Photograph courtesy of the Washington State Library.

For the State Librarian’s office, the “Sabre Desk” in the Flight Line of Steelcase was chosen on the basis of its unique and patented shape, and that it had two half-height drawers not found in other lines. In conjunction with using Steelcase throughout the Library, the State Librarian’s office could be completely



Fig. 2.5.3 Ca 1959 photograph of the State Librarian’s desk. Photograph courtesy of the Washington State Library.

reorganized and pieces interchanged with other pieces in the Library without any loss of equipment or function. Two other lines offered a similar desk shape; however, they were not considered because of their lesser “quality and no flexibility.”

Additional matters of manufacture that were considered by the Library staff according to the undated essay, Washington State Library: Furnishings, New Building, were:

Desks

- *Steel binding edge on top of desks and convertible units—stronger desktop, wear resistant, no denting or black rub off associated with aluminum;*
- *Clean lines—no seam pedestal construction;*
- *Method of leg attachment—even weight distribution, fastened in pairs and recessed;*
- *Perforated back panels—lighter and improved appearance;*
- *No metal-to-metal contact on back panels (felt used between panel and pedestal)—reduces noise, provides finished appearance;*
- *Metallic finish—warmth and depth, not simulated wood or like an automobile finish;*
- *Interchangeability—two box drawers replaced with one file drawer (in same space) without mechanical adjustment or tools;*
- *Drawer construction—no rough edges or sharp ends, double metal wall thickness for added strength, method of installing dividers and their tight fit eliminated usual noise associated with dividers, hoods on the back portion of the drawers reduced paper loss and crumpling as drawers were opened and closed, special, more efficient nylon rollers, and locked only with key (unlocked all at same time)*

Chairs

- *Complete line—colors and upholstery matching desks;*
- *Steel, not aluminum, for heavy use;*
- *Patented hooded caster to protect shoes*

Additional

- *Telephones—installation type patented, permitted reversing of desk “without any major shifting of the telephones” or new holes in desks (telephone “installed on plywood board fitted in the hinged desk back panel,” which eliminated need for holes drilled in desk, and could be installed before desk is placed, “back panels break line of desk;”*
- *Reference slides—standardized with punches for Plexiglas covers*
- *Dictating unit—pulls out, with “slides for dictating supplies and correspondence”*

Steelcase also provided an unconditional replacement guarantee for all of their furniture, with no time limit “if the customer does not feel it has received adequate service for the material and quality purchased.”

Condition Assessment

- 3.1 Exterior
- 3.2 Interior
- 3.3 Art
- 3.4 Decision Making Matrix
- 3.5 Analysis of Significance

The following findings represent conditions documented during the preparation of this Historic Structures Report, which started in late May 2002. At the time the Historic Structures Report was initiated, temporary modifications to the library building were being completed to house the State Senate chambers and offices while the Legislative Building was undergoing rehabilitation. The temporary modifications to the building are designed for a 36-month life and do not significantly effect or alter the historic fabric of the structure. In assessing the current condition of the building, an effort was made to see through the temporary modifications and describe alterations, wear and deterioration that have occurred during the building's use since completion in 1959.

3.1 Exterior

The main issue identified on the building exterior, planters and exterior screen wall are the combined effects of moisture accumulation and previous surface treatments and repointing methods on the sandstone veneer. Widespread blistering, vegetative growth, and loss of pointing material from joints suggests previous repairs are not responding well to the thermal expansion and contraction of the sandstone veneer or adequately facilitating the release of moisture through the joints or stone by surface evaporation. This condition is particularly important to address in order to mitigate deterioration of the veneer's metal anchors.

Site

Comparison of original drawings from 1957 and 1958 and drawings for the proposed addition from 1970, both prepared by Paul Thiry, with the current site indicates a significant loss of ground material and foliage from the west slope. The west slope, including the portion along the Transportation Building, was comprised largely of pre-1922 fill cut from other areas on the Capitol grounds. During the initial construction, concerns were raised about the proximity of the building (particularly the stacks) to this slope. A retaining wall was intended along this slope, however it was not built due to delays in construction and rain.



Fig. 3.1.1 2002 photograph of the sundial. Photograph by Artifacts Consulting, Inc.

On the south facade there is an approximately 4" in diameter tree growing adjacent to the foundation. Another tree off the east end rubs against the building. Shrubs are growing against the building on the south and east facades.

There is substantial cracking in the terrazzo walk in front of the east planter.

The circular concrete walk and terrazzo base around the sundial exhibits some cracking. The cementitious base beneath the sundial exhibits deterioration, moisture accumulation and some plant growth.

Foundation

A letter dated August 4, 1960, reported excavation off the west side to correct water leakage into the Washington Room. According to reports by the janitorial staff, leakage was evident through the ceiling and along

the lower portion of the south wall. During the excavation, it was noted that water easily moved around the shallow footing carrying the stone veneer. No subsequent reports of leakage into the Washington Room were located.

Exterior Walls

North Facade: Correspondence regarding the construction of the building indicated the contractor recommended a sealant for the stone veneer. Currently there is a difference in color along the edges of the joints between the stone panels, indicative of a sealant application to these areas. Joints in the veneer were ground out with a grinder. During this process, the joints were over shot, cutting into the panels above and below the joint. This occurred frequently.

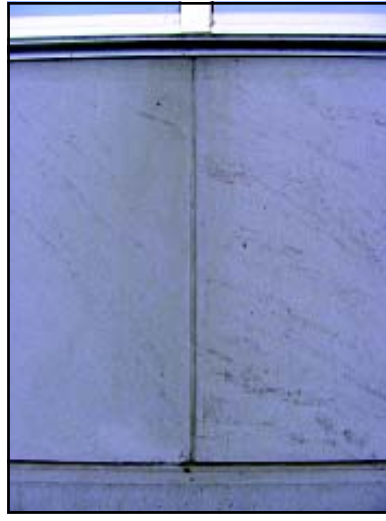


Fig. 3.1.2 2002 photograph of the north facade below the windows showing discoloration along the joints. Photograph by Artifacts Consulting, Inc.

Caulking used between the stone veneer joints over mortar is failing. In some areas it is coming out of the joints. There is caulk smeared on the surface of the veneer at the west end. There is some stone spalling on the ledge above the terrazzo floor, as well as spatters on the stone (west end) of the cementitious binder used for the terrazzo work on the stairs.



Fig. 3.1.3 2002 photograph of the south facade. Photograph by Artifacts Consulting, Inc.

On the stone window sills, light yellow deposits in a splatter pattern are concentrated at the corners and against the columns. These deposits are also on the aluminum window frames.

South Facade: Caulking between the stone veneer joints over the mortar is deteriorated (particularly across the upper portions due to sun exposure). In some areas, it is coming out of the joints.

The stone is patched in areas (cementitious type patching), primarily along the joints. Blisters in the stone (layer is 1/32" to 1/16" thick) continue to occur along the joints.

Green growth is evident on the lower west end near the tree, with plant growth from the joints above the second and fifth louver on the west side.

East Facade: Caulking between the stone veneer joints over the mortar is deteriorated. In some areas, it is coming out of the joints.



Fig. 3.1.4 2002 photograph of plant growth along the joints on the west facade of the stacks. Photograph by Artifacts Consulting, Inc.



Fig. 3.1.5 2002 photograph of repairs on the west facade of the stacks. Photograph by Artifacts Consulting, Inc.



Fig. 3.1.6 2002 photograph of west facade. Photograph by Artifacts Consulting, Inc.

The stone is patched in areas (cementitious type patching), primarily along the joints. Some of these repairs are failing. There is back splash along the base. Extensive efflorescence is evident along the partition wall on the outer east side of the service area/parking lot.

West Facade: Caulking between the stone veneer joints over the mortar is brittle and deteriorated. In some areas, it is coming out of the joints. There is black mastic on the concrete foundation.

There is some spalling of the veneer corners on the stacks. Numerous light areas are evident on the veneer. These areas occur mainly along the joints, suggesting a sealant was used when the joints were caulked. Small cementitious patches are evident on the veneer (primarily along the joints). Above the louver on the stack, there is moisture leakage through a joint. Below the vent on the main portion, the stone below the weep holes is corroded. There is backsplash along the base of the building.

In the upper portion of the southwest corner of the stacks, the limbs from the adjacent trees are in contact with the stone. There is an overall dark discoloration to this area. Plant growth (primarily between joints) occurs in a few areas on the stacks.

Enclosure wall: Joints between the stone veneer are deteriorated in areas. Low shrubbery adjacent to the wall rubs against the stone. There is some backsplash against the base of the wall.



Fig. 3.1.7 2002 photograph of window sill on north facade. Photograph by Artifacts Consulting, Inc.

Windows

There are deposits on the exterior stone sills. The windows were replaced in the mid 1990s.

Roof and Drainage

Frontal Portion: Where its roof joins the roof over the portico, the east and west corners exhibit cracking and deterioration of the concrete. On the west end, there is a crack extending south from the joint between the two roofs, and another crack (12" plus north along the portico) extending east. Deterioration and rusting are most evident at this crack. A similar crack, extending west, is on the east side with similar deterioration and rusting. There are spot patches along the underside of the roof overhang. Spider webs and debris are present under the roof overhang.



Fig. 3.1.8 2002 photograph of the portico, low frontal volume and stack roofs. Photograph by Artifacts Consulting, Inc.

Drains from the portico into the east planter are filled with concrete.

The Stacks: There is minimal roof slope exhibited. There are concrete blocks left on the roof, which were the base for a satellite dish, since removed.

The Penthouse: This area was not accessible for inspection.



Fig. 3.1.9 2002 photograph of the stack roof. Photograph by Artifacts Consulting, Inc.

Entries

Stairs: When the stairs were power washed, the power washing lapped up on the stone copings of the stairs. Where the pressure was highly concentrated, the stone is abraded.



Fig. 3.1.10 2002 photograph of the northwest planter and stairs. Photograph by Artifacts Consulting, Inc.

Caulking between the joints on the coping and cheek walls is failing.

Cracking is evident on the west stair along its west side (central). The landing of the east stair has a diagonal crack extending southeast off the southeast corner of the planter. On the northeast stair, there is a diagonal crack running northwest to southeast across the landing's northeast corner, as well as a crack off the northeast side of the northeast planter across the landing. A concrete retaining wall was added along the east side of these stairs. Glass is also loose on the north landing light.

Planters: Power washing of the terrazzo walk overlapped on the stone veneer of planters. Where concentrated, the pressure abraded the stone. There is extensive mortar loss from both planters on the inner faces below the stone copings (to a depth of 1" plus). Below the mortar in these joints is a black plastic lining, lapped up from within the planters. On the outer face of the west planter, two of the large stone panels are out-of-winde, pulling the caulk from the



Fig. 3.1.11 2002 photograph of the northwest planter. Photograph by Artifacts Consulting, Inc.

adjacent stones. A portion of the stone veneer along the west stair was reattached (mortar around perimeter).

Plant growth is present between joints on the east planter, as well as lichen growth on both planters. Some efflorescence is evident through a crack along the bronze divider in the base of the west planter's northeast corner.

The Portico: The terrazzo floor exhibits some deterioration of the bronze dividers and separation of the terrazzo from the metal (1/16" in places).

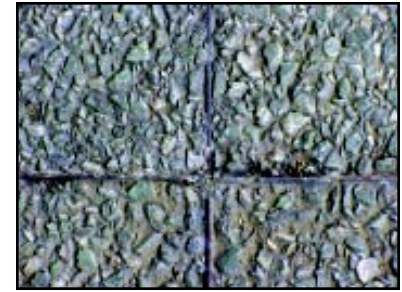


Fig. 3.1.12 2002 photograph of the terrazzo floor in the portico. Photograph by Artifacts Consulting, Inc.

The stone coping exhibits some deposits adjacent to the columns, particularly below the Pritchard sign, similar to those found below the windows. The column at the west end exhibits delamination of the stone at its base up to a height of 5" plus. The delamination is similar to the blistering on the south facade. The delaminating piece is a 1/16" piece of flexible and intact stone (sealant acting as a binder), having a white and granulated surface on the stone below. The outer west corner veneer is cracked. This same column, on the outer north face, exhibits discoloration (windblown runoff).

Pool: The screens at the suction pump may not be functioning properly as the water jets are plugged. The water jets should not be allowed to spray onto the portico.

The following integrates an assessment of planned physical changes made to the building interior since its completion in 1959 with an assessment of its current condition. The purpose is to illustrate the intent and extent of planned physical changes to the building interior to clarify which elements have been altered and the overall impact of these changes on the architectural significance of the space. It is important to recognize that the building's fabric is relatively young in terms of historic structures, that it has had only one occupant and use since its construction until 2001, and by nature of its design the finish materials and surfaces are minimal and generally very understated (as compared to the Legislative Building for example). Consequently the few modifications that did occur (described below) quickly changed the original fabric leaving very few original materials or finishes.

During the initial ten years (1960s) following completion of the Washington State Library building, the Library as an institution underwent an operational change, expanding to serve an administrative role for public libraries across Washington State. This new function, necessitating an increase in existing office space, competed with the continual and anticipated growth of the Library's collections. Requests (during the 1960s) and plans (dated July 16, 1970) for expanding the building were both made and prepared. However an overall reduction in available monies and consequent reduction in government expenditures, prompted in part by the crash of the aerospace industry, negated expansion plans.

Alterations within interior spaces during this ten-year period focused on changes to accommodate administrative needs, entailing such changes as adding partitions, subdividing office spaces, and filling open public areas with catalogues and stacks.

Aesthetic changes followed during the mid and late 1970s—when the possibility of funding an expansion was remote—and again in the 1990s. These changes primarily involved alterations of finishes, materials, and furnishings within interior spaces.

Building system and life safety upgrades ongoing throughout the Library's use of the State Library building also resulted in changes and additions within interior spaces.

In summary, the addition of library staff resulting from the expansion in library function, coupled with the ongoing addition of documents to the library's collection, required manipulation of components within what was designed as an open, flexible floor plan. During this initial change, the defining volumes, materials, finishes, furnishings, and spatial relations remained largely intact. However the building was soon filled to capacity. The impact of building system and life safety upgrades, while also contributing to interior alterations, tended to be both minimal and reversible, focusing on basic and secondary spaces, with only narrow, concentrated effects on primary spaces. Their impact did not dramatically conflict with the ability to read the original design intent and distinguish upgrades from original fabric.

The most extensive, adverse changes occurred during an aesthetic overhaul of the finishes, materials, and furnishings in primary and secondary spaces during the mid and late 1970s and 1990s, leaving a minimum of original finish materials and elements. However, the defining spatial volumes, their relations and functions, as well as the artwork

and light fixtures remained intact. Many of the initial alterations have since been removed to accommodate the current temporary modifications.



Fig. 3.2.1 Ca 1960 photograph looking down from the first floor mezzanine into the entry and staff areas. Photograph courtesy of the Washington State Library.

3.2.1 First Floor

Entry

During the 1960s as the need for administrative and storage space increased, the entry area (between the Wilkeson sandstone bench and desk) was converted into catalogue space. At the same time, the main desk's orientation rotated counterclockwise 90 degrees to face west (the reading area). The Wilkeson sandstone bench was removed, and several freestanding catalogues moved into the space directly west of the James FitzGerald mosaic. During the 1970s, the walls and ceiling were repainted in a different color scheme. In 1993, the original rubber tile flooring was replaced with carpet.

Reading area

During the 1960s as the need for administrative and storage space increased, the reading area was used partly for storage, although remaining primarily for indexes, catalogues and reading space use. Later changes included the removal of built-in shelving along the north and west walls below the windows and the replacement of the built-in periodical shelves below the south windows with acoustical panels. During the 1970s, the walls and ceiling were repainted in a different color scheme. In 1993, the original rubber tile flooring was replaced with carpet.

During this survey, a crack was noted in the base of the column for the northwest corner window. Holes had been drilled in the aluminum windowsills at the corners and middle.

Staff area

During the 1960s as the need for administrative and storage space increased, the large work areas in the east portion of the staff area were subdivided into smaller cubicles (with the exception of the State Librarian's office and conference room) using removable partition walls to increase the total office space. These had minimal physical impact on the building. During the 1970s, the walls and ceiling were repainted in a different color scheme and cubicle walls were decorated. In 1993, the original rubber tile flooring was replaced with carpet.

3.2.2 Basement

North and south stairs, elevator, and Gallery

During the 1970s the walls, ceiling, and elevator were repainted in a different color scheme. As building system and life safety upgrades were made, original door frames and doors were modified and replaced (with the exception of doors into public and staff toilets, particularly the hardware on the doors to the staff toilets). Project drawings do not indicate major changes in widths of doorways. The east and west ends of the gallery were continued through the east and west ends of the map room to access stairways added on the east and west sides of the stacks (just behind the frontal volume). In 1993, the original rubber tile flooring was replaced.

During this survey, the bathroom wall covering was noted to be detaching from the subsurface.



Fig. 3.2.2 2002 photograph of the lighting in the Washington room. Photograph by Artifacts Consulting, Inc.

Washington Room

Lighting was added around the ceiling perimeter to illuminate the mural. The doors and doorframes were changed out (originally wood framed with glass light). The glass doors were removed from some of the built-in shelving. In 1993, the original rubber tile flooring was replaced with carpet.

Map room

During the 1960s as the need for administrative and storage space increased, the map room was gradually subdivided into office space using removable partitions, beginning with the northwest corner. Partitions were added and doors and door frames were changed. During the 1970s, the walls and ceiling were repainted in a different color scheme. In 1993, the original rubber tile flooring was replaced with carpet.

Microfilm room

As the need for administrative and storage space increased, the microfilm room was subdivided into office space. Partitions were added and doors and door frames were changed. During the mid 1970s, the walls and ceiling were repainted in a different color scheme. In 1993, the original rubber tile flooring was replaced with carpet.

Utility areas

Maintaining their original functions, these areas were upgraded as building system and life safety requirements necessitated.

During the 1960s as the need for administrative and storage space increased, the supply room in the lower east portion of the first floor was altered. Small reference and office spaces were also interspersed along the perimeter of the mezzanine levels. In 1993, the original rubber tile flooring was replaced.

3.2.3 Stacks

A comprehensive conservator's report should be prepared for the interior and exterior artwork, particularly the Kenneth Callahan mural, Mark Tobey painting, and James FitzGerald mosaic. This report should address initial design considerations regarding the works, followed by an assessment of the current condition, and development of curatorial and maintenance guidelines and practices.

The following decision-making matrix merges the elements of architectural significance, public access and condition along a pathway that results in a recommended approach to the future treatment of features, spaces and the overall appearance of the building. In addition, the matrix can guide the organization of a future building use program to best match existing spaces with future uses on the basis of corresponding levels of architectural significance and public accessibility.

The final element in the decision making matrix is the treatment approach or level of rehabilitation. As a general guide to the approaches and levels of treatment recommended in this HSR, we have utilized the tools and terminology developed by the Federal departments engaged in historic preservation policy and implementation.

The historic preservation community in the United States broadly follows design guidelines established by the Secretary of the Interior and interpreted by the National Park Services for treating historic properties. These guidelines delineate four different approaches that are generally accepted as standards for treating architectural spaces and elements. They are preservation, rehabilitation, restoration, and reconstruction or replication. These four standards can be applied to the development of a building program and a plan for new projects on the State Library Building.

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. (Protection and Stabilization are consolidated under this treatment.) Preservation is defined in the *Secretary of the Interior's Standards for*

the Treatment of Historic Properties (1995) as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Restoration depicts a property at a particular period of time in its history, while removing evidence of other periods. Restoration is defined by the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (1995) as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Rehabilitation acknowledges the need to alter or add to an historic property to meet continuing or changing uses while retaining the property's historic character. Rehabilitation is defined by the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (1995) as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Reconstruction or Replication re-creates vanished or non-surviving portions of a property for interpretive purposes. Reconstruction is defined by the *Secretary of the Interior's Standards for the Treatment*

of Historic Properties (1995) as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

The following pages contain descriptions of the categories of *Public Visibility, Architectural and Historic Significance, Condition of Feature/Space* and *Recommended Approach* as they are used in the Decision Making Matrix.

Architectural and Historic Significance

PRIMARY

Original to building
Not modified by subsequent alterations
Designed by Architect as integral for the specific operation of the State Library
Convey elements of Modernism (and regional variations) as well as advances in library planning.

SECONDARY

Minor alterations to features/spaces
Not original, but early historical additions
Designed to support primary spaces
Removal or alteration would debase primary spaces.

BASIC

Major changes to features/spaces
Not original to building, but compatible with design
Designed as service and utilitarian spaces, they contribute to the operation of the building as a system.

MINIMAL

Not original to building
Obliteration of historic features/spaces
Non-contributing
Not compatible to original design

Public Visibility

PUBLIC

Any visitor to the State Library may enter a space with no restrictions placed on ability to move through or occupy the room. Consequently, the functions and the design of their features, finishes, sizes, and proportions considered the human element as an integral part of the design process.

PRIVATE

For staff use. Visitors will have access to these rooms only when conducting business with a specific staff person. These spaces reflect the operational demands of the Library, and, particularly within the first floor office space, the hierarchy within the staff.

Condition of Feature/Space

NOWORK

Material is intact and requires no work.

INTACT

Material still exists, but may require cleaning/resurfacing.

DAMAGED

Material is damaged, deteriorated, altered/modified.

MISSING

Original features/spaces no longer exist.

Recommended Approach

NOWORK

No work is required. Repair or modify as needed to meet user needs and maintain functions.

NEW

Add new material as needed to accomplish task.

RECONSTRUCT

Replicate the original form, features and details of missing spaces, features/materials with new materials and/or new construction.

RESTORE

Return the features/spaces to original condition at a particular period of time.

REHABILITATE

Repair, alter/add materials, features/spaces to make the item useful, while retaining its historic character.

PRESERVE

Apply measures necessary to sustain existing form, integrity and materials to protect and stabilize the features/spaces.

3.0 CONDITION ASSESSMENT

3.4 DECISION MAKING MATRIX

This matrix was developed in order to determine the appropriate approach to the spaces and features of the Washington State Library and help match these spaces with compatible future uses. Using the *public's ability to see or visit* a space or feature, its *architectural and historic significance*, and *current condition*, this matrix shows which approaches are most likely to retain the history and usefulness of the building.

The interior and exterior of the building have levels of architectural design and details. These may be the result of the form and use of the space, the type of building materials, and/or the complexity or simplicity of the design. Primary spaces and features should be protected from damage or removal in future work.

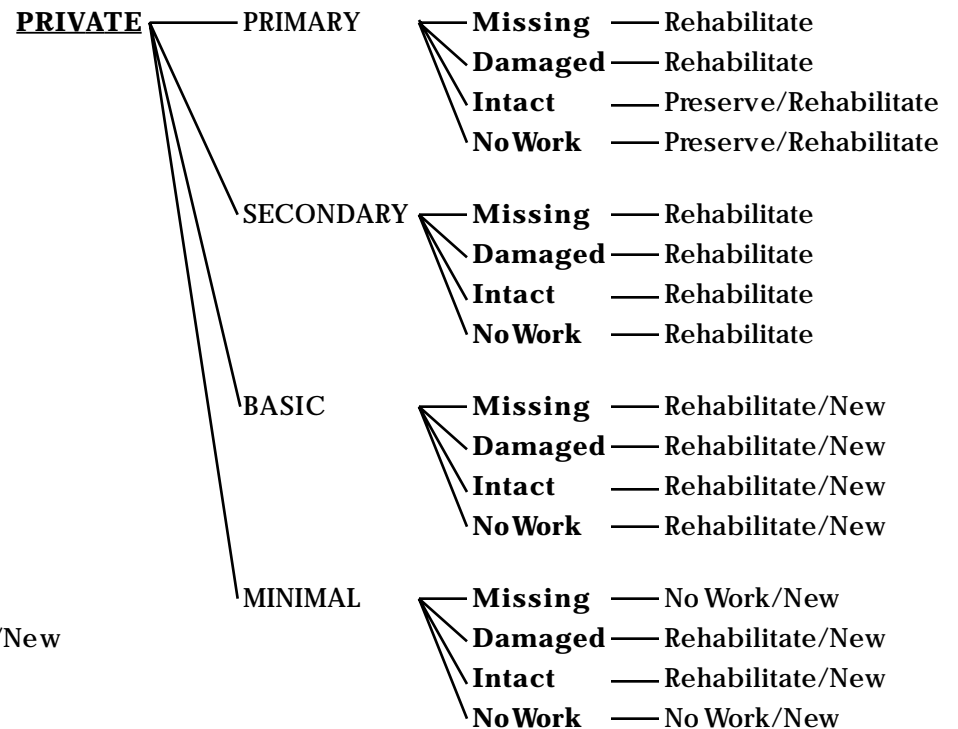
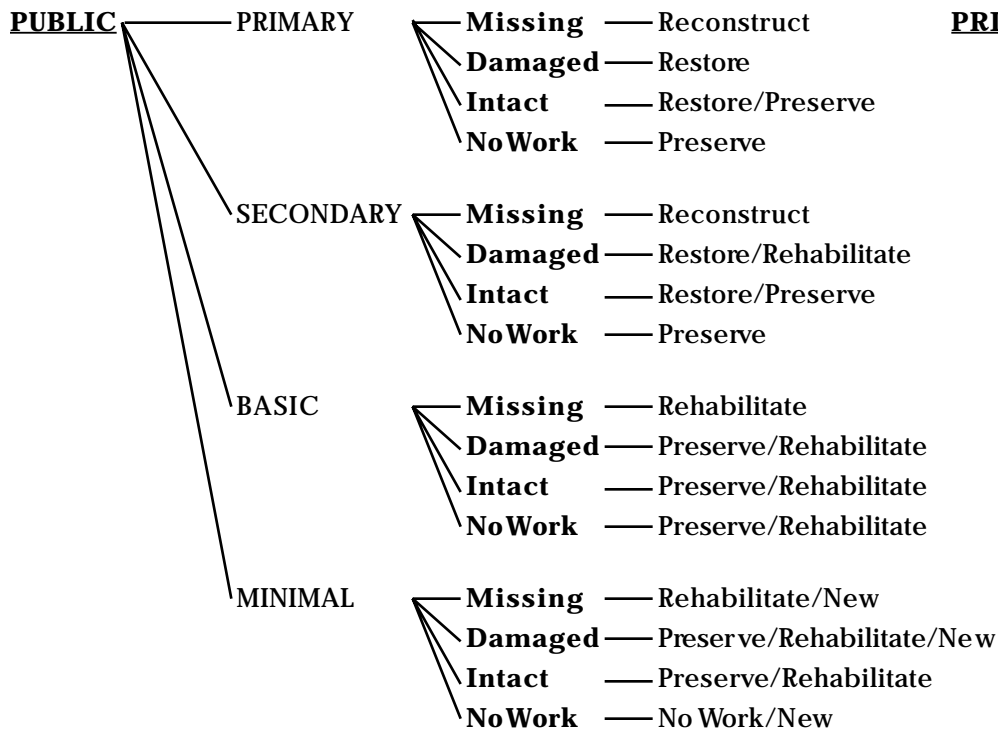
Public access is an important consideration in determining how future projects may impact a space because visitors to the Library building should have free access to most public spaces.

Current condition is determined by the amount of original material left in the space and the care that has been taken to maintain it. Missing materials may need replacement. Damaged materials may require repair. Intact details should be retained.

Taking these criteria into consideration leads to suggested appropriate future treatments, which in turn will aid in guiding the formulation of a new building program once the current temporary alterations have been removed.

<i>Public Visibility</i>	<i>Architectural and Historic Significance</i>	<i>Condition of Feature/Space</i>	<i>Recommended Approach</i>
--------------------------	--	-----------------------------------	-----------------------------

<i>Public Visibility</i>	<i>Architectural and Historic Significance</i>	<i>Condition of Feature/Space</i>	<i>Recommended Approach</i>
--------------------------	--	-----------------------------------	-----------------------------



A masterful effort was made to design the State Library Building with important public spaces and aesthetic elements and to create a sense of compatibility and functionality within the historic Capitol Campus. As the structure takes on new uses and spatial needs, it is both possible and optimal to retain the key elements of its strong monumental character. The building was designed with accommodations for expansion, addition and adaptation, and these physical provisions were intended not to interfere with the primary character-defining features of the structure. The relative architectural and historic significance of spaces and elements inside and outside the building create a practical pathway for thinking about future treatment and programming for the building.

The more important and significant the space and the more citizens have access to it, the more careful attention should be paid to its preservation and enhancement. Spaces that are both character defining and public should be preserved in their existing conditions or restored to their original appearances in order to retain their importance. Rooms with less important architectural elements and less public access may be amenable to rehabilitation, in which modifications to spaces or new additions to them will have less impact on the historic significance of the building and make the spaces more functional for occupants.

It is possible to have an overall rehabilitation approach to the future treatment of the building, while treating individual spaces or elements differently, depending on their architectural significances. By establishing the level of architectural significance, public accessibility and existing condition of the feature, a specific approach to its treatment can be developed.

This section prioritizes significant spaces and features by both architectural significance and public accessibility. The information is presented in a written form followed by color coded maps of the building that present the information graphically.

Architectural significance is the primary factor in evaluating the building's physical features, spaces and overall appearance. Although the State Library has a well defined, almost monolithic composition, it can be divided into areas and elements of relative character-defining importance. The relative significance of these character defining elements are assessed by categories from "primary" being the most significant to "minimal" being the least. The intent is not to fragment the building into divisible parts that can individually be preserved, modified or discarded in future planning. Rather, the intent is provide some direction in steering necessary treatments or alterations toward solutions that will not erode or diminish the Library building's architectural integrity and character.

The second factor in evaluating the building's component parts is public access and visibility from public areas outside the building. The issues concerning public access to the State Library Building are common to the other monumental historic buildings on the Capitol Campus. As a factor in planning for preservation, public access is a key consideration for the following reasons.

Public access complements the architectural significance category by identifying which spaces and features within each level of architectural significance were originally accessible to the public. Those public primary and secondary spaces or features are particularly important and deserve special attention due to their role in Paul Thiry's design of

conveying to the public the function and role of the Library as an institution and its relation to the Capitol Group.

In addition, the public accessibility factor identifies spaces originally intended as public or private to facilitate matching planned public and private uses with the appropriate corresponding spaces. Matching spaces originally intended as public or private with similar new functions preserves the interpretive value of the original function of the building as the State Library.

The following material conveys the overlap of the architectural significance and public accessibility categories, and graphic illustrations are provided at the end of this section.

3.5.1 Exterior

Architectural Significance

Exterior building features are analyzed for their overall contributions to the building's architectural character, and to aid in decision making through their identification, retention and preservation.

The analysis designates broad areas as primary, secondary, basic and minimal according to the level of contribution each makes to defining the building's architectural character.

Primary: Prominent areas are those designed by the architect not only to define the building's functional and stylistic identity, but also to convey a consciousness of setting and harmony with existing, adjacent Capitol Buildings. Primary areas:

- *North, east and west facades of low frontal volume*
- *North facade of stacks and penthouse*
- *Upper (from sill beneath panels under windows) portions of south facades of low frontal volume*

Secondary: Areas that while exhibiting characteristics identical to those of primary areas, are not in prominent public view or visual relation with adjacent Capitol Buildings. Secondary areas:

- *Upper (from roofline of frontal volume) portions of east and west stack facades*
- *East and west facades of penthouse*
- *Rear southeast courtyard and enclosure wall (not shown in graphics)*

Basic: Areas providing a utilitarian function, supportive of primary and secondary areas. These areas, while accessible, are not in the public view shed. Basic areas:

- *Lower (from roofline of frontal volume) portions of east and west stack facades*
- *South facade of stacks and penthouse*
- *Lower (below sill of panels beneath windows) portions of south facades of low frontal volume*

Minimal: Non-historic, noncontributing areas:

- *Stair additions on east and west facades of stacks*
- *ADA ramp across east side of north facade*
- *Added vents*

Public Accessibility

The analysis of exterior spaces and features determines which were both accessible to and within public view and which were private. Distinguishing between these spatial functions on the building's exterior identifies which spaces and features should receive increased attention to their preservation and interpretation due to their public nature.

Public Areas

- *North, south, east and west facades of low frontal volume*
- *North facade of stacks and penthouse*
- *Upper (from sill beneath panels under windows) portions of south facades of low frontal volume (due to visibility from interior)*
- *Upper (from roofline of frontal volume) portions of east stack facade*
- *East facade of penthouse*
- *Rear southeast courtyard (not shown in graphics)*

Private Areas

- *West stack and penthouse facades*
- *Lower (from roofline of frontal volume) portions of east facade*
- *South facade of stacks and penthouse*
- *Lower (below sill of panels beneath windows) portions of south facades of low frontal volume*

3.5.2 Interior

Interior spaces are analyzed for the degree to which they contribute to defining the architectural character of the building and the level of public accessibility they afford. The purpose of analyzing the building interior according to these criteria is to identify and aid in the preservation of those spaces that are architecturally significant in order to retain the building interior's character.

Architectural Significance

Four types of spaces are identified within this category: primary, secondary, basic, and minimal. Individually, each spatial type fulfills a specific function or set of functions within the total building system.

Primary: Designed as integral for the specific operation of the State Library, they clearly convey elements of Modernism (and regional variations) as well as advances in library planning. Their functions, features, finishes, sizes, and proportions define these spaces. Primary spaces:

- *First Floor (entry, staff, reading areas)*
- *Washington Room*
- *Basement gallery*
- *Stacks (including mezzanine space)*

Secondary: Designed to support primary spaces, they exhibit detailing, finishes, and features that contribute to the prominence of the primary spaces. Their removal or alteration would debase primary spaces. Their functions, features, finishes, sizes, and proportions define these spaces.

Secondary spaces:

- *North stair*
- *Microfilm room*
- *Map room*
- *Staff lounge*
- *South stair*

Basic: Designed as service and utilitarian spaces, they contribute to the operation of the building as a system. Basic spaces:

- *Toilets (staff and public)*
- *Mechanical room*
- *Storage*
- *Elevator core*

Minimal:

None

Public Accessibility

The analysis of interior spaces and features determines which were both accessible to and within public view and which were private. Distinguishing between these spatial functions on the building's interior identifies which spaces and features should receive increased attention to their preservation and interpretation due to their public nature, and facilitates preservation of the building interior's interpretive value by matching original public and private spaces with similar new public and private functions.

Public: Intended to be accessible to the public with no restrictions on the public's ability to move throughout the space. Consequently, their functions and the design of their features, finishes, sizes, and proportions considered the human element as an integral part of the design process.

Public spaces:

- *Entry*
- *Reading room in west portion of first floor*
- *Basement gallery*
- *Washington Room*
- *Public toilets*

Private: Intended for staff access only. These spaces reflect the operational demands of the Library, and, particularly within the first floor office space, the hierarchy within the staff. Private spaces:

- *Main desk*
- *Office space in east portion of first floor*
- *Stacks*
- *Microfilm room*
- *Staff toilets*
- *Staff lounge*
- *Mechanical and storage spaces*

3.5.3 List of Spaces by Access and Significance

A summary of survey information is provided here, catalogued by public accessibility and architectural significance.

Exterior**Public Areas****Primary:**

- *North, east and west facades of low frontal volume*
- *North facade of stacks and penthouse*

Secondary:

- *Upper (from roofline of frontal volume) portions of east stack facade*
- *East facade of penthouse*

Basic:

None

Minimal:

- *ADA ramp across east side of north facade*

Private Areas**Primary:**

- *Upper (from sill beneath panels under windows) portions of south facades of low frontal volume*

Secondary:

- *Upper (from roofline of frontal volume) portions of west stack facade*
- *West facade of penthouse*

Basic:

- *Lower (from roofline of frontal volume) portions of east and west stack facades*
- *South facade of stacks and penthouse*
- *Lower (below sill of panels beneath windows) portions of south facades of low frontal volume*

Minimal:

- *Stair additions on east and west facades of stacks*
- *Added vents*

Interior**Public Areas****Primary:**

- *First Floor (entry, reading areas)*
- *Washington Room*
- *Basement gallery*

Secondary:

- *North stair*
- *Map room*

Basic:

- *Toilets (public)*

Minimal:

None

Private Areas**Primary:**

- *First Floor (staff areas)*
- *Stacks (including mezzanine space)*

Secondary:

- *Microfilm room*
- *Staff lounge*
- *South stair*

Basic:

- *Toilets (staff)*
- *Mechanical room*
- *Storage*
- *Elevator core*

Minimal:

None

3.5.4 Character-Defining Features

The Washington State Library's character-defining features are those that collectively articulate Paul Thiry's original design intent, the role of the building within the Capitol Group and the Wilder & White plan as a State Library, the classical design elements in what was at the time a cutting edge modern idiom, and the application of Modern design to library operation. These features should be preserved and retained in order to maintain the Library as a valuable cultural resource.

Exterior

- *Entry vestibule*
- *Portico, planters, pool, stairs*
- *Bronze sculpture*
- *Wilkeson sandstone veneer*
- *Stack volume and low open frontal volume*
- *Window insets*
- *Rear southeast courtyard and enclosure wall*
- *Railing (Wilkeson sandstone composition and form)*
- *Terrazzo floor (portico and stairs) with finer terrazzo on base of planters and pool and metal nosing on steps*
- *Flat roof profile*
- *Regular repetition of broad window bays divided by columns with sandstone panels below*

First Floor

- *Open volume*
- *Large full windows in aluminum frames with aluminum sills having two smaller windows below*

- *Mosaic, north stair and planter composition*
- *Open entry area*
- *Reading area on west side, office area in east side, with entry area between*
- *Open relation to stacks and mezzanine*
- *Lighting and ceiling tiles*
- *Color scheme based on mosaic (subdued, human element and books)*
- *Aluminum railing on north and south stairs*

Basement

- *Elevated ceiling of map room and open volume of space*
- *Washington Room with mural and wall shelving with glass doors*
- *Open relation between mezzanine and map room*
- *Hardware on staff toilet*

Stacks

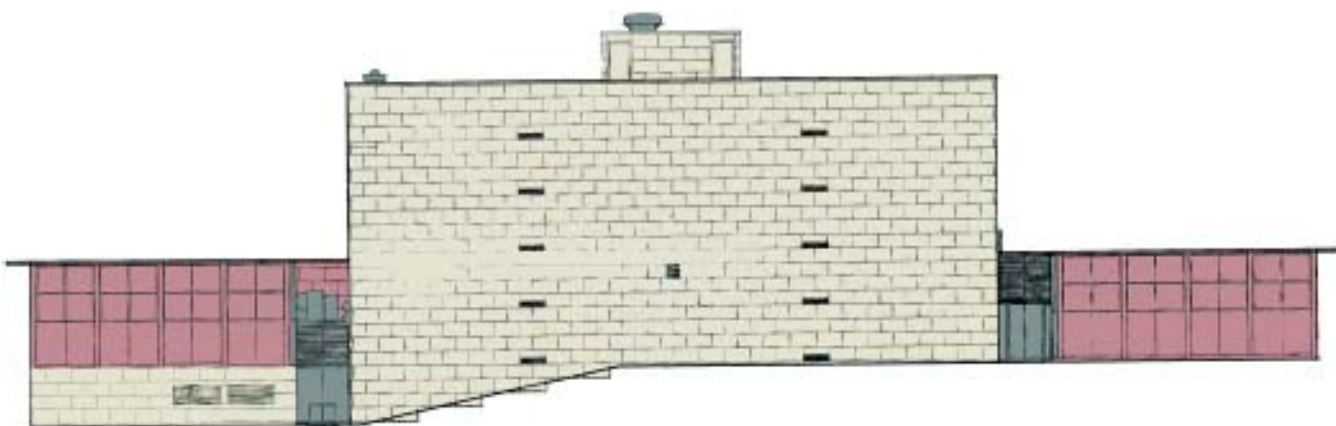
- *Waffle slab, exposed*
- *Mezzanines opening onto basement and first floor*

North and South Facades: Architectural Significance

- Primary
- Secondary
- Basic
- Minimal



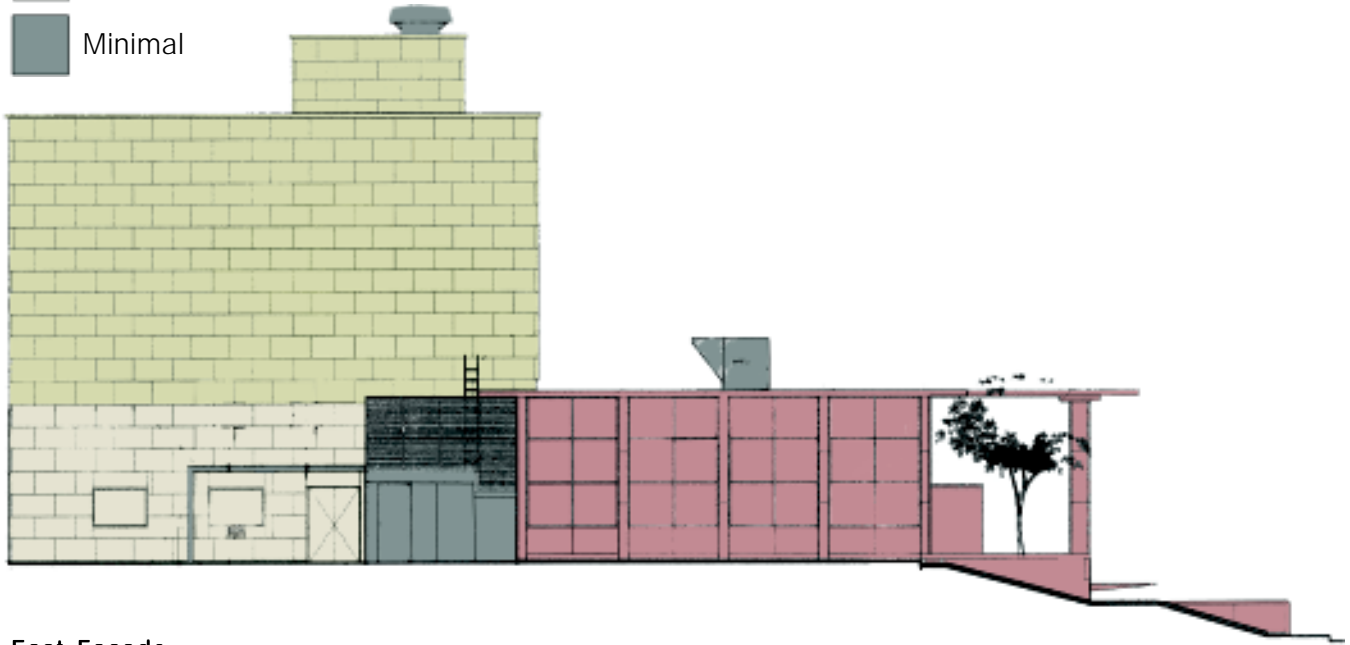
North Facade



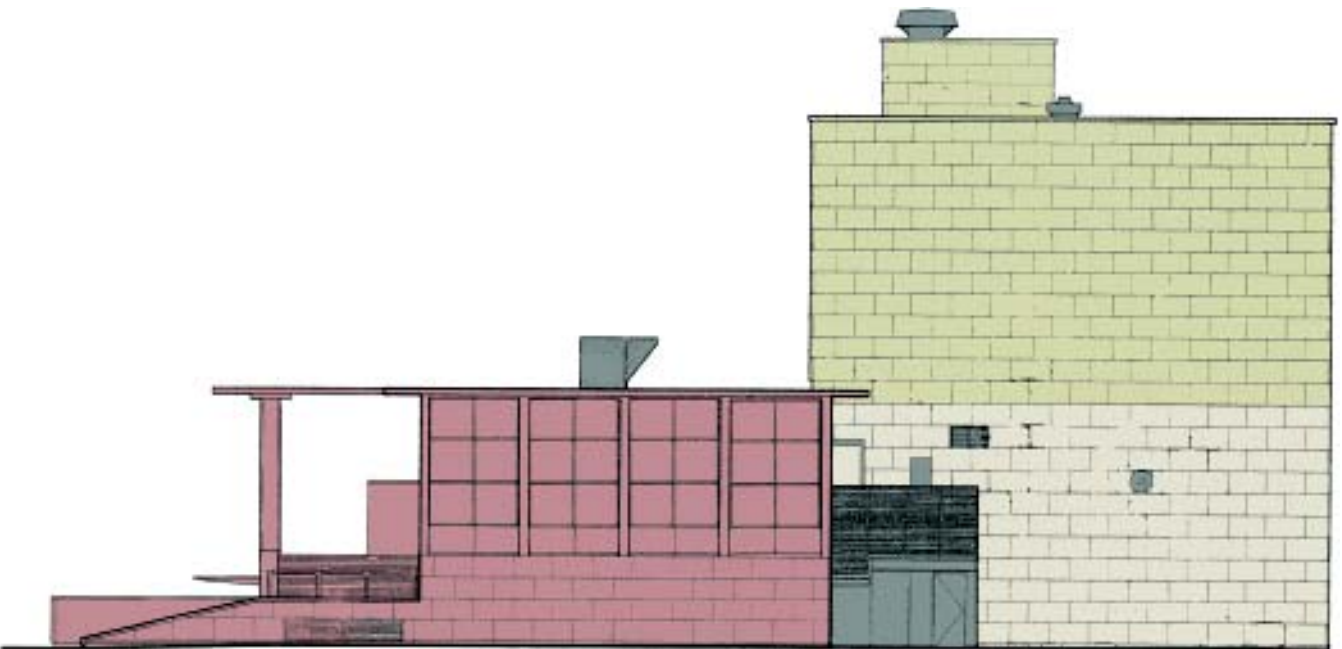
South Facade

East and West Facades: Architectural Significance

- Primary
- Secondary
- Basic
- Minimal



East Facade



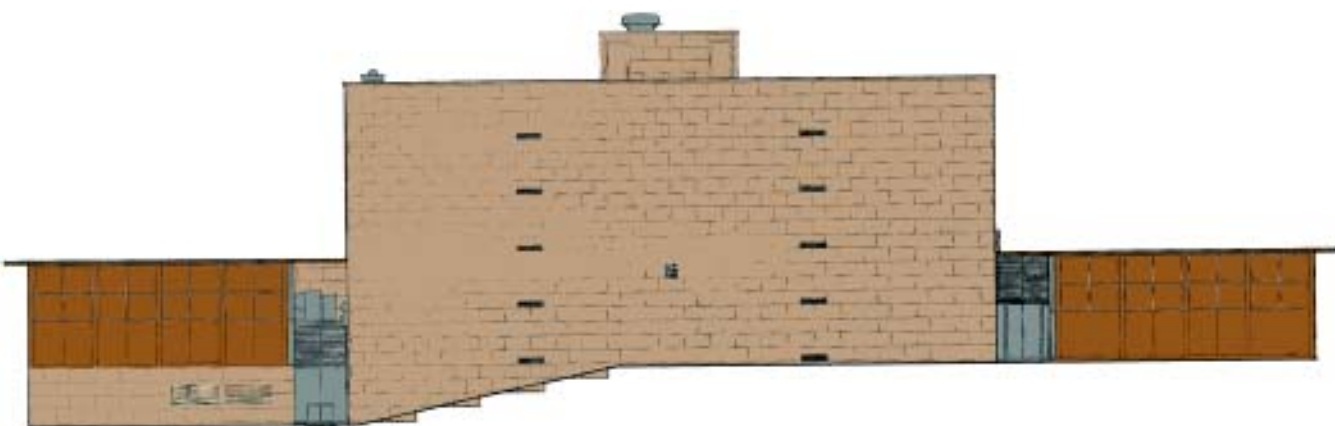
West Facade

North and South Facades: Public Accessibility

- Public
- Private



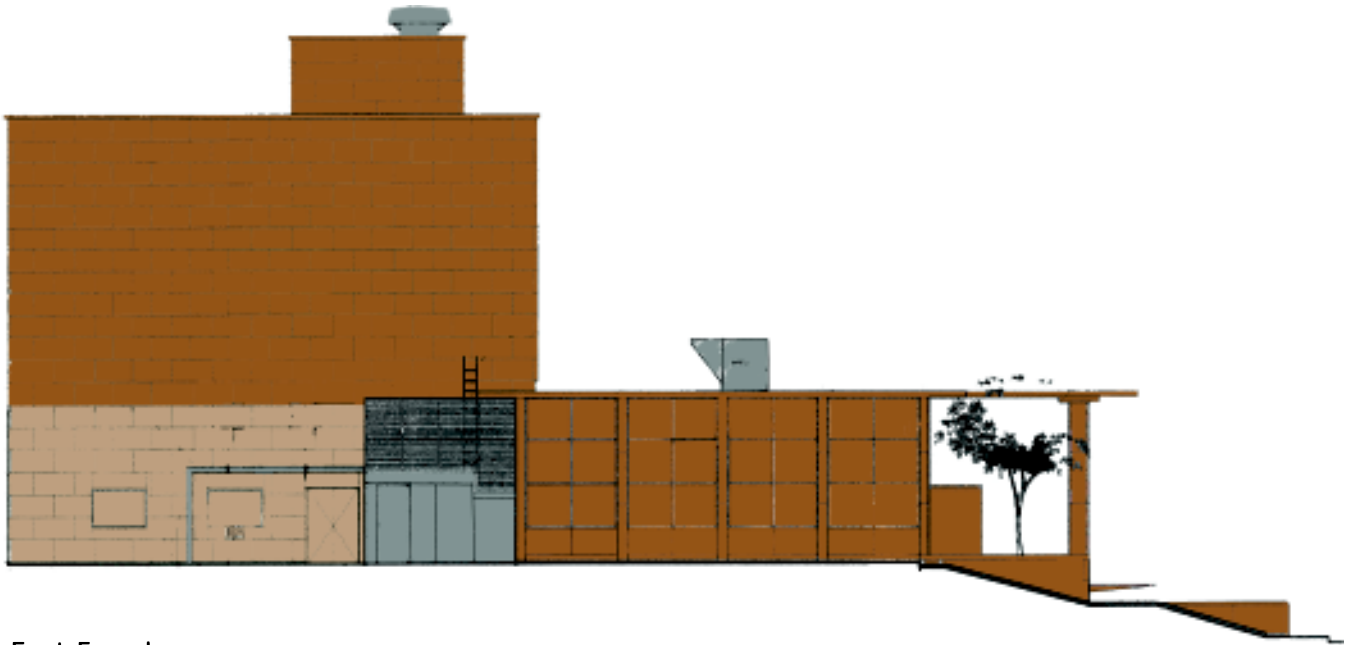
North Facade



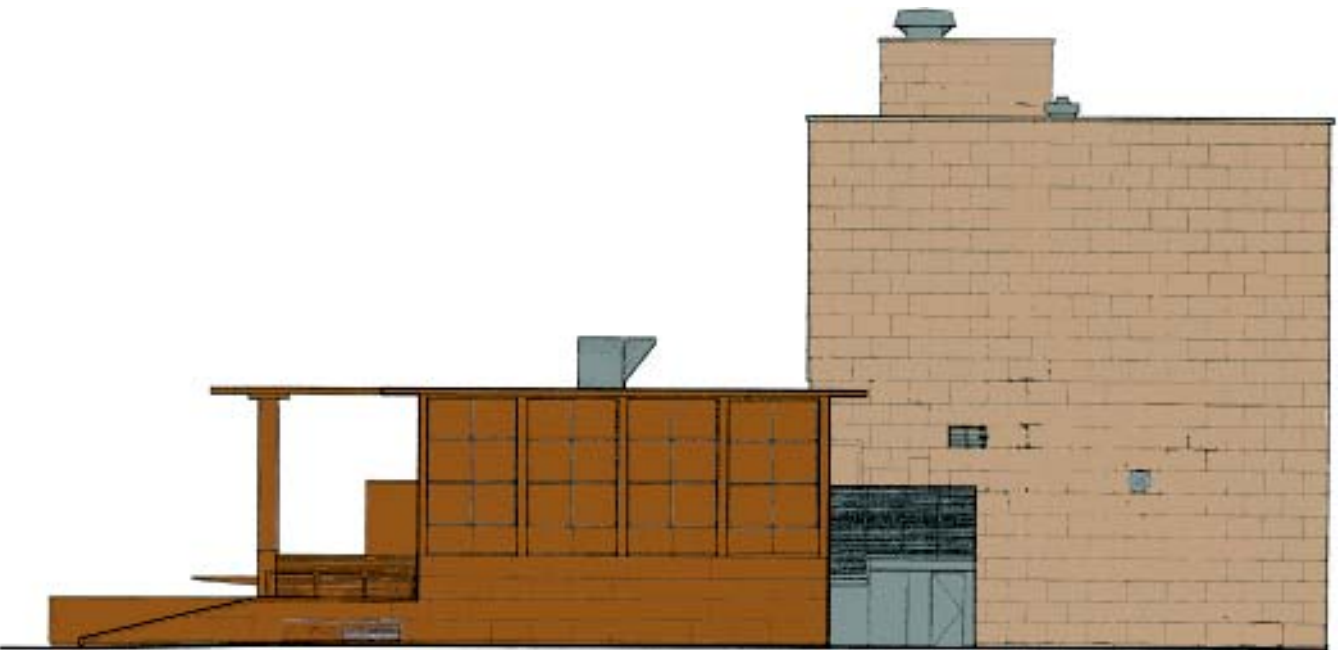
South Facade

East and West Facades: Public Accessibility

- Public
- Private



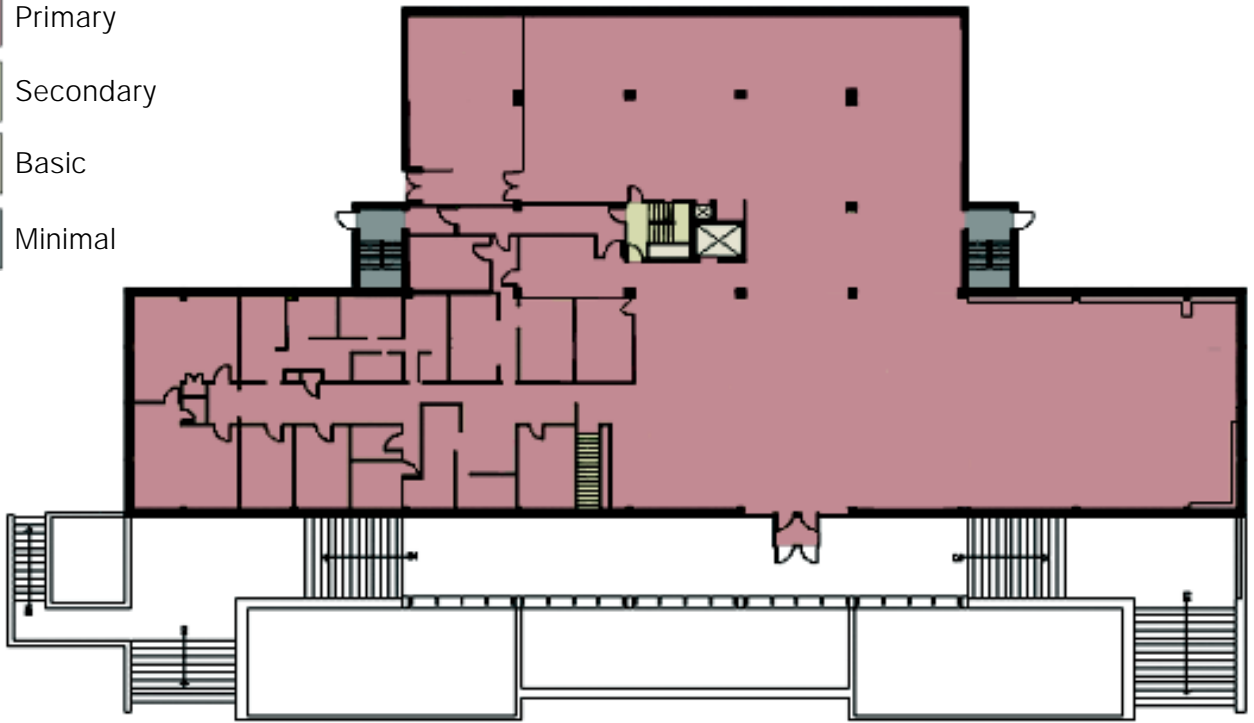
East Facade



West Facade

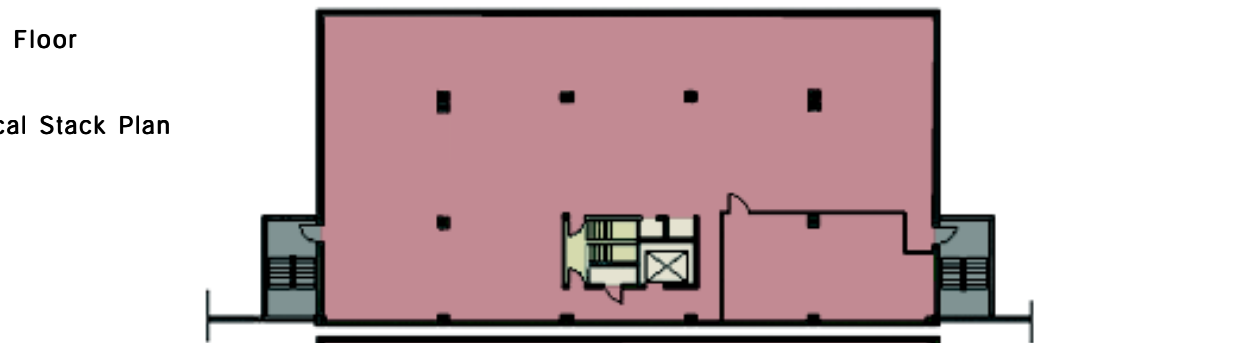
First Floor, Basement and Stacks: Architectural Significance

- Primary
- Secondary
- Basic
- Minimal

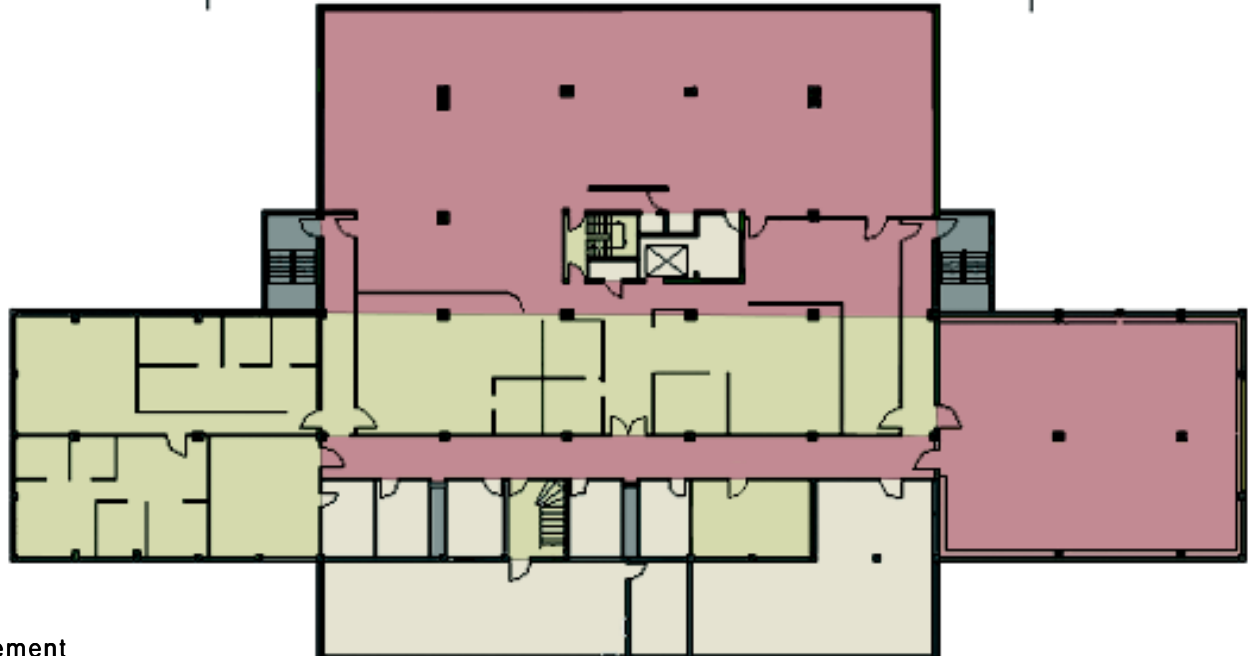


First Floor

Typical Stack Plan

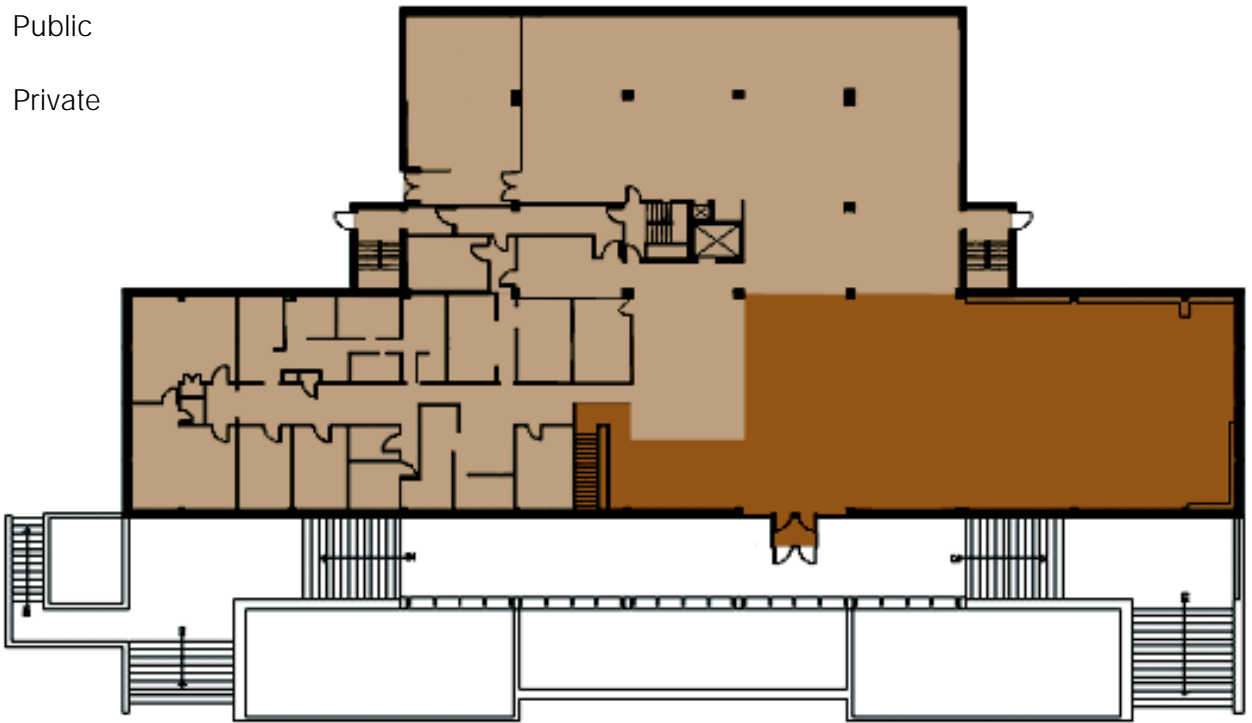


Basement



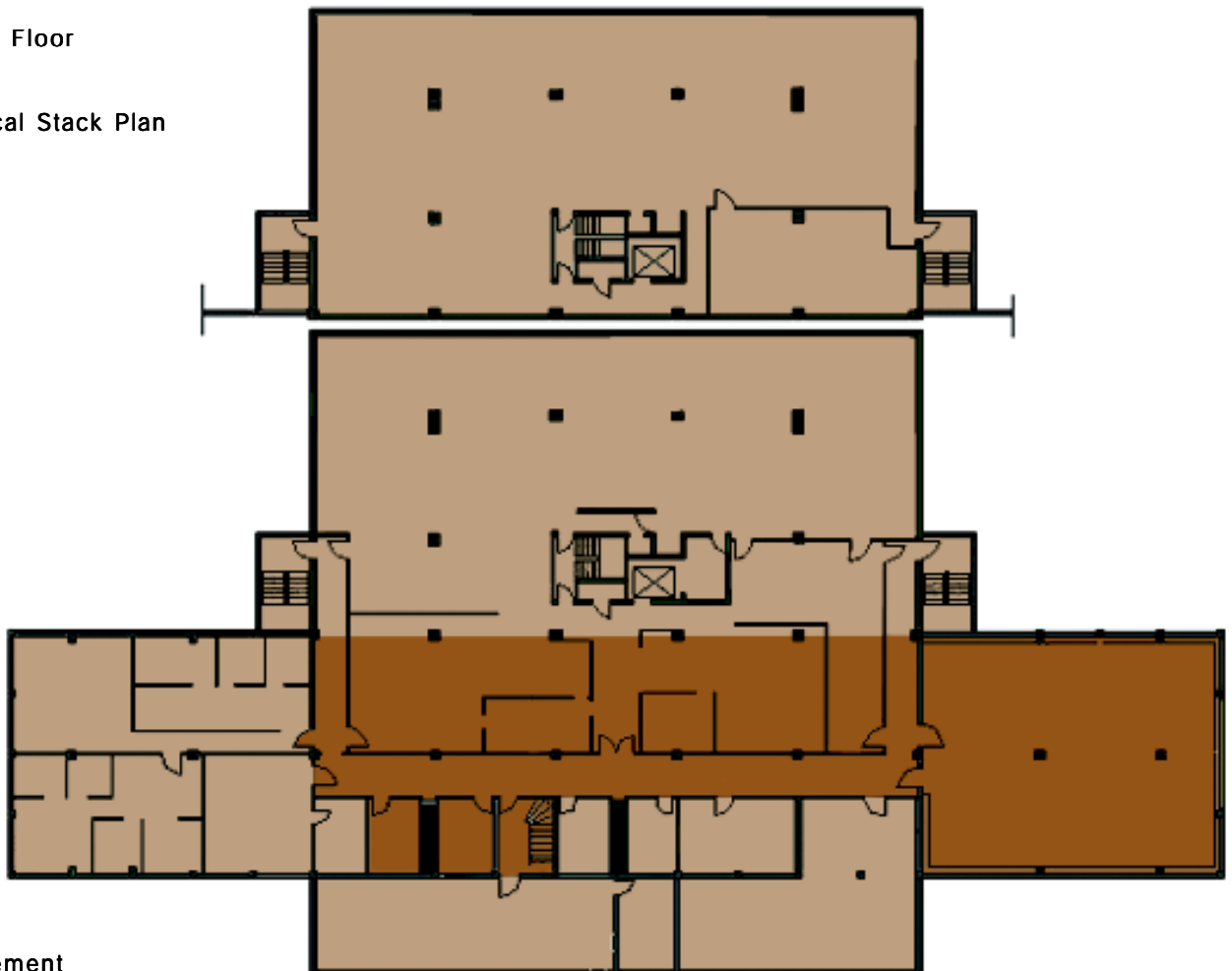
First Floor, Basement and Stacks: Public Accessibility

- Public
- Private



First Floor

Typical Stack Plan



Basement

Conclusions

4.1 Summary

The State Library Building is among the region's most important mid-century works of public architecture. The building should be considered an historic property and a central contributing structure on the Capitol Campus. It should be extended the same procedures, protections and planning standards as the other landmark buildings in the Capitol group. The building retains a very high degree of original design and material integrity due in large part to the to its continued use as the Library.

The historic and physical information collected in this report regarding the Washington State Library Building has led to a set of conclusions that will assist in future planning and stewardship. The general conclusions that arise out of this report are organized under captions below and may be individually studied in more detail within the appropriate sections of the main report. It must be noted that current (2002) modifications and installations to accommodate the State Senate are recognized as temporary and planned for removal. Therefore, with the exception of some new building system components such as kitchen facilities, they are largely disregarded in the report and conclusions.

The following conclusions address the specific historic preservation findings, conditions and issues that exist currently and that should shape plans and policies for stewardship and maintenance of the structure. They should also be integrated into planning for the adaptive reuse of the Library Building and the design of any physical modifications or additions to the historic building.

Historic Significance: The State Library Building is the most important mid-century work of public architecture on the State Capitol grounds. Architect Paul Thiry was at the height of his intellectual and professional

career when he designed the building and it represents a masterpiece among his works. As the final monumental public building added to the Historic Capitol Campus, the State Library Building is a critical element in the architectural group and deserves preservation treatments equal to the other historic buildings. As with the other historic buildings the Secretary of the Interior's Standards for Rehabilitation and Restoration should be applied to work on the structure.

Architectural Context: The Library Building brings both architectural compatibility and diversity to the historic Capitol Campus. In its basic form and scale, it effectively references the Legislative Building and the attendant structures without being overly assertive in presence. The use of Wilkeson Sandstone on the exterior and well placed public interior spaces addressing the Legislative Building creates a satisfying southern boundary for the architectural group.

Condition Assessment: The condition of the Library Building is generally excellent and reflects high maintenance standards and thoughtful modifications. The historic integrity of the building's original design has not been significantly compromised by wear or the minor alterations that have been made. There are minor indications of deterioration, particularly in public areas, that can be corrected within the scope of work for the planned reuse of the building for offices.

Treatment Recommendations/Exterior: The simple geometric form of the building and overall modest scale present a visual character that does not lend itself to massive modification or addition. Architect Paul Thiry developed ideas and drawings for a rear addition to the structure, so there is an historic precedent for additional massing on the east and west walls of the stacks section. Banded glazing that repeats the main front facade of the building should be used if windows are added on the sides and rear of the stacks. The front north elevation of the stack section is highly visible and architecturally important. Added fenestration on

the wall should be approached cautiously. The exterior courtyard and enclosure wall on the east and open view to the Legislative Building from the porch are integral to the original design of the building and site. The main entry, porch and roof should be considered integral to the building and treated with the same importance as primary interior spaces. If additions are made to the building, they should be subordinated to the visual integrity of the primary facade when viewed from the Legislative Building (north).

The mid 1990s modifications to the massive glazing panels on the primary facade of the building should be reversed. The open view from the interior as well as the undivided translucent curtain wall effect from the exterior is a central design feature of the building and a distinguishing characteristic that has been lost.

Treatment Recommendations/Interior: The original design intent at the State Library involved clearly defined interior public areas that displayed many of the most significant architectural and aesthetic elements in the building. The Washington Room, lower gallery and reading room area of the main floor should be given priority consideration for public access and use in any future plans. The waffle slab coffered ceilings in the stacks area exhibit a unique engineering and design feature of the building and should be left visible if possible. The spacious open volume of the main floor with its overlooking mezzanine is architecturally important and central to the overall design and proportions of the building. Subdivisioning and partitioning should be undertaken with sensitivity to the high visibility of this area through the main facade glazing and to the role the facade plays in giving the Library a monumental character. In assessing the spatial options for interior volumes and areas, priority should be given to retaining area uses such as the public uses in the main floor reading area and the Washington Room, and private uses in the offices in the east side of the main floor and the lower level.

Design Integrity/Future Modifications: The State Library Building was designed with the idea that it would be expanded through additions in massing and volume. Drawings, plans and sketches for additions to the building by the original architect exist, and Paul Thiry's conceptual approach to the design for the Library is documented and can be extrapolated from his writings and other works. These sources should be employed in developing plans for additions and modifications to the structure and site. The design integrity of the State Library Building is anchored by its orientation and compositional reference to the form of the central Legislative Building.

Furnishings & Artwork: The historic and aesthetic merits of the original furnishings and site specific artworks for the State Library Building have been largely overlooked and undervalued. An effort should be launched to inventory the remaining original furnishings commissioned for the building. Conservation methods should be adopted and implemented in regard to the artworks. The three primary interior site specific artworks by Kenneth Callahan, Mark Tobey and James FitzGerald deserve particular attention, as they must be considered among the most important public artworks at the Capitol.

Appendices

- 5.1 Profiles
- 5.2 Modernism
- 5.3 Library Planning
- 5.4 Contractor List
- 5.5 GA Drawing Index
- 5.6 Colored Transparencies List
- 5.7 Secretary of the Interior's Standards

5.1.1 Joel Pritchard

Joel Pritchard's credo was "It's remarkable what you can accomplish if you don't care who gets the credit." Although not always the prime sponsor on bills, Joel Prichard was instrumental in building bi-partisan coalitions in order to achieve some significant legislation. His name during his terms in Congress was "synonymous with political integrity, intelligence, and courage." A particularly good example of his commitment to an ideal and public service was his lasting support for the Metro Transit System in King County. (Daniel J. Evans, former Governor and U.S. Senator; Kilgannon, 2000: Forward)

Born in Seattle on May 5, 1925, Joel McFee Pritchard was the second son of Frank and Jean Pritchard. He and his older brother, Frank, attended Queen Anne area schools and were members of the local YMCA. Joel Pritchard regularly attended Camp Orkila on Orcas Island, first as a camper then as a counselor, which deeply impacted his approach to life.

During World War II, he served in the American Division in the Philippines, at Bougainville, and in the occupation forces in Japan. Upon returning to the United States, he attended Marietta College in Ohio. He then married Joan Sutton, leaving college in 1948 to return to Seattle and start a family and career.

The following twenty-five years he worked for North Pacific Bank Note Company, first as a salesperson, then with their affiliate company, Griffin Envelope, retiring as president. He and his wife had four children.

Joel Pritchard's active involvement in local politics began in 1948, when he returned to Seattle. During the 1950s, he and his brother were involved with several political campaigns. Largely as a result of their work, they were recognized as "organizational marvels."

By 1958, Joel Pritchard was in a position to successfully run for state representative for the Thirty-Sixth District. He entered the Legislature as a Republican minority member and was subsequently involved with Dan Evans, Slade Gorton, Charles Moriarty, and others. This provided the political base for election of Dan Evans as governor in 1964, with Joel as one of his lieutenants.

As State senator, Joel Prichard held a critical role in the liberalization of the state's abortion law, support of civil rights, environmental legislation, and anti-gambling measures. In 1970, he made a close but unsuccessful bid for Congress. Two years later he ran successfully for representative for the First Congressional District, a position he held until 1984. During this time, he participated in the Neighborhood Commission, was twice involved in stopping Congress from taking over the Library of Congress for office space, and was opposed to expanding the Capitol Building for office space. He was also involved with conservation, foreign affairs, humanitarian issues, and stopping subsidies to Tobacco companies.

In 1985, he was employed with Bogle and Gates as a government relations person and was a United States representative to the Panama Canal Consultative Commission. From 1986 to 1987, Joel Pritchard worked for KIRO TV as a news and affairs commentator on location. However, he returned to Washington in order to fulfill

a long held desire to work as lieutenant governor, which position he gained in 1989 and held until his retirement in 1997. During this time, while undergoing cancer treatment, he was a member on several state boards, chaired the Senate Rules Committee, and presided over the Senate. He also began a comprehensive project to research the past office locations of former members of Congress. Joel Pritchard died on October 9, 1997, at the age of 72.

The Washington State Library Building was dedicated the “Joel M. Pritchard Building” in his honor on Friday June 13, 1997. The decision to make the dedication stemmed from Pritchard’s successful efforts as a representative for the First Congressional District to prevent conversion of the Library of Congress into office space. Pritchard’s active participation in preserving the fundamental relation between the Library of Congress and Congress is a fitting tribute to the Washington State Library, which was similarly intended to provide precisely the same support for the Washington State Legislators that the Library of Congress provides for Congress. (Interview with Ralph Munro, August 27, 2002)

5.1.2 Otto J. Holmdahl, Landscape Architect

Born in Sweden, Otto J. Holmdahl arrived in Seattle in 1919, opening a professional landscape design office that same year. According to Ochsner in *Shaping Seattle Architecture* (1994), the establishment of his office, coupled with the opening of offices by Butler Sturtevant (1928) and Noble Hoggson (1932), was a significant transition point from the former practice of landscape architecture. The new practice consisted of city employees (such as E. O.

Schwagerl, during the years after 1908) and people who combined nursery ownership and design with that of landscape architecture as a "professional design discipline."

In 1959, Holmdahl was retained to prepare landscaping for the Washington State Library. Additional persons listed on the drawing were Linley J. Janzen and V. L. Nichols. He also worked with Paul Thiry on the World's Fair (1962, Seattle) and the Aberdeen Community Hospital (1959, Aberdeen). (Ochsner, 1994: 345)

Holmdahl was responsible for the design of parks in Bremerton, Ellensburg and Aberdeen, as well as others in Washington and Oregon. Many of the landscaped garden settings for residences designed by Arthur L. Loveless were also the work of Holmdahl, as was design work at the University of Washington Arboretum (ca 1960). Otto J. Holmdahl died on March 2, 1967. (Ochsner, 1994: 345)

For a description of his work for the Washington State Library, see *2.2 Architectural Description*.

5.1.3 Peter H. Hostmark, Structural Engineer

Born in Molde, Norway, Peter H. Hostmark graduated from the Norwegian Institute of Technology in 1927, after which he moved to Seattle.

Hostmark was the structural engineer for the Washington State Library. In addition, he was responsible for the steel design of the Seattle Center Coliseum, Town House, Panorama House, St. Demetrios Greek Orthodox Church, and Mercer Island

Presbyterian Church. Several of these were buildings designed by Paul Thiry. In 1964, Hostmark's firm jacked up the eight story Hill Building in Anchorage that had been tilted by the Good Friday earthquake.

His involvement with the Washington State Library would likely have been important for his structural calculations on the waffle slabs, particularly for determining column spacing and beam depth, as the formula was not established until 1974.

In 1962, the Consulting Engineers Association of Washington named Hostmark Engineer of the Year. He went on to become president of the same organization in 1964. He received first place for his steel design of the Seattle Center Coliseum from the American Iron & Steel Institute. In 1968, he was awarded the Housing and Urban Development award for suburban-renewal design.

Peter Hostmark died of an apparent heart attack at age 65 in June of 1969.

5.1.4 William (Bill) Teeter, Furniture Designer

A mid 1940s graduate of the University of Washington, Bill Teeter began managing his father's furniture store, Del Teet Furniture, after graduation. Del-Teet Furniture began in 1929, as a partnership between Mr. Delaney and Mr. Teeter (Bill's father). The company started out selling "modestly priced traditional furniture."

By the 1950s, Del-Teet Furniture had become one of the largest contemporary furniture stores on the West Coast, and one of the first Seattle furniture stores handling "modern" furniture. Bill Teeter began making buying trips to Scandinavia in the late 1950s,

where he selected furniture to sell in Seattle. According to Hope Foote, retired head of the University of Washington School of Art's Interior-Design faculty, Teeter held significant responsibility for Seattle being viewed across the country as "the new renaissance." The company also helped "popularize" such furniture designers as Charles Eames, Harry Bertolia, and Eero Saarinen. (*Seattle Times*, December 31, 1976 and company history, www.delteet.com)

Del-Teet Furniture supplied furnishings for the Washington State Library, as well as the Northeast Branch Library (1954, Seattle). Del-Teet Furniture was used by Paul Thiry not only for aesthetic compatibility, but also because he could work with them on the design and they could produce custom pieces in their own shop.

Bill Teeter trained his daughter, Polly, to take over his business, which she continues to run. William (Bill) Teeter died in December 1976, at the age of 52 on a trip to California.

5.1.5 Artists

The commissioning of prominent Northwest artists for pieces intended for public buildings (specifically the Washington State Library and the Seattle Public Library) was, in Kenneth Callahan's view, "perhaps the most significant development in the arts in 1958 in this area." The precedent set by these commissions had the potential to open possibilities for continued development along these lines and for cultural growth of the Pacific Northwest. (*Seattle Times*, December 28, 1958)

Artists featured in the Washington State Library included: Kenneth Callahan, Mark Tobey, James FitzGerald, Everett DuPen, John Elliott,

Robert (Bob) Walton Spring and Ira Lou Spring, Chao-Chen Yang, and also included several donations by the American Association of University Women.

5.1.5.1 Kenneth Callahan

Kenneth Callahan (1905-1986), a native of Washington, is a nationally and internationally recognized artist. He was one of the four artists comprising the nucleus of the acclaimed "Northwest School"—including Mark Tobey, Guy Anderson, and Morris Graves. According to art historian Martha Kingsbury, Callahan's works express a "basic concern for the landscape and the human figure." They are permeated by the dual, underlying struggles of humanity against nature and humanity against itself. (Kingsbury, 1978: 12, 40)

Callahan received his first solo show at the Schwabacher-Frey Gallery (San Francisco) in 1926. By 1933, he was included in the first Whitney Biennial, followed by his first major solo show in 1939 (organized by the San Francisco Museum of Modern Art). From 1946 to 1965, Callahan exhibited frequently in New York, including his first solo exhibition at the American British Art Center (1946), and shows at the Maynard Walker Gallery (alternate years from 1947-1965). Callahan's first European show was in 1948 at the Galerie Georges in Brussels. From 1957 to 1958, Callahan was one of four Seattle painters (along with Anderson, Graves and Tobey) and four New York sculptors in an exhibition, "Eight American Artists," that was sponsored by the United States Information Agency and traveled through Europe and Asia. Then from 1961 to 1964, Callahan's works from the collection of Emily Winthrop Miles toured the United States—a collection subsequently donated to museums nationwide. His work was also shown in the Washington

D.C. home of Vice President Walter Mondale. In 1973, 1979 and 1985, the Henry Art Gallery, Seattle Art Museum and Tacoma Art Museum, respectively, organized major exhibitions. (Conkelton, 1999: 39)

Callahan was born in Spokane, Washington on October 30, 1905. He worked during his early years on ships sailing out of San Francisco, visiting areas important to art. He went on to study art at the University of Washington, as well as in London, Paris, Florence, and Mexico. He traveled extensively in Europe and Asia.

Callahan's principal artistic influences were the Spanish painter El Greco, the "Blue Four" of the German modernists (Klee, Kandinsky, Feininger, Jawlensky) and the Englishman William Blake. He often drew on the Pacific Northwest environment for its "form, movement, design and inspiration" in his pursuit of unifying the "whole range of existence"—inanimate, animate and spiritual. (Kingsbury, 1978: 18 and *Seattle Times*, January 14, 1968)

Actively involved in promoting awareness for art and local artists, Callahan began writing art columns for a Seattle weekly newspaper, "*The Town Crier*," in 1929. Then in 1933, he began writing for *The Seattle Times* as an art reviewer, as well as for national publications, including *ARTnews*. (Conkelton, 1999: 39)

During a six-month trip to Mexico in 1930, Callahan experienced first hand the "stylized 'realism' of the Mexican muralists" and the "Mexican vision of humanity's grandeur and destiny." (Kingsbury, 1978: 42)

While painting and writing, Callahan also began working at the Seattle Art Museum soon after it opened in 1933 as an assistant to its founding director, Dr. Richard E. Fuller. By 1934, he became

assistant director, a position he held for another three years, after which he worked as curator until 1953.

By the 1940s, as the United States entered World War II, a small group of artists had drawn together. They included Callahan, Tobey, Graves, and Anderson. The underlying unity of this group was the "concern for the transcendental," and a high value placed on "intuitive and deeply personal knowledge," traits that are apparent in Callahan's mural for the Washington State Library. Martha Kingsbury describes Callahan's "direct and pragmatic approach to the world" as providing partly a "bridge between day to day reality and nearly hermetic struggles that sometimes engaged the others." (Kingsbury, 1978: 16, 42)

During the 1940s, Callahan's paintings depicted human and animal figures, which receded in scale, disappearing into expansive landscapes. These represented a synthesis of "landscape and the human figure" into "a holistic vision of cosmic unity." His paintings progressed into more abstract landscape forms during the 1950s, with a focus on insects, that in comparison with the "immeasurable reaches of space" of his landscapes, was polar opposite in scale. (Kingsbury, 1978: 40)

By 1959, Callahan, with his wife Margaret and their son, had a residence in Seattle, a studio in the University District (Seattle), and a summer home in Granite Falls, Washington. After Margaret's death in 1961, he married Beth Gotfredsen. They moved shortly afterward to Long Beach, Washington, where he continued to paint actively until the end of his life. Kenneth Callahan died in 1986 in Seattle.

For a discussion of his commission for the Washington State Library, see *Art* essay (2.4.5).

5.1.5.2 Mark Tobey

Mark Tobey (1890 - 1976) is a nationally and internationally recognized artist, known particularly for his "white writing" style. Tobey is considered "among the top rank of mid-20th Century painters." The event that solidified his worldwide acclaim and brought increased attention to Northwest artists was Tobey's receipt in 1958 of the Venice Biennale's Painting Prize, making him the first American painter to receive the award since James Abbot Whistler (1834-1903) in 1895. This international competition featured 294 painters from 37 countries competing for the prestigious award and a \$2,400 prize.

Tobey is also considered the most complex of the "Northwest Tradition's" group of four (Tobey, Kenneth Callahan, Morris Graves, Guy Anderson). Of the four, he produced the greatest diversity of works over the longest period. Tobey's paintings were generally abstract, small in scale, rendered in tempera or watercolor in unassertive colors, and subtly structured. However, during the late 1950s through the 1970s, following his commission for the Washington State Library, he effectively translated his ideas to both a larger scale and an oil paint medium. (Kingsbury, 1978: 47,49, Dahl, 1984: 13, *Mark Tobey: A Retrospective Exhibition from Northwest Collections*)

In 1935, Tobey had his first major museum show at the Seattle Art Museum. After World War II, Tobey had a series of nine one-man exhibitions in New York, including the Willard Gallery (1953). From 1957 to 1958 Tobey was one of four Seattle painters (along with Anderson, Graves and Callahan) and four New York sculptors in

an exhibition, "Eight American Artists," that was sponsored by the United States Information Agency and traveled through Europe and Asia. In 1961, Tobey became the first American to exhibit at the Musée des Arts Décoratifs (Palais du Louvre, Paris). This was followed with other retrospectives including those at the Museum of Modern Art (New York, 1962), Dallas Museum of Art (1968), Seattle Art Museum (1970), Smithsonian Institution's National Collection of Fine Arts (1974), National Gallery of Art in Washington, D.C. (1994), and the Museo Nacional Centro de Arte Reina Sofía (Madrid, Spain, 1997). (Conkelton, 1999: 43)

Tobey was born in Centerville, Wisconsin, in 1890 and grew up in the Midwest. When his family moved near Chicago, he began attending Saturday watercolor and oils classes at the Art Institute of Chicago. In his youth, Tobey held a succession of different jobs, including work as a blueprint boy in a steel mill and eventually as an errand boy for a fashion studio. Tobey's early artistic influences were from the commercial illustrations of Harrison Fisher, Howard Chandler Christy, and Charles Dana Gibson. He did not complete a formal education. In 1911, Tobey moved to New York's Greenwich Village in order to pursue a career as a fashion illustrator. During this time, he also did portraits, which were shown at a New York gallery and garnered his first critical recognition.

In 1918, Tobey converted to the Bahá'í World Faith, a universalist belief system. For the rest of his life, his thinking and work were supported and infused by its philosophy, which is based upon three premises of unity, "progressive revelation," and humanity. (Dahl, 1984: 15)

By the early 1920s, Tobey was recognized for his "caricatures of theatrical people," (some published in *New York Times*) and drawings of vaudeville and burlesque personalities. Following a

brief and unhappy marriage in 1922, and due to "growing social demands," he decided to move from New York. He caught a train with a friend of his who was returning to Seattle.

He accepted a teaching position at the Cornish School in Seattle, then a new and progressive school attracting national and international faculty and visiting artists. He taught at Cornish until 1931. During this time, Tobey experienced his own "personal discovery of Cubism," which led to the "moving focus and linear trajectory" of his later white writing. In 1923, he met Teng Kuei, a Chinese artist studying at the University of Washington. They became good friends. It was from Teng that Tobey "learned both [the] technique and philosophy of Chinese calligraphy."

In 1925, Tobey left for Europe, spending several months in Paris before accompanying friends in 1926 to Spain, Greece, Turkey and Lebanon. At this time, he also made his first visit to Bahá'í Shrines and World Centre at Haifa. Over the course of the following three years, Tobey spent his time "teaching, experimenting, and painting" in Seattle, New York, and Chicago.

In 1931, he was offered a six-month appointment at Dartington Hall (Devonshire, England), which turned into an eight-year stay. During this time, he traveled again to Europe and the Bahá'í World Centre in 1932. In 1934 he accompanied Bernard Leach, a renowned British ceramist, to Hong Kong where they spent a week before separating. Tobey went to Shanghai to spend time with Teng before continuing on to Japan, where he spent a month in a monastery. It was following this trip, and due to the influence of his interest in cities--their energy, people, and light--that his mature style began to emerge, as seen in *Broadway Norm, Broadway* (1936), and *Welcome Hero*. In 1938, he returned to Seattle working at first on a New Deal art project and teaching. (Dahl, 1984: 2-9)

During the 1940s, Tobey produced many of his characteristic “white writing” paintings. He considered them ultimately “light writing,” a “vision of energies and rhythms disembodied from material confines and permeating both the space of objects and the space between.” According to art historian Martha Kingsbury, the circular organization of these rounded, hovering lines indicative of an “organic complexity”—without a rigid center or boundary—“evoked an emblematic centrality and simplicity.” The “vertical organization [implied] earthly and a transcendent realm,” with these multiple dimensions in simultaneous existence. (Kingsbury, 1978: 18-20, 50-53)

During some periods, notably the 1930s, the late 1940s and again in the early 1950s, the themes of his work shifted to include Bahá’í themes and titles. During the late 1950s (specifically 1957, while also working on the commission for the Washington State Library), Tobey, at age 66, produced his Sumi paintings, which were in his judgment “among his most significant contributions.” By the 1960s (just prior to his 1961 exhibit in the Louvre), Tobey began experimentation with monotypes, which continued for more than a decade. (Dahl, 1984: 7-8)

Throughout, the small scale of his works was indicative of his concern for the microcosm as a universe and a focus on the energy of this microcosm. Much in the same respect as Tobey’s desire to be a global citizen, his focus on the transcendental—similar to the other members of the Northwest’s group of four—may be seen as a move away from a collective conditioning to a state of consciousness “giving access to the world state.” Mark Tobey died in 1976 in Basel, Switzerland.

For a discussion of his commission for the Washington State Library see *Art essay (2.4.4)*.

5.1.5.3 James FitzGerald

James FitzGerald (1910-1973), a native of Washington, is a nationally recognized artist, known for his works in bronze, mosaic, ceramics, glass, enamel on copper, marble and cast concrete sculpture, and painting in egg tempera and oil. During the 1950s and 1960s, his works were frequently elements of architect-designed buildings, on which he often worked collaboratively with Paul Thiry. (Johns, 1990: 22)

James FitzGerald was born in Seattle, Washington on August 19, 1910. As a young adult, FitzGerald studied at the University of Washington, graduating with a Bachelor of Architecture in 1934. From 1936 to 1938, he studied painting and drawing with the renowned Thomas Hart Benton at the Kansas City Art Institute. During the last year he also studied painting at the Colorado Springs Fine Arts Center under Boardman Robinson (1937 to 1938) and was involved on Works Progress Administration (WPA) murals.

In 1938, FitzGerald received a Carnegie Graduate Fellowship to study at Yale University (1938 - 1939). From 1941 to 1942 he was the director of the Federal Art Center in Spokane. Then, during World War II, he was Head of Production. At the end of the war, he and his wife and fellow artist Margaret Tomkins bought land on Lopez in the San Juan Islands, where they eventually built a studio. (*Catherine Viviano Gallery*, Conkelton, 1999: 40)

Throughout the late 1940s and 1950s, FitzGerald’s work was exhibited frequently in regional and national exhibitions. He and Tomkins were among the artists whose paintings were most often

seen when art from the Northwest was featured nationally. Both initially painters, they began working in ceramics, mosaics, and other materials, a direction FitzGerald would pursue. Excellent craftsmanship was a quality he valued in any medium. Following a disastrous fire at his Seattle studio in 1959 (the year of the Washington State Library commission), FitzGerald turned solely to sculpture and enduring materials. He became especially known for his bronze fountains. (Johns, 1990: 22, Conkelton, 1999: 40)

In 1961, he traveled to Europe, returning to prepare a commission for the 1962 Seattle World's Fair. FitzGerald established his own state of the art bronze foundry in 1964. An expert caster, he worked in both French sand and lost-wax investment casting. His commissions included sculptures for the Washington Building in Seattle (1960), U.S. Courthouse and Federal Office Building in Ogden, Utah (1965), Woodrow Wilson School of Public and International Affairs at Princeton University (1966), and the Civic Center Waterfront Park, Kirkland WA (1970). (Conkelton, 1999: 40)

For a discussion of his commission for the Washington State Library see *Art essay (2.4.3)*.

5.1.5.4 Everett DuPen

Born in San Francisco, on June 12, 1912, of English and French parents, Everett DuPen studied both architecture and fine arts at the University of Southern California in Los Angeles with Merrill Gage. He received a Louis Comfort Tiffany Fellowship during the summers of 1935 and 1936 and studied at Chouinard Art Institute, Yale University School of Fine Arts (B.F.A.) and with Lukens, Sample, Snowden, Fulop, Eberhard, and Archipenko. DuPen later moved

to New York City, working in the studios of various sculptors, and assisting in the designing of some sculpture for the New York World's Fair (1939).

From 1939 to 1942, DuPen was a teaching assistant in sculpture at the Carnegie Institute of Technology School of Art. Later he taught at the Washington University School of Art in St. Louis. During World War II, he served as a marine draughtsman in San Francisco. In 1945, DuPen began teaching drawing, sculpture, and art history at the University of Washington, becoming an Associate Professor of Art.

His commission for the Washington State Library was one among several commissions for public buildings. For a discussion of this commission see *Art essay (2.4.2)*.

5.1.5.5 John Elliot

John Elliot's commissions for publicly owned buildings included sixteen bas relief heads on the Law Building at the University of Washington, thirty six repoussé panels for the City Light Building in Seattle, as well as his work for the Washington State Library.

For a discussion of his commission for the Washington State Library see *Art essay (2.4.1)*.

5.1.5.6 Robert (Bob) Walton Spring and Ira Lou Spring

According to a brief biography published in the *Washington State Library Dedication* (1959) booklet, Robert (Bob) Walton Spring and Ira Lou Spring were twin brothers. They were born on December 24, 1918, in Jamestown, New York. From 1927 to 1946, they lived in Shelton, Washington.

They were freelance photographers, specializing in mountain climbing photography. However, their photographs covered a wide range of mainly outdoor activity subject matter. Their work has been featured in *National Geographic*, *Saturday Evening Post*, *Colliers American Magazine*, *Time*, *Fortune*, *Coronet*, *Esquire*, *True*, *Holiday*, *Argosy*, *Ford Times*, *Seattle Times*, and additional "national and international periodicals," as well as in calendars. (*Building Dedication*, 1959: 13)

For a discussion of their commission for the Washington State Library, see *Art* essay (2.4.6).

5.1.5.7 Chao-Chen Yang

According to a brief biography published in the *Washington State Library Dedication* (1959) booklet, Mr. Chao-Chen Yang was born in Hanchow, China and studied art in Shanghai. He was Art Director of the Government Institute of Nanking.

A resident in the United States since 1934, he worked at the Winona, Indiana School of Photography, which was sponsored by the Professional Photographers' Association of America. In 1939 he moved to Seattle.

From 1947 to 1951, Chao-Chen Yang was director of the Northwest Institute of Photography in Seattle. In addition, he lectured and participated as a judge in several photograph conventions and exhibitions throughout the United States and Canada. Chao-Chen Yang also received a Fellowship from the Photographic Society of America and the degree of Master of Photography by the Professional Studio on Third Avenue in Seattle where his specialty was professional color advertising and illustrative work. (*Building Dedication*, 1959: 13)

For a discussion of his commission for the Washington State Library, see *Art* essay (2.4.6).

5.1.5.8 American Association of University Women

Donation of five paintings by Washington women. See *Art* essay (2.4.7).

Modernism

The Washington State Library Building reflects the dramatic change in architectural design that gained momentum after the Second World War. Although the roots of Modernism in architecture date from the 1930's and before, American Modernism and its offspring, "New Formalism," came into real focus during the construction boom of the late 1940's and 1950's and continued well into the 1970's. These influences are clearly woven into Paul Thiry's design for the State Library, but he also expresses an individual originality of thought that reflects Asian and historic themes. The building also displays an array of character elements that are suggested by its natural setting, regional environment and sense of place within the company of the Neo Classical Legislative Building and attendant structures in the Capitol group.

Walter Gropius described Modernism as "the inevitable logical product of the intellectual and technical conditions of our age." (*The New Architecture and the Bauhaus*, W. Gropius, 1935: 21, 32 in Norberg-Schulz, 1980: 186) Prior to World War I, individual architects (such as Adolf Loos, Otto Wagner, Van de Velde, Peter Behrens, and Frank Lloyd Wright) were experimenting with new technology and engineering advances, as well as new forms and expressions. The most rapid advances were in the U.S., where Frank Lloyd Wright's aesthetic experimentation with "architectural design in terms of planes existing freely in three dimensions rather than in terms of enclosed blocks," and stark individuality were overturning traditions and opening vast design possibilities.

The Modernist method was to approach buildings and their designs as a rational science. The principles and defining characteristics of this were a progressive nature, open plan, elementary forms, strict principles, and use of new materials and building techniques. "Progressive" implied overturning traditional ideas to design not from a preconceived formal ideal but rather from the perspective of structure and function. These traits were significant components of Paul Thiry's approach to design and were evident in his residential and church designs and the Washington State Library. The designs were motivated by a delight in solving problems by looking to the operational needs of a building to determine the type of structure and building form needed. (Clausen, 1984: 129)

The open plan, signifying a unity of form and function, led to the design of independent skeletal structures, such as the clear span of the waffle slab construction and the open frontal volume of the Washington State Library. These facilitated an anticipated use as well as being adaptable to changing operational demands.

The need for a new vocabulary of shapes, joints, materials, textures, etc.—avoiding traditional ornament and motifs—combined with the retrieval of essential meanings, fueled a preference for elementary forms. However, as seen in the Washington State Library, this did not result in a mechanical juxtaposition of reduced or isolated functions. Rather, the result was spatial continuity and functional transparency sensitive to the site and adjacent buildings. (Norberg-Schulz, 1980: 187-188, 192, 200)

Increasingly, the formal principles of Modernism softened as a more organic, pluralistic approach developed. Regional variations emerged, incorporating specific local characteristics such as geography, climate, and historic and cultural ways of living into

the designs. This produced individualized forms, carefully constructed to meet the specific conditions of their sites. Paul Thiry, recognized as "one of the first [architects] to introduce the seminal architecture of the European modernists in the Pacific Northwest," applied these principles to his design of the Washington State Library in his choice of Wilkeson sandstone, siting and orientation of the building. (Norberg-Schulz, 1980: 204, Clausen, 1984: 128)

Japanese architecture (particularly on the West Coast) with its many parallels to Modernism's basic principles, as well as reinforced concrete (particularly its structural and plastic potential) were also gaining in influence during the early and mid 1900s. However, across the United States, the widespread approach to Modernism was often only a superficial application of its principles. This was mainly due to the high cost of new techniques and materials, an often-incomplete understanding of Modernism, and the tradition of French rationalism and Beaux-Arts architectural training maintained by American universities until World War II. (Clausen, 1984: 128-129, Norberg-Schulz, 1980: 203, 211-213)

Although design and construction immediately following World War II focused mainly on residential buildings, libraries were undergoing changes in their planning and design at that same time. Libraries recognized the applicability of the basic principles of Modernism and its regional variations to library design. The Washington State Library employed this approach to convey its status as a function of "fundamental importance" in the State Government and as a building within the Capitol Group. (Norberg-Schulz, 1980: 220)

Overall in the Pacific Northwest, the principles of Modernism were gradually incorporated into architectural design in a very pluralistic manner, integrating local and regional elements to produce a synthetic mix progressing well beyond a superficial application of the movement's principles. Within this process, the Washington State Library was most remarkable not for any single innovation, but rather the combination of numerous design aspects. Modernistic design principles, innovations in library planning, and one of the earlier applications of waffle slab construction in the Pacific Northwest resulted in a form that was not only below budget, carefully adapted to the site, and featured the work of regional artists and materials, but precisely completed the classical Beaux-Arts composition of the Capitol Group planned by Wilder and White (1928).

Library Design

From the 1900s through the 1960s, library planning and design in the United States evolved in response to changing societal preferences and needs, technological advances in library operation, and in terms of the librarians, the desire to establish "a just place for the institution they represent." (Kroll, IV, 1960: 248-250)

Prior to 1900, card catalogues, on a small scale, were only just coming into use. Amenities facilitating multiple floors and concentrated, compact storage (such as electric and hydraulic elevators, metal shelving, air conditioning and electric lighting) were not available. Planning for telephones, copy machines, computers, and micro reproduction systems was not a general consideration through much of the early 1900s. However, as library use and collection sizes increased, more than operational changes became necessary to keep pace. By the late 1940s and 1950s, libraries were also changing their visual characters in response to a fundamental shift in their roles within society, changes often difficult to integrate into existing, relatively rigid, library designs. (Metcalf, 1965: 9)

This change in visual and operational character involved the transition from civic monuments to community and research resources. Simplicity of form, openness, and a flexible, functional layout—all elements of Modernism—were the principal characteristics of what librarians came to regard as improved

library designs. These changes also allowed for service and planning upgrades. (Mohrhardt, 1952: 149, 157)

The following were influential factors motivating these design changes, according to an article in *Architectural Record*, "Public Libraries," by Charles Mohrhardt and Ralph Ulveling (1952):

- *rising construction costs;*
- *necessity for improved efficiency and economy of operation and maintenance;*
- *rapid growth in collection sizes;*
- *increased expectation of quality of accommodations for archival purposes (such as climate control) and patron use (such as lighting, temperature, individual and semiprivate accommodations)*
- *changing physical requirements resulting from technological advances in library operation (such as computers);*
- *realization that site bears a significant influence on library design and use (prominent versus remote, northern versus southern exposure);*
- *increasing cooperation between library staff and architects, often with a library consultant between, to outline objectives, services (and their interrelationships), physical requirements, operational procedures, and identification of clientele.*

While the Washington State Library by nature was more a research center for legislators, it nevertheless drew heavily on these contemporary principles in library design to increase its operational efficiency and its capacity to better serve legislators and researchers.

From 1951 to 1955, the State Library Commission and the Washington State Library staff (particularly Maryan Reynolds, State Librarian) actively engaged in soliciting plans, specifications, as

well as critiques and recommendations from other State Libraries (specifically Illinois, Ohio, Oregon, Michigan, New Jersey, and New York) and higher education facilities (including the University of Idaho Library and the University of Oregon Library).

Evaluation of the information received from these institutions, in conjunction with a systematic space analysis conducted by the State Library in which specific functions, equipment, and timetables for each department were listed, led to the development of a building program used by Paul Thiry for the design process.

A prevailing consideration in library planning during the 1950s was the need for a prominent and accessible site—ideally a place of natural human convergence, not a remote location. This suited the function of the State Library and its relation to the Capitol Buildings, as did the preference for north and east exposures due to improved light, reduced glare, and sheltered approach afforded patrons—significant elements in the siting of the Washington State Library.

Library buildings also began featuring long frontages with broad, inviting glass expanses, street level entrances and attractive planting beds. The design of the State Library incorporated these elements, with the exception of the elevated entrance necessary for it to maintain an appropriate stature and scale with relation to adjacent Capitol Buildings. Reductions in entrance and lobby sizes, also evident in the State Library, increased functional interior space, while the anticipation of future additions to accommodate growing collections became increasingly relevant in planning and design—another important consideration in the decision on the site and orientation for the Washington State Library. (Mohrhardt, 1952: 152, Metcalf, 1965: 15 -28)

Interiors were "no longer divided into boxlike rooms." Instead, as seen in the State Library, freestanding partitions and files provided flexible and adaptable division of interior spaces. Level floors minimized the need for stairs, while light floor colors improved light reflection on lower shelves, as well as appearing cleaner longer. Elimination of closets and built-in features, and limitation of fixed service core areas reduced building costs and improved flexibility. Even distribution of ceiling lighting, as opposed to desk and floor lamps, allowed free positioning of reading desks without the "clutter, contrasts, or numerous outlets." Advances in climate control technology improved storage capabilities, staff and patron comfort, and enabled lower ceilings. Standard sizes, such as ceiling heights and column spacing, minimized expensive custom furnishings and shelving, enabling purchase of standard furnishing sizes. Comfortable, simple chairs, sofas and light tables replaced long rows of tables and chairs. Reductions in table sizes in reference areas to accommodate four people improved their frequency and the concentration of use. (Mohrhardt, 1952: 152-154, Metcalf, 1965: 15 -28)

Within the dramatic nationwide increase in public library construction following World War II through the 1960s, the Washington State Library was one of many new libraries providing a forum for these new design changes. The most remarkable aspect of the Washington State Library is the manner in which Paul Thiry not only incorporated these elements into his design, but advantageously employed them to convey the Library's vital role in a modern form capable of articulating a "sustained dynamism in the fulfillment of [its]...role," effectively asserting the library's presence within the Capitol Group. (Kroll, IV, 1960: 248-250)

Contractors

To reduce costs, most of the work for the Library was contracted directly to minimize work for the general contractor and reduce overhead costs.

- *Lloyd Johnson-Morrison-Knudsen Co.*, General Contractor. Retained as the general contractor for the Washington State Library, the partnership was dissolved during the construction. Lloyd Johnson, a partner, and Morrison-Knudsen Co. completed the project as a joint venture (3-7-58 Minutes, Capitol Committee)
- *Peter H. Hostmark*, Structural Engineer (See essay)
- *William (Bill) Teeter*, Interior Designer (See essay)
- *Otto E. Holmdahl and Associates (L.J. Janzen and V.L. Nichols)*, Landscape Architects (See essay). The Capitol Committee approved funds on April 21, 1959 for up to \$15,000 to develop the landscape plan. Holmdahl was to work with Mr. Hart, a gardener for the Division of Building and Grounds

Building Systems

- *Beverly A. Travis & Associates*, Electrical Engineer
- *Carl T. Madsen, Inc. (Tacoma, WA)*, Electrical contractor
- *James Notkin*, Mechanical Engineer
- *McKee Supply*, steam valve

Finish Work

- *Jack L. Smith*, Plastering subcontractor
- *Seattle Bronze Co., Inc.*

Furnishings

- *Assoc. Asbestos Inc.*, fabric louvers
- *Bank & Office Equipment*, Group III spec. tables
- *Boardman Company*, Auto-Page drive up book return
- *Can-Pro Corp.*, mailbag carts
- *Del-Teet Furniture Co.*, Group II occasional furniture
- *Grainger's*, Group I furniture
- *Herman Miller*, chairs
- *Lowman & Hanford*, Group V office machinery
- *Recordak Corp.*, recordak equipment
- *Remington Rand*, computer and electric erasers
- *Wm Dierickx Co.*, collator
- *W.O. Hickok Mfg. Co.*, press

GA Drawing Index

Undated

Wohleb and Wohleb and Associates
Proposed State Library, plan flow diagram, schematic flow diagram, basement, first, second floor plans

12-26-57

Paul Thiry
Details for type A, B, C windows

9-20-57

Paul Thiry
WSL: P1-2; A1-23; S1-12; M1-7; E1-6 [1set paper, 1 set velum]

1-3-58

Paul Thiry
Details for sidelights, center post at main entrance, details of door

1-8-58

Paul Thiry
Details of Aluminum show cases

Undated

O.E. Holmdahl and Associates, L.J. Janzen, V.L. Nichols, Landscape Architects
Landscape plan

12-7-65

GA
New movable partitions, Map Room basement

14-8-69

Bracy and Thomas, Land Surveyors
Topographic Survey

7-16-70

Paul Thiry
Additions and alterations M-1 through M-9

7-21-72

GA
Heating and ventilation units, basement, first floor

3-28-72

GA
Emergency lights, light addition, floor receptacles

75 (rev. 8, 9-88)

GA

10-13-76 (Rev. 10-28-76)

Richard D. Roselle, Industrial Marine & Interior Design Consultant
Main level wall panels in General office areas, Sheets A-I; East, Center rooms, Plan, elevation lower upper levels, staff lounge, north stairway, head librarians office, board room

11-76

GA
Basement, main floor electrical

7-76

GA
Supply room, revisions, cabinet shelving, room plan and details

5-14-77

GA
Color designation, painting, interior

6-4-80

The Dudley Company Architecture & Engineering
New concrete stairs structural calculations

6-25-80

The Dudley Company Architecture & Engineering
Code compliance (stairs) Sheets 1-6

5-1-81

The Dudley Company Architecture & Engineering
Letter, completion of work

3-16-82

Sparling & Associates, Inc. Electrical Engineering
Capitol Campus Fire Alarm systems set no. 23 E1-35

4-85

Bracy & Thomas
Capitol Campus Accessibility Phase II, land survey, SE corner of building

12-11-85

Halvorson, Beach & Bower, Inc.
Fire protection improvements, HVAC
impr. Phase Consulting Engineers I
A1-3; ME1-3; M1-5; E1-2

7-19-85

GA Drawn: R.L.
Basement jamb detail and door type

Undated

Elcon Associates, Inc.
Electrical improvements, T1, E1-8; Proj.
no. 92-192

8-10-92

Drawn: Cipriano Araiza, Office Services
Termite treatment

1-5-93

Anderson & Boone Architects
Floor covering replacement (Existing
and new) A1-2

1-24-95

Richmond Engineering
Indoor air quality improvements

9-96

*Masini Sanford Gabrielse & Shoenfeldt
Architects*
Window replacement, T1; A2.1; A3.1-.2;
A4.1; A5.1, [1 set paper, 1 set velum]

7-5-96

Elcon Associates, Inc.
Electrical improvements T-1; E0.1-3;
E1.0-7; E2.1; S1-2

6-30-97

Richmond Engineering
Campus utilities, site plan, Newark,
basement mechanical room, chilled
water piping, trench sections M1-5

12-10-01

*Thomas Cook Reed Reinvald PLLC
Architects*
Pritchard Building Modifications Temp.
Facilities Doc. Set no. 70: G1.01; G2.01-
.02; D2.01-.04; A1.01; A2.01-.08; A4.01-
.03; A5.01-.02; A6.01-.02; A8.01-.02;
HA1.0-6; K1.01-.02; SO.01-.02; S1.01-.05;
S2.01-.02; MD1.00-.02; M1.01-.06; P0.01;
P1.01-.04; P2.01-.03; FP1.01-.05; E0.01;
E1.01-.03; E2.01-.03; E3.01-.04; E4.01-
.02; E5.00-.02; E6.00-.01

Colored Transparencies-WSL

Two separate lists documenting the contents of the transparency boxes in the basement gallery were located. Neither of the lists indicated who had compiled them. Both are in the Washington State Archives.

First Undated List

1. *Wildflowers and mountain stream*
2. *Mount Baker and the San Juana (Bellingham in distance)*
3. *Avalanche Lilies on Mount Rainier*
4. *Sail boating in the San Juan Islands*
5. *Forest fire - Cultus Mountain*
6. *Grand Coulee*
7. *Rhododendrons*
8. *Chelan - apple blossoms*
9. *Cutting Christmas trees Shelton*
10. *Log tow - Deception Pass*
11. *Boeing 707 Mount Adams in distance*
12. *Tulip farm Skagit County*
13. *Fishing at Westport*
14. *North East Branch, Seattle Public Library*
15. *Manito Branch, Spokane Public Library*
16. *Tacoma Public Library Story Hour*
17. *Yakima Valley Regional Library headquarters building*
18. *Rural library service via bookmobile - Snohomish County*
19. *Mountain climbing, Hurricane Ridge*
20. *Skiing - Mount Rainier*
21. *Artist Pool, Mount Baker, reflecting Mt. Skukson*
22. *Hunting, Methow Valley*
23. *Boating - Puget Sound*
24. *Tumwater Canhon, Leavenworth (fall colors on leaves)*

25. *Ice Caves, Mount Rainier*
26. *Hoh Rain Forest, Olympic National Forest*
27. *Kalaloch Beach, Olympic Loop Highway*
28. *Sunset over Mount Rainier, over downtown Seattle*

Second Undated List

Box 1

Dairy and herd: near Mt. Baker
Stream and woods: cracked in one corner of one side
Grain: shocked
Apple packing plant: two views of which this is one
apple packing plant: second view
Beets, sugar (field): #36 Curtis
Alfalfa, (?) field and farm: #37 Curtis

Box 2

Lumber being loaded
Dry Falls (before) tourist shelter was built or Palouse Canyon
Clam (Razor) digging
Logging scene with cat and loader: cracked on both sides in one corner
College (?) building

Box 3

Mining plant: Holden
Dam: Bonneville (?)
Rosario Beach (?) San Juan vacation
Cheney (Eastern Washington College Of Education)
Lumber loading
College of Education which? Administration building, probably Whitman
Farm Home, duplicate in #5: cracked on both sides
Spokane

Lincoln highway #10: cracked on both sides in one corner
Chicken farm: white leghorns
Tacoma and mountain

Box 5

Farm home, barn, team of horses, flowers: #62183 Curtis
Plant - might be Longview
Diablo, Dam - duplicate of one in case #6: cracked on one corner, both sides
Corn field (man with ear of corn)
Ducks (mallard?) on Lake (?): crack in corner
Girl with sheaf of grain in field: cracked on one side

Box 6

Diablo Dam (Skagit River)
University of Washington and aerial view of North Seattle
Sheep on a farm: #56103 Curtis
Seine fishing on Puget Sound: one side cracked
Government locks (Ballard) (ship. etc.)

Unboxed

Highway along Columbia tunnel in background - Evergreen
Highway Vancouver to Maryhill
PBY (?) over sound
University of Washington see duplicate in Box 6
Camas (aerial) ?
College of Washington: #63418, cracked in one corner
Fish hatchery (Issaquah): cracked on one corner
Peace Arch at Blaine
Lake Quinault Lodge 1936-1937 (?)
Boeing Airplane Plant: cracked both sides
Grain shocks - farm scene: see Box 1 - #62181 Curtis, cracked corner
Dry Coulee beyond Vantage Perry: damaged print unframed
2 pieces of glass
1 box of new glass

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES (1995)

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. (Protection and Stabilization are consolidated under this treatment.) Preservation is defined in the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (1995) as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

1. *A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.*
2. *The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.*
3. *Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be*

- physically and visually compatible, identifiable upon close inspection, and properly documented for future research.*
4. *Changes to a property that have acquired historic significance in their own right will be retained and preserved.*
5. *Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.*
6. *The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.*
7. *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*
8. *Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*

Restoration depicts a property at a particular period of time in its history, while removing evidence of other periods. Restoration is defined by the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (1995) as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

1. *A property will be used as it was historically or be given a new use which reflects the property's restoration period.*
2. *Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.*

3. *Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.*
4. *Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.*
5. *Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.*
6. *Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.*
7. *Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.*
8. *chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*
9. *Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*
10. *Designs that were never executed historically will not be constructed.*

Rehabilitation acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. Rehabilitation is defined by the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (1995) as the act or process of making possible a compatible use for a property through repair, alterations, and

additions while preserving those portions or features which convey its historical, cultural, or architectural values.

1. *A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.*
2. *The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.*
3. *Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*
4. *Changes to a property that have acquired historic significance in their own right will be retained and preserved.*
5. *Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.*
6. *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.*
7. *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*
8. *Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*
9. *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.*

10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Reconstruction re-creates vanished or non-surviving portions of a property for interpretive purposes. Reconstruction is defined by the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (1995) as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

- 1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.*
- 2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.*
- 3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.*
- 4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.*
- 5. A reconstruction will be clearly identified as a contemporary re-creation.*
- 6. Designs that were never executed historically will not be constructed.*

Collections

- Washington State Archives
- General Administration, Capitol Facilities, Construction Archives
- Washington State Library
- Tacoma Public Library, Northwest Room
- Seattle Public Library
- University of Washington, Architecture and Urban Planning and Engineering Libraries
- University of Washington, Special Collections
- Washington State Capital Museum
- *Dynamics of Change: A History of the Washington State Library* (2001). Maryan E. Reynolds with Joel Davis (Washington State University Press: Seattle)

The following general discussion of materials found in each of the above mentioned collections is intended to aid in narrowing a search for specific information to the most likely collection. Some collections are very broad in the range of materials contained (often a variety of information is grouped in one particular file), while others are very specific with bits of information scattered throughout the collection.

Most of the materials are in public collections.

Washington State Archives

The Archives contain a substantial amount of primary information, including archived boxes containing most, if not all materials gathered by Maryan E. Reynolds in writing *Dynamics of Change: A History of the Washington State Library* (2001). This includes but is not limited to: minutes and correspondence of the Capitol Commission—responsible for major decisions regarding funding, architect and site choice; minutes and correspondence of the Washington State Library Commission—recommended architects for Capitol Commission consideration, issues

surrounding architect, site choice, design and programming; invoices and correspondence during construction between Paul Thiry and contractors detailing stop orders, additional requests, and specifications; extensive oral history interviews with associated persons; photographs taken of a building model and during the building's dedication; exhaustive collection of newspaper clippings relating to the Library; as well as product catalogues from furnishings and mechanical systems.

General Administration (GA), Capitol Facilities, Construction Archives

The Archives contain original and proposed addition drawings, drawings from subsequent maintenance and alterations in flat files, as well as the original bound specifications, maintenance program and operational guidelines, and reports from subsequent maintenance and alterations.

Washington State Library

The Library maintains an extensive photograph collection (both interior and exterior), information on the Association of American University Women (AAUW) paintings, as well as the original watercolor rendering of the library building and the rendering of the proposed addition.

Tacoma Public Library, Northwest Room

The Northwest Room maintains a clipping file on the State Library building, including a booklet prepared for the building dedication.

Seattle Public Library (Central Library)

The Library contains an extensive Northwest Index, Biographical Index, architects' and artists' scrapbooks, oral histories, and vertical files providing background information primarily on persons associated with the Library.

University of Washington, Architecture and Urban Planning, and Engineering Libraries

These libraries contain information primarily on the building's architectural style, building technology, library design, and background information on Paul Thiry.

University of Washington, Special Collections

The Special Collections contain oral histories, architect's reference file, and architectural photograph collections, yielding background information primarily on Paul Thiry and associated persons.

Washington State Capital Museum

The museum maintains the AAUW paintings.

Dynamics of Change: A History of the Washington State Library (2001). Maryan E. Reynolds with Joel Davis (Washington State University Press: Seattle). Maryan Reynolds was the State Librarian during funding appropriation and the construction process and was extensively involved in the interior design and layout. The book provides a detailed account of the State Library's history prior to the construction of the State Library building (1957-1959), its construction and surrounding events, and subsequent developments in the Library's history.

- "Architect for State Library Appointed." *Seattle Times* (December 14, 1955): 4.
- Art of the Pacific Northwest: From the 1930s to the Present.* (1974). Smithsonian Institution Press Publication Number 5060.
- Burt, Lyle. *Seattle Times*. "Plan to Move State Library to College is Questioned." (December 21, 1977): E9.
- Callahan, Kenneth. *Seattle Times*. "1958 Brought Local Artists Increased Recognition." (December 28, 1958): 22.
- Callahan, Kenneth: Exhibition of Paintings, Drawings, and Reliefs (November 18 - December 9, 1966). *Boston University Art Gallery, MA*
- "Callahan, Kenneth" Archives of American Art: Northwest Oral History Project. *University of Washington Special Collections. Box 1, accession no. 3620.*
- Clausen, Meredith L. *Pacific Northwest Quarterly* 74-75 "Paul Thiry: The Emergence of Modernism in Northwest Architecture." (July 1984): 128-139.
- _____. Archives of American Art: Northwest Oral History Project. "Paul Thiry" (September 15 & 16, 1983). *University of Washington Special Collections. Box 2, accession no. 3620.*
- _____. "Thiry, Paul," *Encyclopedia of Architecture, Design, Engineering and Construction* 5. (1990) *John Wiley & Sons: New York.*
- Collins, Alf. *Seattle Times*. "Bill Teeter Helped Change Seattle's Taste." (December 31, 1976): A16.
- Conkelton, Sheryl. *What it Meant to be Modern: Seattle Art at Mid-Century.* (October 15, 1999-January 23, 2000). Henry Art Gallery, University of Washington.
- "Contemporary Form in a Classic Setting." *Western Architect and Engineer* 128 (September 1959): 26-30.
- Dahl, Arthur L. et al. Mark Tobey: Art and Belief. (1984). *George Ronald: Oxford.*
- Emanuel, Muriel, editor. *Contemporary Architects 3 ed.* (1994). *St. James Press: New Jersey. 954-956.*
- FitzGerald, Edmond James: Exhibition of Bronze Sculptures (January 7 - February 1, 1969). *Catherine Viviano Gallery: New York, NY*
- _____: Selected Works from the Estate of E. J. FitzGerald (October 30 - December 2, 1990). *Exhibition Presented by Kollar & Davidson: Seattle.*
- Gropius, W. *The New Architecture and the Bauhaus.* (1935). *London.: 21, 32.*
- Guzzo, Louis R. *Seattle Times*. "Kenneth Callahan Wins Double Honors in Mural Competition." (July 6, 1955): B4.

BIBLIOGRAPHY

- "*Harmony without Imitation.*" *Architectural Forum* 113, no. 1 (July 1960): 104-107.
- Johns, Barbara. *Modern Art from the Pacific Northwest: in the Collection of the Seattle Art Museum.* (1990). Seattle Art Museum.
- Journal of Architectural and Planning Research*, 10 no. 4 (Winter 1993): 274-282.
- Kilgannon, Anne, interviewer. Joel M. Pritchard: An Oral History. (2000). *Washington State Oral History Program: Olympia.*
- Kingsbury, Martha. *Northwest Traditions.* (June 19-December 10, 1978). Seattle Art Museum.
- Kroll, Morton, editor. *Libraries and Librarians of the Pacific Northwest, I and IV.* (1960). *University of Washington Press: Seattle.*
- Mark Tobey. (1997). Museo Nacional Centro de Arte Reina Sofia: Àmbit Servicios Editoriales, S.A.
- Maynard, Michael. *Landscape Architecture* 87 "A Capitol Idea: Olmsted's Olympia Campus to be Reunified." no. 3 (March 1997): 30.
- McCoy, Esther. *Arts and Architecture* 82 "West Coast Architects IV/ Paul Thiry." (January 1965): 12-17.
- _____. Paul Thiry. (1974). *Holly Press, Seattle.*
- McDonald, Lucile. *Seattle Times.* "A Home at Last for Washington State's Library?" *Seattle Times* (December 5, 1954): 8.
- _____. "Washington's New State Library." *Seattle Times* (February 8, 1959): 19-20.
- Metcalf, Keyes D. *Planning Academic and Research Library Buildings.* (1965). *McGraw-Hill Book Co. NY.*
- Mohrhardt, Charles M. and Ralph A. Ulveling. *Architectural Record* 112 "Public Libraries." (December 1952): 149-172.
- "Mural for Library." *Seattle Times* (March 1, 1959): 23.
- Nawy, Dr. Edward G., P.E. *Reinforced Concrete: A Fundamental Approach.* (2000). *Prentice Hall, Inc.: Upper Saddle River, NJ.* 430-440.
- Nilson, Arthur H., and George Winter. *Design of Concrete Structures,* 11 ed. (1991). *McGraw-Hill, Inc.: New York.*
- Ochsner, Jeffrey Karl, editor. *Shaping Seattle Architecture* (1994). *University of Washington Press: Seattle.*
- Opitz, Glenn B., editor. *Dictionary of American Sculptors: 18th Century to Present.* (1984). *Appollo: Poughkeepsie, NY.*
- Park, R. and W. L. Gamble. *Reinforced Concrete Slabs.* (1980). *John Wiley & Sons: New York: pp. 2-18.*
- "Paul Thiry: Shaper of Northwest Environment." *Seattle Times Pictorial Section* (January 14, 1962): 12-13.
- "Peter H. Hostmark, 65, Engineer, Dies." *Seattle Times* (June 20, 1969): B4.

- "Private Firm to Handle Bond Issue for State Library." *Seattle Times* (April 2, 1957): 18.
- Progressive Architecture, Northwest Architecture. (June 1953): 71-104.
- "Retiring Librarian Urges Modern View." *TNT* (February 9, 1945).
- Reynolds, Maryan E. with Joel Davis. *Dynamics of Change: A History of the Washington State Library, the.* (2001). *Washington State University Press: Seattle.*
- Rinearson, Peter. *Seattle Times.* "Legislator's Brush with Artists Hardly an Original Scene." (March 11, 1982): C2.
- Seattle Central Public Library (SPL), Architectural Scrapbook #9 T - Z "Paul Thiry."*
 _____. Vertical File "Paul Thiry."
- Smith, Kidder G. E. *Architecture of the United States, the, 3* (1981). *Anchor Press, Doubleday, NY.*
- State Capitol Committee. Minutes. January 22, 1957 - December 1966.* *Washington State Archives and Records Center, Olympia.*
- State Capitol Committee. State Library Archive Boxes 22, 51, 60.* *Washington State Archives and Records Center, Olympia.*
- State Capitol Committee. Women's Club's Correspondence. Archive Box 39.* *Washington State Archives and Records Center, Olympia.*
- "Stevens, James Floyd Papers" University of Washington Special Collections. *Boxes 1-9, 2-23: Accession no. 2008.*
- "State Library Nears Completion." *Seattle Times* (December 7, 1958): 23.
- "State Library Plans Approved." *Seattle Times* (May 15, 1957).
- "State Library Shift Studied." *Seattle Post Intelligencer* (December 18, 1977): A5.
- Stockley, Tom. *Seattle Times.* "Wind, Sand and Sea—An Artist's Environment." (January 14, 1968): 22-23.
- Tacoma Public Library (TPL), Northwest Room, "Washington State Library Clippings File."*
- "Thiry Receives National Honor for Library." *Seattle Times* (March 18, 1956): 44.
- "Tobey Mural Touches Off Controversy." *Seattle Times* (April 22, 1959): L3.
- "Twenty Northwest Architects" Exhibition Sponsored by the Friends of the Museum, University of Oregon, Eugene, OR. (November 6 through December 2, 1962). Took place a few days after closing of Century 21 Exposition in Seattle, WA, with architects from Eugene, Portland, Seattle, Spokane, Tacoma.

BIBLIOGRAPHY

University of Washington, Special Collections. Architects' Reference
File "Paul Thiry," "William S. Teeter."

Washington State Library Building Dedication. (January 23, 1959).
Tacoma Public Library Washington State Library Clippings
File.

Wilder and White, Architects. "Capitol Group at Olympia for State of
Washington." American Architect, the 108, no. 2083
(November 24, 1915): 337-344.

Wilkes, Joseph A. FAIA, editor-in-chief. Encyclopedia of Architecture,
Design, Engineering and Construction 1, 5. "Library" &
"Thiry, Paul." (1990) John Wiley & Sons: New York.

Woodbridge, Sally B. A Guide to Architecture in Washington State
(1980). University of Washington Press: Seattle.